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January 1939

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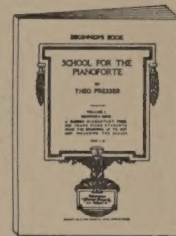
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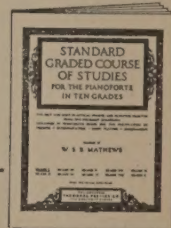
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February 1939

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## music magazine

March 1939

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1859—1924

"VICTOR HERBERT AS I KNEW HIM" by Gustav Klemm



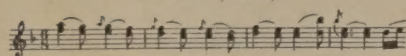
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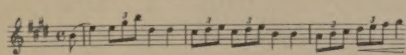
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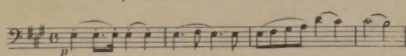
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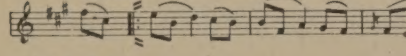


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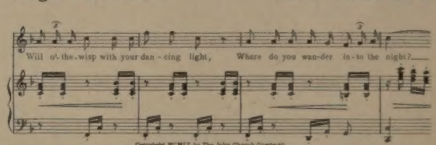
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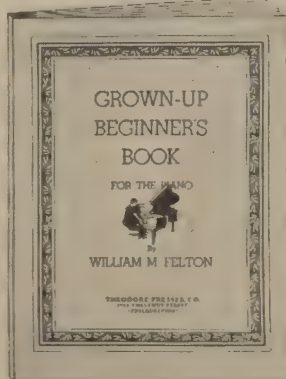
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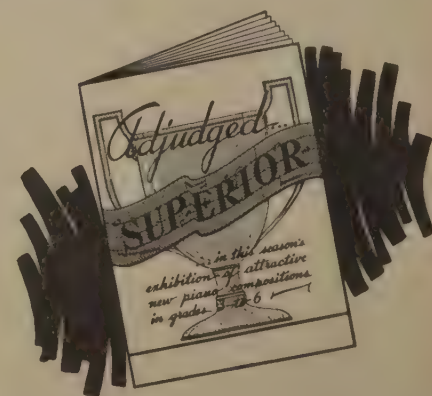
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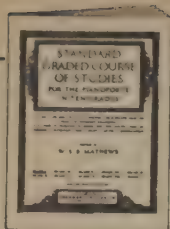
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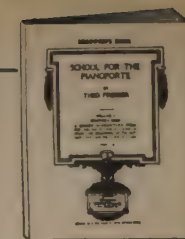
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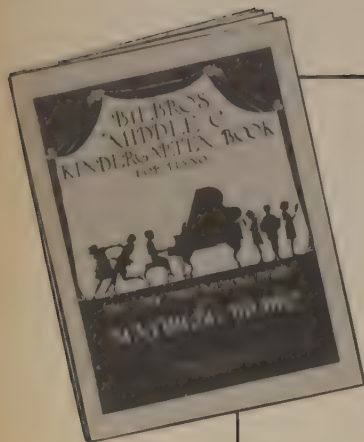


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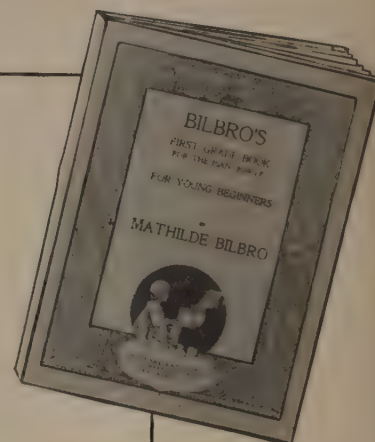
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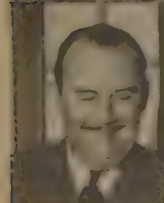
Editor-in-Chief, Musical Courier



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JULIAN SEAMAN

New York Music Critic

### TABLE OF CONTENTS

- FOREWORD . . . . . An open letter to the pupil.
- EDITORIAL . . . . . Essentials of the modern pianist's training.
- Lesson 1: The Piano Keyboard. The Staff. Note Reading. Time Values.
- Lesson 2: The Chromatic, Twelve Major Scales and Progression of Keys.
- Lesson 3: The Twelve Major Chords. 7th Chords in Cycle Progression.
- Lesson 4: Four-Four Rhythm Bass Accompaniment.
- Lesson 5: The Seven Relative Chords of Each Key. Melody in Rhythm. Adding the Harmony Notes to a Melody.
- Lesson 6: Seven Forms of Chords in All Twelve Keys.
- Lesson 7: Arpeggio Scales. Tenth Positions. Sixth Tones in the Afterbeat Chords.
- Lesson 8: The Pedals. Tenth Progression.
- Lesson 9: Embellishments. Breaks. Ninth Chords. Whole Tone Scales. Augmented Chords.
- Lesson 10: Reviewing the Entire Course in an Arrangement of Gypsy Days.

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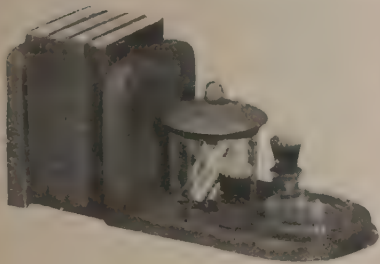
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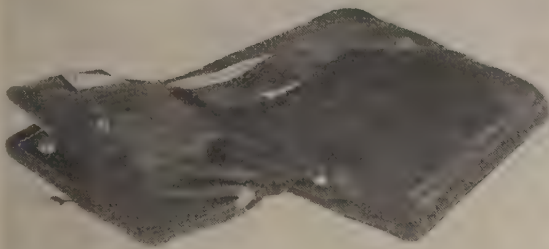


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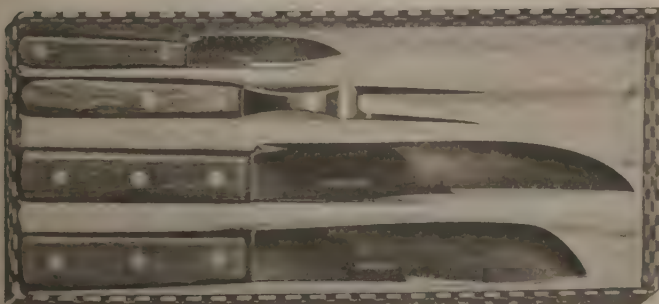
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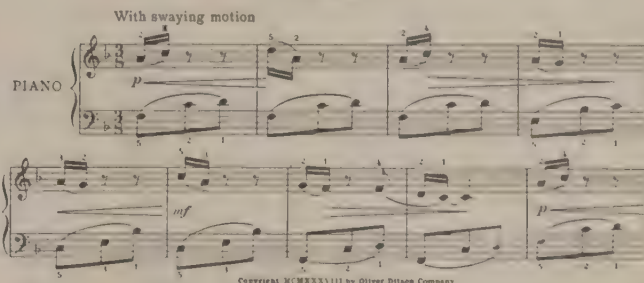
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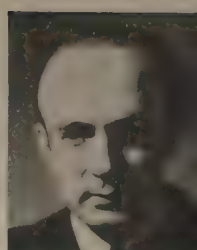
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**Claude-Paul Taffanel**—B. Bordeaux, Sept. 16, 1844; d. Paris, Nov. 22, 1908. Flutist. comp., cond. Solo flutist, Paris Opéra orch., then cond. Opéra and Cons. orchs., and prof. at Paris Cons.



**Magda Tagliafero**—Pianist. Has been heard frequently throughout Europe as solo., with and without orch. In 1936 appeared with Warsaw Philh. Orch. under Sir Hamilton Harty.



**Germaine Tailleferre**—B. Paris, Comp., pnt. Stud. at Paris Cons. Has wrtn. a symp. poem, chamber mus., and pla. ps. With vlnst. Robert Imandt, played her "First Sonata" in N. Y., 1930.



**Jenő von Takács**—B. Slegendorf, Austria, Sept. 25, 1902. Comp., pnt. Stud. at Vienna Mus. Acad. European tours since 1932, head of plan. dept. of the Conservatory in Manila.



**Irving Talbot**—B. St. Louis, Mo. Comp. cond. Former mem., St. Louis Symph. O. Has conducted in various large theaters. In 1937 made debut as cond. of Hollywood Bowl Orch.



**Václav Talich**—B. Kromeriz, Moravia, May 28, 1883. Cond. Former vlnst. in Philh. O., Berlin. From 1918-35, dir. of Czech Philh. O. Since 1932 active also in Stockholm.



**Pasquale Tallarico**—B. Southern Italy, Sept. 25, 1891. Pnt., tchr. Stud. in New York. Has appeared with Phila. O. and others. Fac. mem., Peabody Cons., Baltimore.



**Marion Talley**—B. Nevada, Mo. Soprano. Debut, Metro. Opera, in 1926. Retired in 1928 for several years. In 1936 she appeared in films; in 1937, debut in radio.



**Thomas Tallis**—B. London, about 1515; d. there Nov. 23, 1585. Comp., organist. With Byrd, he secured sole rights for 21 yrs. to print mus. and ruled mus. paper. Wr. a chorus for eight 5-part choirs.



**Francesco Tamagno**—B. Turin, Italy, 1851; d. Varese, Aug. 31, 1905. Dram. tenor. Debut, Palermo, 1873. Sang in N. Y. 1890, 94-95. Created *Otello* in Verdi's opera at La Scala, 1887.



**Antonio Tamburini**—B. Faenza, Italy, Mar. 28, 1800; d. Nice, Nov. 9, 1876. Bass-baritone. Attained great fame in Italy; in Paris at the Théâtre Italien; and in London.



**Arthur W. Tams**—B. Philadelphia, Oct. 7, 1848. Mus. dir., opera mgr., fdr. of famous costume and music rental firm. Debut with Phila. Gr. Opera Co., 1864. Dir.-mgr., Emma Abbot Opera Co.



**Adolf Tandler**—B. Vienna, Cond. Well known in southern California as cond. of his Little Symphony Orch. and as former cond. of Los Angeles Symph. O. Has conducted at Hollywood Bowl.



**Alexander Sergeevitch Taneiev**—B. Petrograd, Jan. 17, 1850; d. there Feb. 7, 1918. Comp. Pupil of A. Petrov and Rimsky-Korsakoff. Wr. operas, orch., works, pla. pieces.



**Sergei Ivanovitch Taneiev**—B. Govt. Vladimir, Nov. 25, 1850; d. near Moscow, June 18, 1915. Comp., piano virtuoso. Nephew of A. Taneiev. Sucer. to Tchaikovsky at Moscow Cons. Many wks.



**Alexander Tansman**—B. Lodz, Poland, June 12, 1897. Comp., cond., pianist. Has toured Ger. and U. S., appearing with leading symph. orchs. Some of his works prod. by U. S. orchs.



**Bertha Tapper**—B. Christiana, Jan. 25, 1850; d. N. Y., Sept. 2, 1915. Comp., piano tchr., ed. Wife of Thomas T. Was mem. of fac., N. E. Cons., Inst. of Mus. Art. Wr. pla. pcs. and songs.



**Thomas Tapper**—B. Canton, Mass., Jan. 28, 1864. Wr., editor, lecturer. For many yrs., fac. mem., Inst. of Mus. Art. and head, mus. dept., N. Y. Univ. Edictl. works. Valued Etude contrb.



**Wilhelm Tappert**—B. Ober-Thomaswaldau, Silesia, Feb. 19, 1830; d. Berlin, Oct. 27, 1907. Wr., ed., musicologist. Fr. 1866 active in Berlin. His literary works numerous and valuable.



**Sergei Tarnowsky**—Russian pianist, tchr. Former prof. in the Imperial Cons. at Kiev where Horowitz was his pupil. In 1936 dir., sch. of mus. of De Paul Univ., Chicago.



**Giuseppe Tartini**—B. Pirano, Istria, Apr. 8, 1692; d. Padua, Feb. 16, 1770. Mas. vlnst., comp., tchr. Established a famous sch. at Padua. His works, now classics, incl. "Devil's Trill" Sonata.



**Helen Teschner Tas**—B. New York. Violinist. Pupil of Schradieck, Carl Flesch and Willy Hess. Debut with Berlin Philh. O., 1900. Appearance with leading Amer. orchs. Res., N. Y.



**Arthur F. Tate**—B. England, 189-(?). Comp. English W. W. vet. who became widely known as composer of *Somewhere a Voice is Calling*, *Dreaming of Love* and *You and other ballads*.



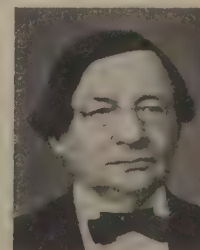
**Michael Taube**—B. Lodz, Poland, Mar. 14, 1890. Comp., cond., pianist. Has been active in Leipzig and Cologne. Since 1923 in Berlin as dir. and piano virtuoso. Chamber works and pla. pcs.



**Richard Tauber**—B. Linz, Austria, 1892. Operatic and lieder singer (tenor). Sang with Dresden Opera Co., then made Berlin debut in 1915. U. S. debut in 1921. Con. appr. in U. S. 1937. Also in films.



**Ernst Eduard Taubert**—B. Regensburg, Pomerania, Sept. 25, 1838; d. Berlin, July 14, 1934. Comp., writer, tchr., mus. critic. Was prof. at Stern Cons. Orch. and pla. ensemble works.



**Wilhelm Taubert**—B. Berlin, Mar. 23, 1811; d. there Jan. 7, 1891. Comp., pianist, cond. In 1842 became cond. of the opera and concerts of royal orch. Wrote operas and 300 songs (some famous).



**Otto Taubmann**—B. Hamburg, Mar. 8, 1859; d. Berlin, July 4, 1929. Comp., cond., critic. From 1886-9 dir. of the Wiesbaden Cons. Was prof. at Royal High School, Berlin. Choral wks.



**Karl Tausig**—B. Warsaw, Nov. 4, 1841; d. Leipzig, July 17, 1871. Comp., celebrated pla. virtuoso. Pupil of Liszt. Many concerts in Germany. Pla. pieces, studies and transcriptions.



**Bernard U. Taylor**—Bartitone, voice tchr., cond., ed. Pupil of Blispham, Hinsbaw and Connell. Since 1932, fac. mem., Juilliard Sch. of Mus. Was at Tex. Christian C. Co. ed., "Classic Italian Cgs."



**David Clark Taylor**—B. New York, Nov. 11, 1871. Vocal teacher, writer. Studied voice and piano in N. Y. Has books on voice training and psychology of singing; and magazine articles.



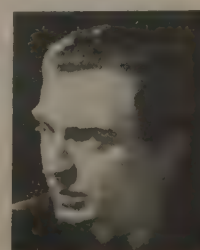
**Deems Taylor**—B. N. Y., Dec. 22, 1885. Comp., ed., critic, radio commentator. Operas and other wks. "The King's Henchman" (1927) and "Peter Ibbetson" (1931) both comd. by Met. Op. Co.



**Franklin Taylor**—B. Birmingham, Engl., Feb. 5, 1843; d. London, Mar. 19, 1919. Pianist, teacher. Prof. at R. C. M. Mem., assoc. board, R. A. M. and the R. C. M. Wrote technical works.



**John William Taylor**—B. Loughborough, Engl., May 23, 1853; d. there June 4, 1919. Was member of firm of noted bell-founders. Perfected the art of bell-founding and bell-tuning.



**Alexander Tcherenpin**—B. St. Petersburg, Jan. 8, 1890. Comp., pianist. Son of N. Tcherenpin. At 19, dir. of the Tiflis Opera. Has made concert tours. Operas, orch. works, pla. pcs. and songs.



**Nikolai Tcherenpin**—B. St. Petersburg, 1858. Comp. Pupil of Rimsky-Korsakoff. Prof. at St. Petersburg Cons. Cond. of Beliaev Symph. concerts. Has written many large works.



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# CONTENTS

Etude Historical Portrait Series.....	2
World of Music.....	4
Editorials.....	5
The Amazing Musical World of To-day.....	W. Gieseking 7
"Going Through" the Book.....	L. S. Norton 8
Radio Flashes.....	P. Girard 8
Fifty Years Ago This Month.....	E. E. Ayers 8
The "Moonlight" Sonata.....	S. Silber 9
The Threshold of Music.....	L. Abbott 10
How to Abolish Fear Before Audiences.....	R. Heyblut 11
The Men of the Orchestra.....	S. West 13
Lessons With Ossip Gabrilowitsch.....	C. de Horvath 14
The Spelling of Musical Notation.....	P. W. Orem 15
Recent Record Releases.....	P. H. Reed 16
Earning a Living Through Singing.....	C. Waters 17
An Astonishing Invention of Musical Interest.....	18
A New European Sound Reproducing Invention.....	W. D. Revelli 19
Bands and Orchestras.....	W. D. Revelli 19
The Technic of Teaching Rhythm.....	J. Thompson 20
Teachers' Round Table.....	G. Maier 21
The "Etude in C-sharp minor" by Chopin.....	A. Jonás 22
Etude's courses in Culture.....	35
The Quest for Harmony in Decoration.....	A. Comfort 37
Shopping For Charm.....	T. Van Doorn 37
The Forward March of Music.....	38
Aids to Sight Reading.....	N. V. Mellichamp 51
Singer's Etude.....	52
On the Treatment of Vocal Registers.....	W. G. Armstrong 52
To Improve the Singer's Diction.....	W. A. Skiles 53
Shall We Understand Singers?.....	D. O. Parker 53
Organist's Etude.....	54
"Let Us Study the New Anthem".....	W. H. Buckley 51
The Organist's Extra Sense.....	A. C. Davison 55
Church Organists in Australia.....	H. P. Finnis 55
Organ Questions and Answers.....	H. S. Fry 56
Accordion Department.....	P. Deiro 57
Accordion Concerts.....	P. Deiro 57
Violinist's Etude.....	R. Braine 58
The Art of the Vibrato.....	S. Simonson 58
Paganini's Secret.....	D. B. Dallas 58
The Care of the Violin.....	H. M. McGowan 59
Expanding the Violinist's Repertoire.....	S. Applebaum 59
Violin Questions and Answers.....	R. Braine 60
Questions and Answers.....	K. Gehrkens 63
Another Use for Reward Cards.....	E. J. Plank 64
Voice Questions and Answers.....	N. J. Douthy 65
Junior Etude.....	E. Gest 70
Letters from Etude Friends.....	72
Musical Books Reviewed.....	72

## Music

### Fascinating Pieces for the Musical Home

Instant's Joyeux.....	F. Zachara 23
Bread and Butter.....	G. Maier 24
Mammy Tells a Story.....	M. Bilbro 25
From Old Tulleries Days.....	E. Lehman 26
March of the Clowns.....	C. W. Lemont 26
Lotus Pond, The.....	A. Bonetti 27
Sem-Anemone.....	G. A. Grant Schuster 28
Night Thought.....	E. Schmitt 30

### Master Works

Etude in C-sharp minor, Op. 25, No. 7.....	F. Chopin 31
Sarabande, from "Second English Suite".....	Bach-Burmeister 33

### Outstanding Vocal and Instrumental Novelties

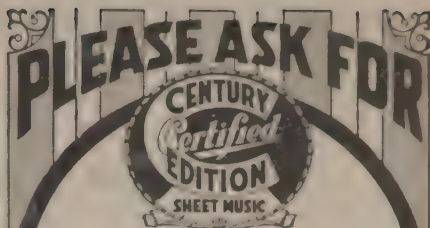
God Made a Rose (Vocal).....	C. A. Hibbs 34
Lead Us, Heavenly Father (Vocal).....	R. M. Stultz 39
Pellicy (Organ).....	G. Sellers 40
Jolly Doodles (Piano Accordion).....	C. Rechter 41
Gondolier (Four Hands).....	E. Nacin 42
Birds in the Branches (Four Hands).....	W. Rolfe 44

### Progressive Music for Orchestra

Serenade Mexicaine.....	C. W. Lemont 40
-------------------------	-----------------

### Delightful Pieces for Junior Etude Readers

Old Clock on the Stairs, The.....	C. Grant 48
Jack Frost Waltz.....	C. Grant 48
Raindrops.....	C. Grant 48
Punny Little Chime.....	G. Johnson 48
Hop, Skip and Jump.....	R. Miles 49
Evening Bells.....	O. L. Hayes 50
Happy Hans.....	O. P. Endres 50



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*1000 Butterfly, The, A-5.....	Grieg
1694 Cedar Brook Waltz, C-3.....	Ferry
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225 Fier Elise, Am-3.....	Beethoven
1501 Grand Marche de Concert, D-5.....	Wollhaupt
1481 Grande Polka de Concert, G-5.....	Barlet
1335 Hark, the Lark, Tr., D-5.....	Schubert
580 Heather Rose, F-2.....	Lange
1443 Home Guard, March, F-2.....	Sr. of St. Joseph
Humoresque, Op. 101, No. 7, G-4.....	Dvorak
253 Il Trovatore, Fantasie, E-4.....	Verdi-Dorn
2008 In the Rose Garden, Melody, F-3.....	Lange
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2139 La Paloma (The Dove), G-2.....	Yradier
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2368 Lady Pompadour (Dance), E-3.....	Morici
*208 Large (New World), D-3.....	Dvorak
284 Little Fairy, Waltz, G-2.....	Straschnig
1394 Mary's Pet Waltz, G-1.....	Mack
*189 Mazurka, No. 2, B-4.....	Gondard
2461 Melody in F, (Slip) F-3.....	Rubinstein
2713 Moonlight on the Hudson, D-4.....	Wilson
2742 Old Moss-Covered Church, An, C-1.....	Hopkins
350 Orange Blossoms Waltz, F-3.....	Ludovic
2137 Over the Waves, Easy, C-3.....	Roas
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*202 Romance, Op. 24, No. 9, D-5.....	Schubert
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2192 Russian Song, Op. 31, Gm-4.....	Smith
1068 Sack Waltz, The, G-2.....	Metzger
1369 Salut a Pesth, D-6.....	Kowalski
382 Scales and Chords, 2.....	Lezerny
1207 Schmitt's Five Finger Ex., Part 1.....	Schmitt
2740 School Pictures, C-1.....	Hopkins
2159 Silent Night, Holy Night, B-3-4.....	Gruber
2618 Silver Threads Am. Gold, B-3-4.....	Dunkles
*390 Skater's Waltzes, A-4.....	Waldteufel
2252 Solfeggio, Op. 3.....	Bach
*2115 Song of India, A-4.....	Rimsky-Korsakov
435 Spring Song, Op. 39, A-4.....	Mendelssohn
1633 Stilly Night, Holy Night, C-3.....	Krug
*1498 Throwing Kisses, Mazurka, E-4.....	Heins
*1035 To Spring, Op. 45, No. 6, F-3.....	Grieg
1713 Tulip, Op. 11, No. 4, G-2.....	Lechner
*449 Under the Double Eagle, E-3.....	Wagner
983 Under the Stars and Stripes, E-4.....	Rossini
984 Up in a Swing, Reverie, Am-4.....	Moutard
*695 Valse, Op. 56, No. 2, B-4.....	Gondard
*795 Valse Bleu, Op. 4.....	Margie
*2425 Valse Triste, Op. 44, G-4.....	Sibotius
1697 Waltzing Doll (Pompey Val.), D-4.....	Postini
2367 Waltz of the Flowers, D-4.....	Tchaikovsky
2747 Watching the Soldiers, G-1.....	Hopkins
2696 Wayside Chapel, F-2.....	Wilson-Grooms
435 Wedding March, C-3.....	Mendelssohn
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JANUARY, 1939

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HIPSHER

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## The World of Music

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



ROBERTO  
MORANZONI

THE CHICAGO CITY OPERA COMPANY opened its season on October twenty-ninth, with a gala performance of Verdi's "Otello," with Giovanni Martinelli as *Otello*, Lawrence Tibbett as *Iago*, and Helen Jepson as *Desdemona*. Roberto Moranzoni, the "inspiring conductor, pointed the climaxes with clarion ferocity and distilled a lovely fragrance for the love duet."

A "DOCTOR'S ORCHESTRAL SOCIETY" is the latest infant setting up its cry for recognition in the musical life of Father Knickerbocker's rather overgrown village.

MORIZ ROSENTHAL celebrated on November 13th the fiftieth anniversary of his American debut on November 13, 1888. For this occasion he gave at Carnegie Hall, New York, a piano recital before an enthusiastic audience of the cream of Gotham's cultural and social life.

THE MUNICIPAL THEATER of Rio de Janeiro has closed its season in which Massenet's "Thais," Boito's "Mefistofele" and Puccini's "Madame Butterfly" obtained the greatest success.

MARY TURNER SALTER, former popular oratorio, concert and church singer, and composer of more than two hundred songs, passed away on September 12th, at Orangeburg, New York, at the age of eighty-two. She was the wife of Sumner Salter, widely known organist.

"L'INCORONAZIONE DI POPPEA (The Coronation of Poppea)," a historic opera by Claudio Monteverdi (1567-1643), was presented recently with great success, in the regular season of the Colon Opera, Buenos Aires, with Tullio Serafin conducting.

THE FIRST CENTENNIAL OF MUSIC TEACHING in the Public Schools of America has been completed, with widespread appropriate celebrations in many communities. It was in 1838 that Lowell Mason was officially appointed instructor of music in the public schools of Boston.



JOHN  
CARTER

THE METROPOLITAN OPERA COMPANY announces for this season restorations of Massenet's "Thais" with Marjorie Lawrence and John Charles Thomas as principals; "Fidelio" with Kirsten Flagstad as *Leonore*; "Louise" with Grace Moore in the title rôle; Verdi's "Falstaff" with Lawrence Tibbett in the name part; "Boris Godounoff" with Ezio Pinza as the fated emperor; and "Orpheus and Euridice" with Kerstin Thorborg and Vina Bovy in the name parts. Sixteen new singers are listed, three of them Americans: John Carter, tenor; Risé Stevens, contralto; and Leonard Warren, baritone.

RECOGNITION OF WOMEN in the Musical Profession, including symphony and opera orchestras, on an equal footing with "mere" men, is the purpose of a movement launched by a committee from the eight hundred organized women artists of New York. And so the embattled Amazons advance to rout an entrenched masculinity of the tonal art.

PATRICK BERESFORD LYNDON, of Sanderstead, Surrey, a lad of nine years, received at the recent Croydon Musical Festival two silver medals, a bronze medal, and a silver cup, as the most promising student of music.

ONE THOUSAND LITTLE KNOWN WORKS, or more, by composers of the fourteenth to eighteenth centuries, have been collected by the Federal Music Project of New York City. Among these creative musical folk are two kings, Henry VIII (1509-1547) of England, represented by fifty dances written for the recorder before he came to the throne in 1509; and six songs and dances for flute and violin, by Frederick the Great (1740-1786) of Prussia. There are other such interesting items as *The Joke* by Haydn, for two violins, with one part in reverse of the other.

THE SOCIETY OF MOZARTIAN STUDIES, of Paris, has placed a stone tablet on the front of the Hotel de Beauvais, near Saint Gervais, recording that in his seventh year, between 1763 and 1764, the Salzburgian master lived there.

ARCHIE EMMETT ADAMS, composer of the popular song, *The Bells of St. Mary's*, died October 30, 1938, in London. He was born in 1890, in Australia. The song is dedicated to St. Mary's Church, the Mother Church of Southampton, England, of which the history runs back to Saxon England. It has been several times rebuilt; and the fine peal of bells was first heard on June 27, 1914.

"HOSPITAL BEDS FOR MUSICIANS" has become the slogan of Sir Henry Wood, leader of the Promenade Concerts at Queen's Hall. At the recent opening night of the season he "cast aside his usual modesty and monastic vows of Trappist silence, and made a speech appealing for support for his scheme."

ERICA MORINI, Vienna born violinist; John Brownlee, Australian baritone of the Metropolitan Opera Company; and Beveridge Webster, American pianist, arrived in New York, on October 19th, on the steamship Champlain, to be ready for their season of American engagements.

"SYMPHONIES UNDER THE STARS," in their seventeenth consecutive season in the Hollywood Bowl, opened on July 12th with a performance of Wagner's "Die Walküre" with Maria Jeritz as "Brünnhilde," Grete Stueckgold as *Sieglinde*, Paul Althouse as *Siegmund*, and Richard Hageman as conductor.

ROBERT ELMORE, Philadelphia composer, and widely known organist of Holy Trinity Church of Phillips Brooks fame, has received the Mendelssohn Award for his composition, *Three Fantasies*. The work is scored for four voices, with occasional use of six or eight parts; and it was submitted in a nationwide competition sponsored by the Mendelssohn Club of Philadelphia, to encourage composition for large choruses.

THE LONDON THEATER CONCERTS, conducted by Stanley Chappell, are a new movement in the British capital, to provide central London with orchestral music after Sunday evening dinner.

LINI PAGLINGHI, Brooklyn born and California reared American soprano, is reported to be creating a sensation in South America, where, at her recent debut in Rio de Janeiro she received ovations surpassing those bestowed upon Lily Pons.

THE WORCESTER MUSICAL FESTIVAL (Massachusetts) held its seventieth annual session on October third to eighth, with Albert Stoessel as leader of the choral and orchestral forces. On the opening program the chief choral interest centered in the presentation of the "Ordering of Moses" by R. Nathaniel Dett. The festival closed with a concert performance of Verdi's "Rigoletto" with Josephine Antoine, Robert Weede, Charles Hackett, John Gurney and Lucille Browning as soloists.

THE TIPICA MEXICAN ORCHESTRA, with Angell Mercado leading, has returned to The States for its annual tournée. Its concert in Orchestra Hall, Chicago, on October 30th is said to have won a most enthusiastic success.

JOHN POWELL, American pianist, celebrated on November 1st, the twenty-fifth anniversary of his American debut, with a recital in Carnegie Hall, New York, when his program included a group of Chopin's "Etudes," three of his own transcriptions, and Liszt's *Tarantella*. The proceeds of the occasion were to be used to purchase rare letters of Thomas Jefferson, to be added to the fine collection of the University of Virginia of which he was founder.

IN THE BAYREUTH FESTIVAL of the coming summer, Victor de Sabata, the eminent Italian conductor, will lead the performances of "Tristan and Isolde."

MRS. ELIZABETH SPRAGUE COOLIDGE celebrated on October 30th the twentieth anniversary of her patronage of chamber music festivals, when the usual single medal for distinguished service in this field of refined musical art was multiplied by three. These recognitions were bestowed upon Frank Bridge, English composer and conductor; Jacques Gordon, violinist and quartet director; and Hugo Kortschak, violinist, member of the faculty of Yale University, and distinguished contributor to the development of better chamber music in America.

EUGENIE SCHUMANN, last surviving child of Robert and Clara Schumann, has passed away at Berne, Switzerland, at the age of eighty-six. But four years old at the death of her father, she studied the piano with her famous mother and with Brahms. She also published a book, "A Lifebook of My Father," based on family diaries, documents and her own life in the home circle.



EUGENIE  
SCHUMANN

AN INSTITUTE OF BAYREUTH was decreed during the late celebrations of the one hundred and twenty-fifth anniversary of the birth of Richard Wagner. The Institute will especially promote the study of Wagner's life and works; and one of its first aims will be the compiling of an authoritative biography of the master.

DR. FREDERICK STOCK for the thirty-third time conducted the inaugural concert of the Chicago Symphony Orchestra on October thirteenth, this being the opening program of the organization of which Theodore Thomas became the founder-conductor in 1891, or forty-seven years ago. (Dr. Stock has not been conductor of the organization for forty-four years, as recently stated by one of our worthy contemporaries.) Bach's choral prelude, *A Mighty Fortress Is Our God*, as transcribed for orchestra by Dr. Stock, and Rachmaninoff's Symphony, No. 2 were the numbers of chief interest.

THE MOZART FESTIVAL at Asheville, North Carolina, was held for the second time in the last week of August. It closed with a performance of "Bastien and Bastienne," composed when Mozart was but twelve. The festival is the product of the enthusiasm of the young American conductor, Thor Johnson.

THE SAN FRANCISCO OPERA COMPANY opened its autumn season of nineteen performances with a brilliant presentation of Giordano's "Andrea Chenier" with Beniamino Gigli in the title rôle, this occasion reintroducing him to America after an absence of six years.

ROBERT VIROVAI, young Yugoslavian violinist of but seventeen years, made on November 3rd his American debut, when he was soloist with the New York Philharmonic-Symphony Orchestra at Carnegie Hall, with John Barbirolli conducting. Mr. Virovai won a distinguished success in the virtuosic "Concerto in D minor" of Vieuxtemps, by his "amazing technique," a performance "notable for its warmth and conviction," whilst "his tone was fine grained and pure, giving a seraphic beauty to the *andante religioso* and a bright flash to the *finale*."

(Continued on Page 55)



ROBERT  
VIROVAI



# An American Epic of Attainment

IT IS a fine, fine thing, that Dr. Chevalier Jackson has done in writing his autobiography. This most famous throat surgeon of his time, and the friend and counselor of many great singers, has produced a book as rich in human interest and general information as Dr. Victor Heiser's "An American Doctor's Odyssey" or Dr. Axel Munthe's "The Story of San Michele." Courageous and kind-hearted, he tells a story of almost incredible privations and sufferings in order to secure an education. A precocious youngster, small and frail, he aroused the jealousy of bigger boys who went to school with him near his home, which was on the edge of one of the bituminous coal districts a few miles west of Pittsburgh. They found him so far ahead of them in school work that they tormented, tortured and bullied him almost unbelievably. Dr. Jackson explains this as a case of inferiority complex upon the part of the boys, who entered school so late that some of them were in the primer at seventeen years of age, whereas he had entered school at four. An inferiority complex sets up a defense mechanism; and in this instance it took the form of cruelty to the little student, through physical torture. Everyone knows, however, that a bully is always a coward at heart, and Dr. Jackson's childhood bullies have passed into oblivion while he has advanced to immortal heights.

The story of his voyage in the filth of the steerage of an ocean liner, in order that he might study with the great London throat specialist, Sir Morell Mackenzie, is a little epic of determination. He tells with glee how he was called upon to take care of a man with smallpox and thus was removed from the steerage to the more endurable quarters of the ship's sick-bay.

Thrice, while Dr. Jackson was climbing up in his profession, he was laid low by tuberculosis. Did this faze him? No. He merely looked upon these periods of prolonged confinement to bed as splendid opportunities to arrange his material for the publication of his all important books upon the throat, the trachea, bronchi and the esophagus, and the remarkable technic he developed for removing through the mouth foreign bodies lodged in the lungs. As a result of his bronchoscopic clinics, he has a veritable museum of objects ranging from safety pins and collar buttons to miniature watches and false teeth, which in some mysterious manner unfortunate individuals have managed to inhale into their lungs. With such an object in the lung, death after great suffering, is almost inevitable. Formerly removal was attempted by cutting into the lungs,

but the percentage of recovery was very small. Dr. Jackson, by reason of his development of the bronchoscope, and by his fabulously delicate and sure touch, has thus personally saved thousands of lives. He attributes his surety of touch, and his freedom from tremor at three score and ten, very largely to his lifelong abstinence from alcohol and tobacco.

In treating the throats of a vast number of singers, he has always enjoined them not to smoke or to drink. He looks upon nicotine and alcohol as diluted poisons pec-

uliarly injurious to the mucous membrane of the throat and the nerve control of the delicate muscles of the larynx. He is so convinced of the grave evils of alcohol that he refuses (except where unavoidable) to patronize a hotel or a restaurant selling liquors. He also puts strictures upon the abuse of the voice through yelling, such as one hears at football games. According to his experience this does untold damage to the vocal organs of those who intend to become singers.

An extraordinary man is Dr. Jackson, five feet eight inches tall, very thin, very agile, subsisting upon a most frugal diet, eschewing meat, he nevertheless has the endurance to tire out many younger helpers. At seventy-three he has the eager activity of a youth. An enthusiastic fellow Rotarian, we have seen him at many luncheons, when summoned by a hotel attendant, dart off with the alacrity of a young interne answering his first ambulance call.

Permitting himself almost no social life, Dr. Jackson has given his time to his profession with the devotion of an anchorite. His dominating passions have been his love of truth, of little children,

animals, nature, and his great desire to relieve human suffering. In this work he has struggled to inform the public of the great danger of putting foreign bodies in the mouth. Lobbying in Congress, he fought through a bill, with great personal expense of time and money, to require manufacturers of lye to label all of their products, offered for general sale, with the word "Poison." Lye resembles granulated sugar and countless children have died of taking it by mistake. Our national legislators were very wary of his propaganda and could not understand a man who was spending his own money, with no possible hope of profit, and who, in fact, was trying to injure his own business by preventing the occurrence of diseases in which he specialized. One of Dr. Jackson's proudest treasures is the pen with which President Coolidge signed the bill.

Loaded with medals and honors from many countries,



DR. CHEVALIER JACKSON



including the Legion of Honor of France, the Order of Leopold of Belgium, the Order of the Crown of Italy, member of thirty-six world famed medical societies, staff specialist in five great Philadelphia hospitals at one time, and acclaimed throughout the world as one of the greatest Americans of all time, he is so modest and retiring that many are astonished when they first meet him. Never money-minded, Dr. Jackson is an altruist who has done an immense amount of his work without commensurable remuneration. Not until a protective secretary began to take charge of his fees, did he begin to have the financial relief to which he was entitled by his great genius. A man of great versatility, Dr. Jackson has taken an interest in a wide range of subjects, from cooking and cabinet making

to fishing and painting. His book, published by MacMillan & Company, presents in color, many of his very extraordinary paintings. Dr. Jackson is ambidextrous, and audiences at his clinics and lectures are amazed to see him start to draw an intricate anatomical design, with a crayon in each hand, both working at the same time. He was not born with this gift but developed it.

In August, 1937, THE ETUDE printed a digest of a lecture upon the voice, given by him before the Philadelphia Music Teachers Association. This attracted wide attention.

All in all, his book will become one of the classics of American achievement in surmounting tremendous obstacles. Read it—you will be a better and wiser individual for having done so.

## And the Mothers Sang

ONE of the most resultful movements of the present day, in our country, is the Parent-Teachers' Association. Twenty-five years ago mother took Johnny and Mary to school and more or less consigned them to a kind of alien institution following a fixed pattern of education. If Johnny played "hookey," or if Mary became neglectful or impertinent, mother or father was called to the school to straighten things out or to reinstate the child after a suspension. Other than this, the parent had no more contact with the school system until graduation day. It was as foreign to the average parent's life as the Water Department or the Fire Department of the community.

Of course this was all wrong and had to be changed. Meanwhile great *mutations* had come to the entire educational system in relation to national life. The first intimation that the parents had of this was a radical change in the child's report card. The big change came about in the attitude toward the child. In other words, children were no longer compelled to conform to subject matter, but the subject matter was made to conform to the individual needs of the child. Parents of all types began to take an interest in the systems in the school. They likewise noticed that the foremost factors on the new type of report had to do with those things which make for good citizenship: "Character," "Health," "Personal Responsibility," and "Initiative," instead of the old "readin', ritin' and 'rithmetic." In other words, the educators realized that the first obligation of any school system is to make good citizens, no matter what other education they might have.

The objective was to train the whole child and not merely a few areas of his brain. The intellectual, physical and emotional activities of the child all received attention in proper proportion.

The nature of the great change in the attitude toward the child in the school is indicated by the scope of the daily topics for American Education Week, conducted last November in all the schools of America. Note that there is no reference in this to "readin', ritin', and 'rithmetic."

### Daily Topics

- Sunday, November 6—Achieving the Golden Rule
- Monday, November 7—Developing Strong Bodies and Able Minds
- Tuesday, November 8—Mastering Skills and Knowledge
- Wednesday, November 9—Attaining Values and Standards
- Thursday, November 10—Accepting New Civic Responsibilities
- Friday, November 11—Holding Fast to Our Ideals of Freedom
- Saturday, November 12—Gaining Security for All

Gradually, in different parts of the country, parents began to form themselves into groups to cooperate with the teacher in educating the child. This movement is now  
(Continued on Page 56)



THE CHORUS OF THE COUNCIL OF THE PHILADELPHIA HOME AND SCHOOL ASSOCIATION  
Dr. George L. Lindsay, Director of Music, Philadelphia Public Schools, is seen as Conductor, in the center of the picture. Mrs. John Masterman, President of the Council, is seated at his left; and Mrs. Clyde Baker, Chairman of Music, at his right.



# The Amazing Musical World of To-day

An Interview with the Eminent Pianist  
**WALTER GIESEKING**

Secured Especially for The Etude Music Magazine

By OLIVER DANIEL

This article presents the views of the artist speaking, and not those of THE ETUDE. It will unquestionably create controversy; but we feel that Mr. Giesecking's opinions merit the freest expression in a musical journalism forum such as ours. Whether all our readers agree with him or not, in these days we must support free speech, and therefore his ideals, especially in the matter of "Christian Art," must be read as his personal views and not those of THE ETUDE.

## Biographical Sketch

Walter Giesecking is an example of the true internationalism of artists. He was born in Lyons, France, in 1895, and spent his childhood there and on the Italian Riviera. His parents, who were German, moved to Hanover, where, at the age of sixteen, he began his studies with Karl Leimer. Giesecking now lives in Germany, but his career and fame are as international as his life has been. His American debut was made in 1926. He is as distinguished for his interpretations of Debussy as for his playing of Bach. His concert tours have taken him to nearly all parts of the musical world; and his programs have been drawn from composers of all lands and ages. The interests and abilities of Giesecking are so varied that in one city he may be known as a Mozart specialist; in another, as a peer of Beethoven interpreters; and in another, as a modernist of the contemporary manner.



WALTER GIESECKING

THERE IS MUCH TOO MUCH talk about music. If one is innately musical, he reacts to tones without the need of any explanation; he responds directly to the music itself and merely says that is beautiful' without ever bothering about a reason. To speak of the content of music, and to be specific regarding its meaning and emotional states, are extremely difficult to do, for many times it is next to impossible to put such expression into words. It is often difficult to classify emotional states, because our terminology is so poor beside the subtle expressive possibilities of other artistic mediums. We can hardly speak of music that is devoid of emotion. Even in what we might call bad music, emotional reactions are produced; but naturally they are of a vastly different sort than those evoked by our great masterworks.

"Absolute music has no meaning in the program sense, yet it is no meaningless succession of notes, for if it were how could such great masses of people in all parts of the world be so deeply moved by it.

"I recently saw in Germany a book that suggests that Beethoven used a literary pattern, as it were, for nearly all of his compositions. It is the work of a University professor, but I cannot now recall the name of either the book or of the author. He explains, however, that each work is composed around a definite drama or poem. It is really silly. I could not read all the way through it. About the 'Sonata op. 106 (Hammerklavier),' he says that it is modelled after Schiller's 'Jeanne d'Arc.' The Sonata 'Pathétique, Op. 13,' is supposedly modelled after a poem that was written about two years after the sonata itself. It was 'Hero and Leander,' I believe; but he got around that later by saying that it was another poem on the same subject but by a different poet.

"There is all of this foolishness about moonlight in the 'Moonlight Sonata,' the

silly blind girl story; and the associations about brooks and birds and stories that attach themselves to music. They go down through the centuries, doing a great deal of harm. Yet it seems impossible to suppress them.

"Even in the case of Debussy, whose music suggests painting in sound, the material of his ideas is obtained out of a certain sort of vision, but it ends there. The development is always musical. The names for the 'Preludes,' for instance, were often suggested by the music itself; and they are found written at the end rather than at the beginning of the compositions.

"In some of the great compositions, the expression lies in their movement; it lies in their lines as they flow along. Take the Mozart 'Sonata in A major,' for example. The musical line here, like a visual line, circles and turns in the air; yet it is always expressive. The same, too, can be so clearly seen in that simple and beautiful 'Sonata in C major.' Hum out the melody of the *Andante* from this sonata, and you will see that the melody can be almost traced through the air. Almost choreographically one's body seems to follow the line of the music.

## Spirit, not Technic, Makes Great Music

"MOST STUDENTS AND MUSICIANS who come to play for me, particularly in America, play too difficult music. It is different in Europe. I am not so well acquainted with the attitudes and teaching procedures of conservatories and music schools here; but it seems to me that it is the teaching of technic that is majored. Too often one finds that there is more concern about mechanical means than about the music itself, and many have more technic than their expression demands. At a recent concert in Chicago, a mirror was placed so that my hands could be seen from different

parts of the hall. Now such a thing may be of both interest and value to the student; but one must not forget that musical perception is grasped through auditory and not through visual impressions. Such an arrangement is of no importance musically. In Germany it is necessary to help the young pianist, particularly in technical means, as it is there that the expressive possibilities are majored, perhaps even too much—one cannot say.

## The Birth of a National Art

"MANY PIANISTS FROM ALL PARTS of the world come to play for me when I am in Wiesbaden. My old teacher, Karl Leimer, who also lives there, taught me from the time I was sixteen; and from him I learned to practice with concentration and not merely by finger movement; for practice must be always an intellectual affair and a process of mental training. In collaboration with Leimer, I have written a book on piano playing, that is available also in America. He is now almost blind, and it is pitiful to see him being helped about, yet in spite of this affliction, he is still active and still teaching.

"America is still so new a country; but what are a few hundred years, when one considers the establishment of a culture and a national consciousness. Reactions here are still like those of a foreign country. Although people are born here, their souls and inner feelings turn to other lands and other cultures are drawn upon for inspiration. Naturally, people here are musical, but then if one is asked, 'Where are the great composers?' one can only answer, 'It will take time.'

"Men in America have such a strange outlook on Art. The business man type seems to think that to have any art appreciation is to lack masculinity. It seems to be considered sort of funny here, and something of which one should be ashamed. They always look for the 'he-man' in every-

thing, and it is really amazing to meet so many apparently cultured people who entertain such ideas. While I was riding on a train recently I saw an advertisement that embodied this so clearly. It spoke of how much nicer it is to hear the sound of a *bess*, a *bassa* or whatever you call it—you know, a *fish*—splashing in a stream than the 'Moonlight Sonata.' It is ridiculous to drag great art expression down to help sell another package of tobacco, chewing gum or other commodity.

"As I am not very well acquainted with educational institutions here in America, I do not always know the attitudes they take on musical matters, but I find it amusing that universities, such as Harvard and Columbia, grant degrees in music and yet teach no applied music at all. I once heard a remark by Edward Burlingame Hill that 'Even if the Angel Gabriel came to Boston, Harvard would not have him teaching the trumpet.'

## Personal Participation a Stimulus

"I ALWAYS CONSIDER it more important to play, more important to make music, than simply to talk about it. Of what value is theory, if there is no music? There is at the present time in Europe a craze for the guitar. It does not produce very inspirational music, and I do not care for it myself; but it is used to accompany songs in an amateur way and does some musical good in spite of itself. Although I dislike amateur performances, at least they encourage someone in the making of music. So much more is learned from music itself than from all of the theorizing that is done about it. After one knows and lives with music, then one can bother to analyze its parts, and even then I do not think this is tremendously important except, at times among musicians, when one wants to refer to a certain part as, for example, 'the E major chord, or the B-flat section.' Then people know where you are and can follow



you; but, otherwise, what does it mean? "It is a remarkable thing that Germany has produced such an outstanding and unbroken line of great musicians, from Bach to Strauss. There have been broader fields there for musical activities than in any other countries. For this great development of music in Germany there are several reasons, one very formative one being the existence in the past of so many small cultural centers, so many separate rival courts where art was fostered. Nowhere else are there so many symphonic orchestras, so many opera houses, and so many concerts. There seems to be also a higher percentage of musical people in Germany, and the countries around, such as, Austria, Czechoslovakia, and Switzerland, than in any other part of the world. There is now an apparent lull, however, a waiting for the next great composer. Perhaps he is already here waiting to be 'discovered,' with his music resting unheard on his manuscripts.

### *The Composer's Awakening Incentive*

"THE TYPE OF CHRISTIAN IDEALISM which motivated many of the great artists of the past is no longer a potent force in the art expression of the present. We really have no such thing as Christian Art to-day. Bach was at heart a simple church composer, and there is a strong religious note in the texts he used in his cantatas, the 'Passions,' and in the stupendous 'Mass in B minor'; but in the case of Beethoven, I do not consider him as an expression of Christian Art. His work is a more universal, a more cosmic expression.

"All of those forces which affect the human being leave an imprint on his music. Climate is a determining factor only if it has been the same for many years and blends together with one's inheritance. Europe is almost too small to make many distinctions; and, if you send an Italian to Germany or Scandinavia, he will undoubtedly become accustomed to the colder climate, and will learn to drink schnapps instead of wine; but, if he is of a creative type of mind, he will retain his original ideas, and they will remain for the most part unaffected.

"When many composers begin, they compose because they love to do so and because they desire to express themselves. Many times success unfortunately destroys their naïveté. So many of the young composers feel it is criminal to write a major or a minor chord. Personally, I still like majors, and still appreciate a consonance. I discussed with Koussevitsky a recent modern music festival held in Paris. 'Most of it sounded absolutely degenerate,' he remarked.

"When traveling from one country to

another, I find that the people are remarkably similar. Everywhere one encounters folk of fine developed sensibilities, others of poor appreciation, and some with no response or appreciation at all. Musical pretenders one seems to find everywhere. There are many more unfortunate concerts than there are good ones. This of course profoundly affects peoples' reactions toward music and establishes their preferences. A work of Beethoven, Mozart or Bach can be unendurable if it is played badly; but the waltzes, and etudes of Chopin, the waltzes of Strauss, along with much mediocre music, all are somehow tolerable, even when played poorly; for the latter seem to take fewer gifts and less ability than the former. Compositions, consisting chiefly of sensuous arrangements of tones and brilliant effects, suffer little if they are played slower or faster; and, though it is true the effects will be more or less brilliant and elegant, the rhythm and melody stand fundamentally the same. *The Blue Danube* is an inspired composition, and I can stand hearing it even if it is poorly played; but a Beethoven sonata poorly played—never!

"Personally, I dislike the waltz rhythm. This *ump-pah-pah, ump-pah-pah*, seems to be such a simple, barbaric, foolish thing. I just dislike it.

"Some people feel that Bach, Mozart, and others of their period, should be heard only on a harpsichord; but, after listening to them on the piano, it takes a long time to adjust one's self to the thin tinkle of a harpsichord. It is only a matter of taste. Perhaps Bach should be heard that way, but certainly not Mozart. In intimate surroundings alone is it possible; but in a large hall the thin inadequate tone is out of the question. I do not actually disapprove of it. But I still play the piano. Friends of mine who are excellent musicians like it, so there must be something to it after all.

"Because music as a profession requires so high a degree of specialization that at times many musicians find other factors of their education and cultural interests insufficiently developed, some people adopt the attitude that musicians do not represent as high a level of intelligence as men of other professions. This is of course incorrect. Many musicians, however, do not have the same facility in expressing themselves as adequately through other mediums as in music. Although in the profession of music one may find as many unimportant members as in other professions, it should be remembered that it is only he who is outstanding in his field, who matters. Take Liszt! What an amazing man he was. To be a great musician, one must be a combination of many things."

### *"Going Through" the Book*

By LILLIAN STRAUSS NORTON

HOW VERY OFTEN we of the music teaching profession hear pupils remark, "I am almost through my book," or "I am going to hurry through the rest of this book so I can have a new one." We may be able to repress an audible groan or even a sigh, but inwardly we bemoan the fact that, all our efforts to the contrary, the pupil is still convinced that merely "going through" the book—covering the ground however sketchily—is the height of accomplishment.

Any child can readily see that going through the Fourth Reader at school is not equivalent to completing the Fourth Grade. Knowing how to read properly paves the way for a more thorough understanding of the problems of mathematics, English, and other studies, and enables the person to better solve these. In other words, it is

only the means to a desired end. Just so, music is composite, and unless every component part is recognized, understood and mastered, any composition or any musical grade is most certainly not completed any more than the reader alone constitutes the finishing of the school grade.

Oh, for words to impress that notes and note reading are, or should be, elementary and only the tools which the pupil should employ to bring about the finished result. To so many pupils a new piece means just a new arrangement of notes instead of a new musical pattern—a new and lovely picture that can develop under deft fingers, if and when the mind can relegate plain note reading to its rightful and subservient place so that expression can have full and sufficient sway.

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## Radio Flashes

By PAUL GIRARD

THIS TIME OF YEAR almost everything centers around the symphony orchestra in the broadcasting of good music. Toscanini and the NBC Symphony have returned to the air. The Italian maestro's twelve scheduled concerts are about to draw to a close, but the memory of them will live on, for these concerts have been of the highest order. This year the broadcasts of the NBC Symphony have not only been tonally bettered, but the unity of the orchestra has been greatly improved.

This year, in connection with the NBC Symphony broadcasts, Mr. Samuel Chotzinoff, the pianist and critic who, at Mr. David Sarnoff's behest, was directly responsible for Mr. Toscanini's return to America last year, is heard as commentator in the intermission.

Howard Barlow, conductor of the Columbia Broadcasting Symphony Orchestra, who recently concluded his third summer of Sunday afternoon "Everybody's Music" concerts, is continuing this program, by popular demand, in a new evening series. Mr. Barlow has built up a large and devoted following on the air, not only for his exploitation of the classics but also for his playing of works by unknown American composers. In the new series of concerts (heard on Wednesdays 9:00 to 9:30 P.M. EST, Columbia Broadcasting System) the conductor is carrying out the principle established in his Sunday concerts by performing the works of modern and classical composers that everybody enjoys hearing, as well as American works that show exceptional merit.

A cast of familiar personalities has been assembled for this year's Sunday afternoon broadcasts by the celebrated New York Philharmonic-Symphony Orchestra. At the helm is John Barbirolli, the young English conductor, who was born in London in 1899 of an Italian father and a French mother. The guest conductor, during Bar-

birolli's mid-season vacation, will again be the splendid Roumanian violinist, composer and conductor, Georges Enesco. Misha Piastro is again the concert master of the orchestra, and Joseph Shuster is again the leading violoncellist. Ernest Schelling, the American pianist, composer and conductor who has been called the "musical godfather of America's younger generation," after an unfortunate illness which kept him from his musical duties last year, has again assumed control of the orchestra for the Saturday Morning Young People's Concerts.

When on October 17 the Rochester Civic Orchestra gave its first concert of the year, the National Broadcasting Company inaugurated the most extensive series of symphonic broadcasts ever offered to the American radio audience. This program was the first of 90 to be broadcast this season from Rochester, New York, over a coast to coast NBC network. The complete list of concerts includes four Thursday matinees and eight Thursday evening broadcasts by the Rochester Philharmonic Orchestra; twenty-eight Monday, and fifteen Tuesday afternoon programs by the Rochester Civic Orchestra, and sixteen Thursday evening and nineteen Saturday morning broadcasts by the Eastman School of Music Orchestra. There will be two Thursday evening broadcasts of the Rochester Philharmonic during January, on the twelfth and the nineteenth (NBC-Blue Network, 8:30 to 9:30 P.M., EST).

This season is the eleventh consecutive one that Dr. Walter Damrosch, dean of American conductors, and the NBC Music Appreciation Hour have been heard. As Dr. Damrosch's schedule this year is not weekly, we suggest that you consult the newspapers for dates of appearance. Instructor's Manual and Student's Notebooks for these broadcasts can be obtained by writing to the National Broadcasting Company, New York.

## FIFTY YEARS AGO THIS MONTH

EUGENE E. AYERS, a leading piano teacher of his day, contributed to the columns of THE ETUDE the following significant analysis of the successful teacher.

"He is a model teacher. He has a model studio and model disciples. We are interested in all he does from the very first moment. He has a good piano—not a mere piece of furniture—a little worn, perhaps, but first class in action and quality of tone. His studio is plain, but attractive. He has more books than bric-a-brac, and more music than silverware.

"1. He is *patient*. To some listeners the ordinary playing of an inexperienced pupil is hardly endurable. Some teachers are very restless and unhappy while submitting to this ordeal. And this infelicity generally communicates itself to the pupil and results in a general nervousness which is disastrous to the temper of both teacher and pupil. But our model teacher seems to be interested in the poor playing of his pupil.

"2. Genuine patience does not imply stolidity or dullness. Our teacher has *animation*. He never talks sleepily; he is wide awake, and he manages to keep his pupil awake. All ennui is dissipated. His mind is active, and alive to every point of interest. He quickens effort. His pupil is impelled by the liveliness of his method.

"3. His language is choice and forcible. His ideas are clear and attractive. His

method of presenting truths is logical and natural. He is at home with his subject; he knows every phase of it; he has explored its dark places for himself, and he leads his pupil confidently. His study has not been confined to his subject; he also knows his pupil. He frames his argument to suit his listener, and draws his illustrations from subjects with which she is familiar. If she is literary, he knows that he must draw many of his analogies from literature.

"4. He is *hopeful*. He expects to reap a rich harvest. In each pupil he tries to see the budding forth of promise. He is quick to perceive it when his pupil has talent; he is sanguine in his expectations. He finds in each soul some gem worth the polishing, and rejoices in the anticipation of the result. Hopefulness is contagious. His pupil may not be capable of gaining so much from his intelligence, but his hopefulness is like a strong stimulant. Some pupils need more of hope than of instruction.

"5. *Persistence* is another element in our model teacher's character. He is determined to succeed. No difficulty is great enough to weaken his endeavor. No obstacle shall stand in his way, if perseverance can overcome it.

"6. He is an *enthusiast*. Nothing ever really moves in this world until some enthusiastic man begins to move it."

*The sound is, in the execution of the pianist, what color is in painting.—Louis Moreau Gottschalk.*



# The "Moonlight" Sonata

Fact, Fiction and Fancy

By SIDNEY SILBER, Mus. Doc.

DEAN OF THE SHERWOOD MUSIC SCHOOL, CHICAGO, ILLINOIS

WHEN A MUSICAL MASTERPIECE becomes universally beloved; when neither time nor changing fashions in composition diminish its popularity with musicians, artists and music lovers everywhere; we are indeed confronted with an intriguing phenomenon. Such is indisputably the case with Beethoven's so-called "Moonlight" Sonata. What may be the reasons for this widespread acceptance? Indeed, a difficult and complex question! As for myself, I see in this work an intensely human document, bounding in vitality and wrought with consummate skill; an utterance inspired by the master's keen reactions to life, as well as to his individual existence, his yearning and struggling for self-expression and self-fulfillment. Since these are, potentially, the aspirations of the great mass of average, articulate humans, their revelation in this work cannot but evoke sympathetic response. While every great master is an emancipator of some sort, Beethoven remains the most potent of them all. He took music from the salon to the concert hall; from the castle to the cottage. He loosed this already grown up art from the incongruous garb of the idle, but cultured, rich, and gave it a rightful place, for the very first time, on equal terms with its adult brethren. In short, he made the art of music truly democratic!

## So Truth must Stand

THE FOLLOWING FACTS have been established by authoritative biographers:—

1. The designation "Moonlight" was not given by Beethoven.
2. Beethoven left no clue, other than the manuscripts, to either the source of its inspiration, or its interpretation.
3. The dedication to Countess Giulietta Guicciardi was casual, having no reference to an unfortunate love affair. (The countess married Count Gallenberg at the end of 1801—the year the work was composed.)

Let it furthermore be noted that this is not a sonata in the strict sense of the term, since the first movement is not in sonata form. Beethoven called it "Sonata quasi fantasia (Sonata in the manner of a fantasia)" (the term *sonata* probably referring to the literal meaning—an instrumental composition, in contradistinction to *cantata*—a vocal composition).

## Rubinstein's Reactions

GREAT INTERPRETER'S reactions are quoted, revealing the true musician's and artist's attitude toward the interpretation of all art music. In Rubinstein's "A Conversation on Music," we find the following passage, where the great pianist is discussing

designations attached to musical compositions, such as *nocturne*, *romance*, *impromptu*, *caprice*, *barcarolle*, and so on. Among other things, he says, "Having become stereotyped, they facilitate the understanding and rendering of the compositions for the public; otherwise, these works would run the risk of receiving names from the public itself. How droll this is, is sufficiently shown by one example: the 'Moonlight' Sonata."

"Moonlight demands in music the expression of the dreamy, fanciful, peaceful—a soft, mild radiance. Now, the first movement of the C-sharp minor Sonata is TRAGIC from the first to the last note; a beclouded heaven, the gloomy mood of the soul. The last movement is STORMY, PASSIONATE, and the exact opposite of peaceful radiance. The second movement alone would, in any case, allow a momentary moonlight."

## The Designation, "Moonlight"

SAYS KREHBIEL in "The Pianoforte and its Music," "Much mischief has been made by the titles which publishers and others have given to works without the sanction of the composer. The sonata in C-sharp minor has asked many a tear from gentle souls who were taught to hear in its first movement a lament for unrequited love, and reflected that it was dedicated to Countess Guicciardi. Moonlight and the plaint of the unhappy lover! How affecting!"

In a letter, dated January 22nd, 1892, Alexander W. Thayer, the greatest of Beethoven's biographers, says: "As for the epithet 'Moonlight,' it seems to owe its first existence to a comparison made by the critic Rellstab of its first movement, to a rocking on the waves of Lucerne, on a moonlight evening."

"Many years ago, a picture on the title page of an edition led the Viennese to call it 'Laubenssonate (Arbor Sonata),' the picture evidently referring, or giving rise to a story of its composition in an arbor."

## The Dedication

SCHAUFFLER, in his biography of Beethoven, has this to say: "Although, if any girl caused the sadness and despair reflected in his music, her name was not, in all likelihood, Giulietta. For the composition Beethoven originally intended dedicating to the countess, was the not particularly ardent Rondo in C major, Op. 51, No. 2. At the last moment, however, wishing to inscribe this piece to the Countess Lichnowsky, he asked it back and dedicated the C sharp minor to Giulietta instead. There is no good reason to suppose that his devotion to her lasted more than a few months. In her old age, Countess Guicciardi-Gallenberg

spoke of Beethoven without affection, as a person who had composed some 'crazy' music. Then, an afterthought, with sudden animation: 'But his playing . . . it was heavenly!'

## A little known Source of Inspiration

AGAIN REFERRING to Thayer, we find that "the subject of the sonata was suggested by Seume's little poem 'Die Beterin (The Praying Maiden).' The poem describes a maiden kneeling at the high altar in prayer for the recovery of a sick father. Her sighs and petitions ascend with the smoke of incense from the censers, angels come to her aid, and, at the last, the face of the suppliant glows with the transfiguring light of hope. The poem has little to commend it as an example of literary art, and it is not easy to connect it in fancy with the last movement of the sonata, as with the first and second; but the evidence that Beethoven paid it the tribute of his music seems conclusive."

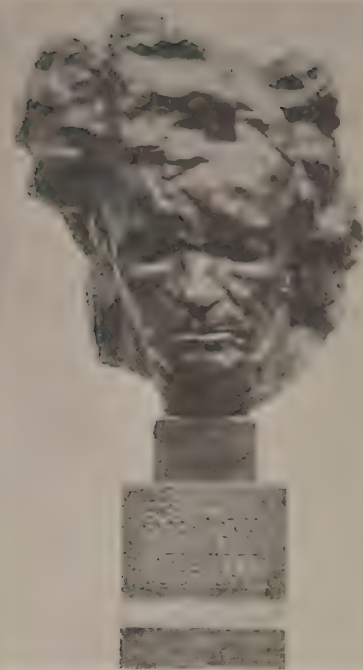
## Fiction that Falters

AGAIN SCHAUFFLER: "Some sentimentalist invented a popular myth about the so-called 'Moonlight' Sonata. There are several versions. One of the more imaginative holds that Beethoven was wandering in the moonlit streets of Vienna, when he saw a blind youth leaning on the arm of his beautiful sister and lamenting the fact that he should never see the greatest of all musicians. Beethoven accosted them, went to their humble home, seated himself at the poor piano, and, inspired by the sightless orbs of the boy, by the 'beaux yeux' of the maiden, and by the moonlight pouring in at the casement, improvised the C sharp minor Sonata. Then, rising to his full five feet-five, he revealed his identity, embraced the lad, and rushed forth to dash down his inspiration."

A variant of this tale makes Beethoven pass the blind boy's window, overhearing him bungling the "Sonata in F major, Op. 10, No. 2," and expressing a wish that he might hear the composer play it. Then it makes the latter push his way in unannounced, play it correctly, and fall to improvising the "Op. 27, No. 2."

## Where "ignorance is bliss"

NOT LONG AGO THE FOLLOWING LINE was encountered in a book (not on music) by a very prominent clergyman: "He (Beethoven) took moonlight and made of it a sublime sonata." This good man can hardly be blamed for such an ambiguous and basically meaningless statement, since numerous writers on music—and some of them of considerable prominence—are quite as guilty of foisting so-called poetic analyses upon their readers."



THE BOURDELLE BEETHOVEN

In the Metropolitan Museum of Art, New York City

Translation of legend: I am the Bacchus who presses delicious nectar for mankind.

One of the most amusing comments, by a certain F. F. Weber, appeared in the eleventh volume of the *Neue Berliner Musikzeitung*. Read, and reread the second sentence. It is a weird and wonderful specimen of the tape-worm type of sentence in vogue, many years ago, in "erudite" Germany. We quote: "Beethoven, in this sonata, represents dream-scenes which take place in visible Nature. Were we to stand in the hush of night, amidst luxuriant vegetation, and did there then approach us, step by step, the natural essences which fill the cells, well-nigh to bursting, and in which the world of growing things surrounds us with its loving embrace, so that our senses should be finally quite absorbed in noiseless, yet unremitting activity of the busy vegetative world around us—that shows in the least leaflet the full intensity of its power—and should the spirits of the processes of Nature continually obtrude themselves upon us, neither withheld nor to be driven away by any means whatsoever, only occasionally betraying their sublime spirituality, by a shy starting-back at some sound—no actual sound, but a dream-sound—imagined in the shell of our own ears; were we to experience this, we should then stand, as Beethoven fancied himself standing when writing the last movement of his sonata in C sharp minor."

## Let Others Speak

IN THE FOURTH VOLUME of the Berlin music journal, *Echo*, No. 43, is an article by Peter Cornelius, in which he compares the first movement of the "Moonlight" Sonata to "a majestic Gothic cathedral, whose inviting chimneys guide seeking believers on their path, through the wilderness, to its sacred enclosures. All pain floats upward through the wilderness and is resolved in the harmony of a blessed spirit-prayer. In the second movement, earthly love holds sway and would fain drown those sacred chimneys with the tones of its harp. To this love is issued a mandate rather to turn toward yon holy refuge, whence it has enticed the devotional throng with irresistible might. In the third movement, the dim forest is again sought out. Evil spirits have closed the doors, the holy chimneys are mute—yet their echo still sounds. Belief is dead in the heart. Disconsolate wandering! But the heart is haughty and bold—ONWARD! It must answer, soar aloft

(Continued on Page 66)



# The Threshold of Music

A STORMY SEVENTH—AND SOME EVEN MORE COMPLEX CHORDS

## Natural Laws That Guide The Flow Of Chords

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

This article is the tenth in a series on "The Doorstep of Harmony." The first appeared in The Etude for January, and an article will appear each month hereafter.

### Part II

#### THE LAW OF MOTION AND REST: Music is a peace loving art.

One could almost accuse it of being indolent. In music we find constantly a desire to convert motion into rest, conflict into peace, confusion into harmony, unpleasantness into pleasantness, disorder into order, wrong into right, dissonance into consonance, tension into relaxation, discord into concord, roughness into smoothness. The technical names used by most musicians are *dissonance* and *consonance*, but perhaps the words *motion* and *rest* will give you the idea more clearly and simply.

Have you ever studied a snapshot of an athlete in action? Of a tennis champion lunging for a back-hand, or a pole vaulter about to clear the bar? Have you ever thought how painful it would be, or even impossible, for anyone to hold such a pose for more than a fraction of a second? Music gets itself into just such positions—perhaps not as violent ones, but precarious enough to make us uneasy if they are held too long. Each time an action chord strikes our ears, we hold our breathe in suspense until it is followed by a chord of rest.

If we look for the reason why some chords create an impression of being "on the move," while others are peaceful and motionless, we will have to examine the intervals of which these chords are constructed. For in practically every case it is the intervals which give each chord its particular type of personality.

There are certain intervals which we call *dissonant*, or intervals of motion. Those which fall into this group are:

1. All sevenths and seconds.
2. All diminished and augmented intervals.

Ex. 9



The remaining intervals are called *consonant*, or intervals of rest. These are:

1. All the perfect intervals (unisons, octaves, fifths and fourths).
2. Major and minor thirds.
3. Major and minor sixths.

Ex. 10

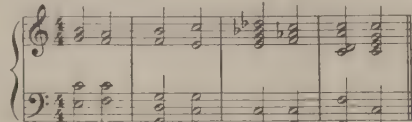


There are only two chords which contain nothing but restful intervals, the major triad and the minor triad. That is why either one or the other of these two triads is always used as the final chord of any piece of music. All other chords contain one or more intervals of unrest, thereby giving the chords themselves, to a lesser or greater extent, an atmosphere of unrest.

Again the humble harmonica serves as an illustration. For in the world of practical music, the simplest example of the Law of Motion and Rest is contained in the mouth organ. You suck in, and the music is in motion. You blow out, and it finds repose. Why? Partly because of the Melody Law, but mainly because sucking plays the notes of a dominant ninth chord (containing four restless intervals) and blowing plays the tonic triad (all consonant intervals).

Here are several pairs of chords. In each of the four measures the first chord is one of motion and the next is one of rest.

Ex. 11



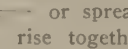


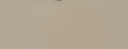
C: 17 4 C: 57 1 Fmin. 69 1 C: 47 1

In the first chord of the opening measure there is only one element of unrest: the clash between B in the right hand and C in the left hand (a major seventh). In the second measure we find a dominant seventh chord, containing two restless intervals: a minor seventh (G to F) and an augmented fourth (F to B). In the third measure the situation becomes more acute, with no less than four action-intervals: a minor seventh (C to B-flat), a minor ninth—which is the equivalent of a minor second (C to D-flat), a diminished fifth (E to B-flat), and a diminished seventh (E to D-flat). The resulting chord is a tangle of conflicting tones.

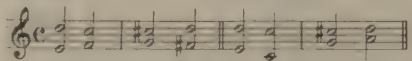
The fourth measure is mild by comparison. The D in the right hand is the only dissonant element. If we leave it out the chords become the familiar "Amen" pair—the ultimate in restfulness, the musical embodiment of "Peace on earth, good will toward men".

So, you see, there are all grades of unrest in music.

When intervals of motion want to find peace and quiet they do not go about it in hit or miss fashion. We find as a general rule that seconds expand into thirds, sevenths contract into sixths or fifths, and ninths contract into octaves. We also find that diminished intervals tend to contract, and augmented intervals to expand. And with all these intervals the tendency is for the two notes to move in opposite directions—either to approach each other or to fly apart. That seems to be a more satisfying way of doing it than for both notes to move in the same direction.

Musicians call the practice of contracting or expanding *contrary motion*. Thus, two notes will generally come together  or spread apart  rather than rise together  or fall together 

Ex. 12



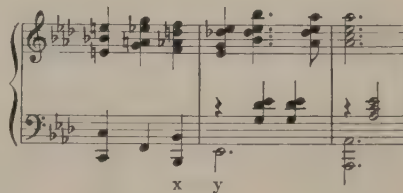
rather than

The Melody Law, you can be sure, also exerts an influence in urging each note to its nearest possible haven.

Please do not be misled, at this point, into supposing that music gets nowhere in its endless see-sawing between action and repose. You may have gotten the idea that it is like an airplane which merely bounds along the landing field, sometimes rising a few feet, sometimes touching the ground, but never soaring into the upper atmosphere. That is far from true. Music does soar. But it soars as a hawk does, some-

times flying actively and at other times gliding effortlessly. The presence of consonant chords does not stop music's flow of thought. These chords are just momentary pauses between pulsations. And it often happens that a chord containing an interval of motion melts into another chord which seems at first glance to be passive, but turns out to contain another motion interval which prolongs the flight and keeps the music buoyant. To illustrate, we quote from *I'm Falling in Love With Someone*, from "Naughty Marietta" by Victor Herbert.

Ex. 13



This quotation from *I'm Falling in Love With Someone*, from "Naughty Marietta" by Victor Herbert, is reproduced with the permission of the Music Publishers Holding Corporation, owners of the copyright.

Here are five different dominant sevenths in a row, each one a chord of motion. The chord marked x, for instance, is a dominant seventh belonging to the key of E-flat. You will find its chief interval of motion

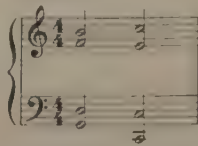
Ex. 14



in the right hand (A-flat to D-natural). With the next chord, marked y, this action-interval expands into an interval of rest (G to E-flat). But at the same time the chord "y" introduces a fresh note of dissonance (D-flat, a diminished fifth above G), thus keeping the music continuously in motion.

Once more we are going to turn to that pair of chords which illustrated the mob spirit as applied to the Melody Law: the dominant seventh chord and the tonic triad:

Ex. 15



Now that we view this progression as a product of both the Melody Law and the Law of Motion and Rest it seems doubly effective. How inevitably the two right hand notes move apart, in contrary motion, to their nearest neighbors. On further examination, however, we notice another thing, not explained by either of these laws.

The lowest note in the left hand is not attracted by any of its near neighbors. Instead, it jumps more than half an octave down to C. This downward leap of a fifth we shall soon discover, is a characteristic one, and is governed by the third law of musical sentence structure: the Bass Law.

#### Down a Fifth, or Up a Fourth

ACCORDING TO THE BASS LAW, the lowest note of any chord is impelled by an instinctive desire to move a perfect fifth lower or a perfect fourth higher.

Offhand this seems like a singularly arbitrary and whimsical desire. It is the equivalent of the knight's move in chess instead of progressing to the adjoining square, as kings and pawns do, the knight must have its own peculiar jump. So it is with the bass notes in harmony; they insist on expressing their own personality, and the manner in which they do it is by leaping up a fourth or down a fifth.

This move is not, however, really arbitrary as it sounds. If we turn back to the "Constitution and By-Laws" of music—the harmonic series (illustrated in Chapter I of this series)—we shall find a good reason for it. Of the overtones created by the low C-string of the violoncello, the three which can be written in the bass clef (C, G and C) are separated by wide intervals; while the higher overtones in the treble clef are much closer together, most of them being only a tone or a half-tone apart. So there is plenty of precedent for the Melody Law to favor motion by steps, and for the Bass Law to prefer motion by leaps. If we examine the three base overtones (C, G and C) more carefully, we shall find that, from G's point of view, the fundamental tone C is represented in its higher octaves by notes located exactly a perfect fifth below and a perfect fourth above. So the Bass Law is also a child of nature.

Bass Law motion occurs most frequently with dominant chords. Whenever a next to the last (dominant) chord is followed by the last (tonic) chord, the bass is sure to move down a fifth, or up a fourth to the higher octave—from the dominant note (root of the dominant chord) to the tonic note (root of the tonic chord), or, more simply, from So to Do.

Observe that, in the chords quoted above G of the dominant drops down to fifth of the tonic C. This skip of a fifth down, or a fourth up (the two forms of the move are really identical, since both carry the bass to the self same note, the first taking it to the lower octave and the second to the higher), almost always takes place whenever a So chord is followed by a Do chord. The only exceptions are when the bass is not the root of the chord above it; and until we mention the wrinkle in harmonizing known as Inversions, we must assume that the bass of a chord is always the root.

The characteristic Bass Law skip is not confined exclusively to dominant chords. On other occasions as well, bass notes continue to have a ceaseless desire to make this move. For example, in *Ol' Man Devil* by Max Rich we find

(Continued on Page 62)



# How to Abolish Fear Before Audiences

## The Meaning of Mike-Fright

A Symposium Secured Expressly for  
The Etude Music Magazine

By ROSE HEYLBUT

EVERYONE WHO HAS PERFORMED before an audience has, at some time and in some way, been affected by the thing we call stage fright—which is not stage fright at all, but audience tension. We are quite easy in our minds when we talk with people, work with them, play with them—even quarrel with them. At the act of performing before them things on a very definite psychological reaction.

To some, audience consciousness reveals itself as a warming sense of expectancy, buoying them up to do even better than when they are alone; to others, it takes on the nature of a complete paralysis of self. Some overcome it readily, while others grow more nervous. Many theories have been put forward as to the origin of stage fright—it is a matter of inborn temperament—it has to do with lack of preparation or experience—it results from a state of health—or from a sense of responsibility. Whatever it is, though, stage fright presents a very real problem, to the professional artist as well as to the student preparing for his first pupils' recital. Its solution means much to everyone concerned with musical performance. What can we do about stage fright?

Stage fright can be cured. To clarify the cure, THE ETUDE has asked four distinguished and experienced artists to tell of their own reactions to audience tension, and their personal means of conquering it.

Richard Crooks, beloved American tenor, and renowned for his work in concerts, radio, and at the Metropolitan Opera, makes an interesting distinction between good and bad stage fright. The self-consciousness which springs from inexperience and faulty preparation is dangerous. On the other hand, the pulsing expectancy of looking forward to performance is definitely helpful, buoying the performer exactly as excitement before a party helps you to have a better time. You must make sure of what it is that you are feeling when you stand waiting in the wings.

"I began my public singing as a boy soprano of ten," says Mr. Crooks, "and at that age I was quite unconcerned with the unhappy aspects of nervousness. I had confidence in my teachers and in myself; I was well coached in my songs; I loved to sing—so I simply went out and sang without worry. In the years since then, I have learned more of the difficulties of the task of public singing, and of the responsibility a performer owes to the audience that comes to hear him. And awareness of this kind has, naturally, robbed me of much of the casualness of my boyhood approach. Still the dreadful, laming aspects of stage fright have, mercifully, left me free.

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### An Early Beginning Helps

"WHY? I ATTRIBUTE IT to my early beginning. The very casualness of those years helped me to build a fearfree attitude of mind into second nature. I believe, after all, that stage fright is more an attitude of mind than anything else. If one opens the way for it to lay hold of him, it will simply spread its tentacles. My earliest teacher and counselor was my mother. She never led me to feel that singing for people was in any sense an ordeal. On the contrary, it was a pleasure. Part of the pleasure came from the joy of singing, and part from the idea (or the hope) of pleasing my hearers. She taught me, too, that it is no more disconcerting to sing for ten people than for one—for a hundred than for ten. Indeed, the numerical count of the audience should make no difference at all.

"Thus, my first counsel is: Let the student make as early a start at public performance as he can. Let him, as a child, take part in little studio recitals or church concerts, convincing himself in his most plastic years, that the act of performing carries in itself nothing terrifying. Let him learn to regard these appearances as pleasurable experiences. Do not pave the way for fright by assuring him that he will not be nervous. Take it for granted that he will not, and stress the pleasure that he and his hearers are going to have from

the event. Let him look upon his audience as his personal guests, whom he is about to entertain with the same free, frank, unafraid cordiality he would use in making guests comfortable in his home. The early implanting of thought habits of a pleasant and fearless nature will go far towards removing the hazards of stage fright.

"But that is not the whole story. The free, fearless thoughts must be bolstered up by a solid foundation of good work. The painful aspects of stage fright can be usually traced to insecurity or lack of experience. The performer who is sure of himself in every breath, every note, every word, every shade of interpretation, has little to fear. Only unreasonable panic can harm him, and a carefully built background of safe habits of thinking and working can protect him against that.

"As to the good kind of stage fright—well, it is not fright at all. Every performer, no matter how experienced, feels a wave of excitement before he steps out to the stage. And that, I hold, is a necessary part of his equipment. It is this upswinging force which makes him an artist. It lifts him out of the everyday level of things and enables him to project himself across the footlights in a better than everyday manner. The absolutely unmoved performer is likely to be dull, just as the guest, who remains absolutely unmoved when he enters a ballroom, is likely to provide a dull time for his partners.

"So get used to performing, through a timely start; be sure of what you are about, and take pleasure in your work. Then stage fright cannot hurt you!"

### Self-Eliminating Stage Fright

MOST PERFORMERS have to unlearn stage fright. Gladys Swarthout, star of the Metropolitan Opera, of concerts, radio, and motion pictures, offers one of the rare examples of learning to be afraid. But we will allow Miss Swarthout to tell you about it.

"When I first began singing—and at that time I had no ambitions for a career—I



GLADYS SWARTHOUT



LUCILLE MANNERS



was not afraid of anything. Such was the sublime ignorance of youth that I learned the difficult *Ave Maria* from Max Bruch's "Cross of Fire" in four days, sang it with orchestra on the fifth, and took the entire matter quite for granted. I knew, of course, that other people get scared; but I attributed such reactions to a lack of preparation and felt sure that, if I worked faithfully, they could never touch me. And then I was engaged for the Chicago Opera. I was cast as Siebel in "Faust," opposite Chaliapin's *Mephisto*; and, waiting in the wings to go on for the *Garden Scene*, I saw Chaliapin pacing the floor, ashen green under his make up, and moaning to himself. I thought, of course, that the great basso was ill, and hurried to summon the stage manager. He laughed at me.

"Ill? he said, 'He's not ill; he's nervous. He gets like that every time, just before he goes on. Half dead of stage fright.'"

"I couldn't believe it. And then, through my disbelief, a completely new sensation overtook me. If a superb artist like Chaliapin suffered so horribly from stage fright, surely there must be something very wrong with an inexperienced little beginner like me, to be so nonchalant about it. And, then and there, I got scared, too—and from that time I never have been completely free from stage fright.

"I believe that, essentially, stage fright is a very personal matter between yourself and you. Audiences have little to do with it. To me, the kernel of this fear is a dread of not doing my best, regardless of what the audience may be kind enough to like in my work. Stage fright, then, is a question of responsibility.

"Having learned it, I have since spent much time—not always successfully—in trying to unlearn it again. The first step towards acquiring security (in contrast to having it naturally, as in the beginning), is to be perfectly prepared, and quite certain of that fact. My greatest aid, in those moments before going on, is to tell myself over and over again that I have honestly done all I can to assure my hearers an adequate performance. I impose calm and quiet on myself. I allow myself to think of nothing but the work ahead and the best way of doing it. I do not find it at all helpful to distract my thoughts with alien topics. I want to be as close as possible to the coming performance, and to avoid that fatal 'inspiration of the moment.' I never read telegrams in my dressing room, or receive visitors, or look to see who has sent the flowers, until the performance is over. Things like that have an unexpected way of cropping up at the wrong moment—during a song, for instance, one may become hopelessly distracted by suddenly remembering the chance remark of some caller, or the flowers of a friend one has not seen in months. Then there is a gap in the continuity of one's thoughts and a less than easy feeling creeps in.

### Make Conditions Familiar

"I FIND, TOO, THAT purely physical and material considerations have a share in calming one's mind. I always rehearse once at least in the same hall in which I shall sing, and with the same accompaniment. Nothing strange should be left to performance time. The same is true of clothes. I never appear publicly in a gown or slippers or gloves that I have not first worn at home, making myself entirely comfortable in them, getting to know their feel, their fit, their adjustment. I rehearse the feel of clothes and atmosphere as carefully as I do my songs.

"The best thing, of course, is to prevent the petrifying sort of stage fright from getting a grip upon one at all; and this can be done, I know, by concentrating on a perfect preparation and by not allowing distracting thoughts or influences to be upsetting. But, once it has shown itself, it can be overcome by confidence and self-imposed calm."

Mischa Elman, world renowned violinist, believes that stage fright is simply the consciousness of one's own limitations, at a moment when limitations of any sort place a barrier between what one wants to do and what he can do. Everyone has his limitations, of course; and, even if the audience does not even notice one's shortcomings, the performer himself is always conscious of the discrepancy between his ideal and his work. One grows nervous, then, through a self-conscious dread of doing less than one's best.

"To overcome stage fright," says Mr. Elman, "try to get rid of self-consciousness. Your duty on the stage is to project the message of the composer into the hearts and minds of your hearers. You are only a means towards this end. Therefore, stop thinking about yourself and concentrate on the music. Then do your honest best and do not worry about the effect you are making.

"A certain amount of stage fright is quite normal, especially to inexperienced performers. The more one plays in public, the better able he should become to master the fear that comes from sheer inexperience. So do all the playing you can. Do not hold back from it. Plunge in, and earn for yourself the experience that drives away fear. Make up your mind at the start that your first dozen performances will be less than your best, simply as the result of this apprentice nervousness. Give as many bad performances as possible, as soon as possible, and do not worry about them. Play naturally and let the music come first in your thoughts. Then, as you progress in public performance, you will find the fear wearing off.

"After a dozen attempts at public per-

formance, then, you will find that one of two things will result: either you are mastering the dread of stage fright—or you are suffering from it worse than before. In the first case, you are approaching that state of freedom and experience that makes for success in public performance. In the second instance, you should face the fact that public performance is not for you. It is well known that some natures never master their dread of playing for people. Some extremely gifted and sensitive musicians simply cannot face an audience. This is a sad fact, but a fact none the less. The person who cannot control his nerves or his fears is better off away from the public platform. Neither he nor his hearers will benefit from a performance conducted under conditions of horrible tension. But these cases, very happily, are the exception rather than the rule. We may safely concentrate our discussion upon the stage fright which can be cured by confidence, musical surety, and self-control.

### He Cultivates Stage Fright

"THERE IS ONE TYPE OF PERFORMER who always gets stage fright! He is the one who practices after his concert instead of in advance. We have all known people who give a performance and then tell you, afterwards, what they should have done differently. Settle your problems in the practice room; and come to your performance with a clear, faithful conception what you mean to say and how you mean to say it. Leave nothing to chance. What went badly at practice will certainly not get better in performance. Consider every note, every tone, every phrase. Then play naturally, keeping in mind only that ideal conception of the music for which you are

striving. Do not think of yourself as playing for people; remember only that you are playing fine music, in the finest way you can. Thus, you will, of your own will, close the doors to the fear that you are not doing your best. And just that fear, I believe, is the root of all stage fright."

Thus far, we have considered only the tension which comes from facing a visible audience. Lucille Manners, popular radio star whose career has thus far been made in radio alone, assures you that there is a very real stage fright problem in working before a microphone, without a single visible listener in the studio. Mike fright!

"Naturally, one is not afraid of the microphone at all," says Miss Manners; "but there is the remembering that, on the other end of that harmless little 'mike,' there are more listeners, probably, than could be gotten into the largest auditorium. I used to suffer badly from mike fright; but I have cured myself, and others can do the same."

"Stage fright of any kind is pure self-consciousness. What really takes place is that the performer forgets the fact of performance, for the time being, and distracts herself with thoughts about 'my' looks, 'my' voice, 'my' interpretations, 'my' personality. If that were not the case, there would be nothing to fear—certainly, one would not be frightened about Beethoven. So the first thing is to try to cut loose from oneself entirely. Do not let 'I,' 'me,' and 'mine' enter the picture at all. Think of the music you are going to project, the theme of your songs, the emotions you wish to arouse. And discipline yourself into thinking that, no matter how you feel, you have to go on and do well.

"I got my first cure in stage fright from my grandmother. She was a great club woman and often had to make public addresses. Just before she spoke, she would sit quietly and look rather unhappy. When I asked her what was the matter, she would say, 'I don't particularly like to make a speech, but I have to make it—and I'm going to make it, and make it well.'"

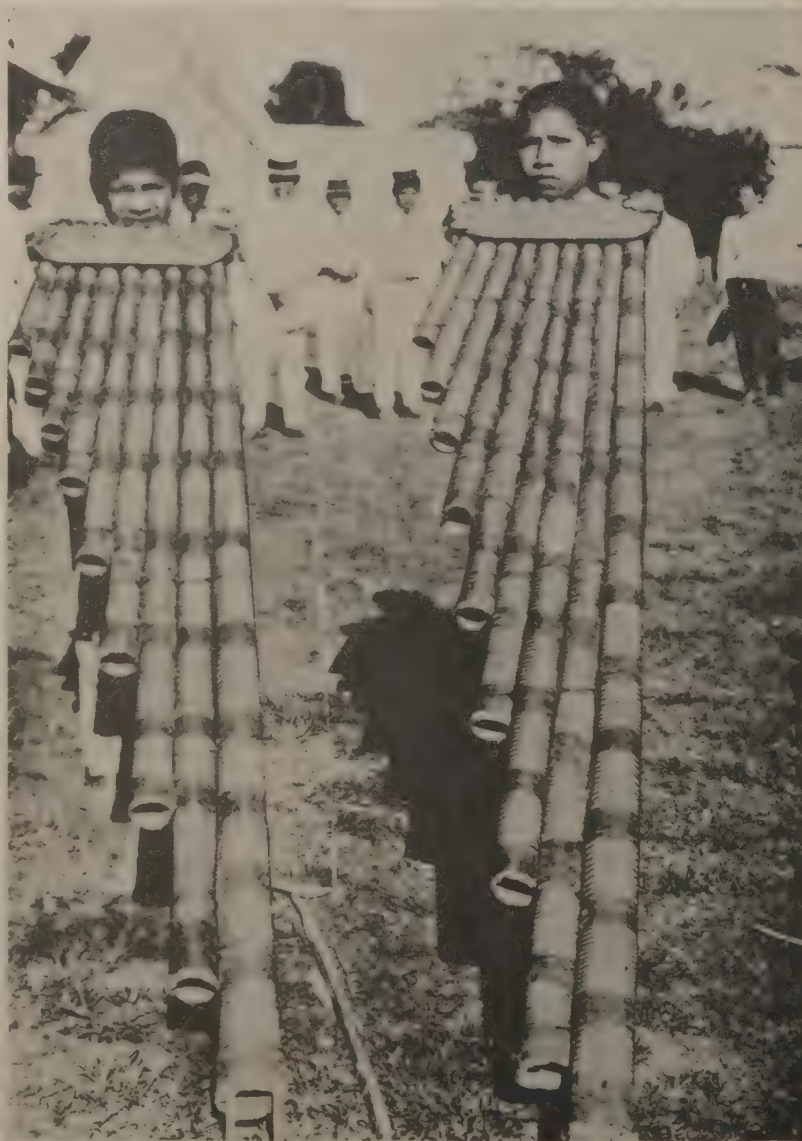
"You can discipline yourself into doing anything you want.

"One thing about radio work, which might entitle one to be a little bit scared, is the fact that there is no immediate means of gauging the reactions of one's audience. One simply does not know whether pleasant impressions are being aroused or not. That can be troublesome—until the mind has decided not to think of the effect at all. One must live alone with his music at such moments, and must perform it in the best possible way. The effect part will take care of itself. Once one gives of his best, there is nothing more to be done about it; so do not worry about anything more."

"The way one stands can help in the control of his nerves. The firm, erect posture, which is necessary for the emission of a good tone, is the best to calm one generally. Feel conscious of strong support from the spine. Breathe deeply, as though covering a tone. Stand firmly, and stand down on the knees. Even before beginning to sing, this singing posture will help. It is a good posture for instrumentalists, too.

"Get as much practice as possible in singing for people. Try your wings in the teacher's studio. If you can sing there, with a few people close upon you, there should be no trouble in a concert hall. Indeed, the greater distance between the singer and her hearers makes her to feel more comfortable. At first I was scared of my studio audience of over fifteen hundred people; but by applying these methods, I have now so completely mastered this fear that I should miss the audience if it were not there. But no matter what helps may be derived from outside matters, like stage distances and good posture, the chief thing in ridding one's self of stage fright is to forget oneself!"

If we ask "What about stage fright?" the answer is, "It can be cured, and it depends only upon one's self to cure it."



WHAT A MOUTH ORGAN!

These Indian boys, from Lake Titicaca, must be remarkable blowers, to play these giant instruments.



# The Men of the Orchestra

A Visit with the Individuals Who Produce the Music

By MISHEL PIASTRO

CONCERTMASTER OF THE NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA

A Conference Secured Expressly for The Etude Music Magazine

By STEPHEN WEST

AN ORCHESTRA CONSISTS of two vital and integral parts—the conductor and the men. The conductor, who leads the performance, is responsible for its interpretative worth. He uses the men as his instrument and plays upon them. The men, playing instruments of their own, follow the conductor and submerge their musical ego in his. Both parts are mutually interdependent, one upon the other. Publicly, one hears the orchestra speaking through the conductor. But the men have a great deal to say for themselves!

First of all, let me stress the point that a position in a good orchestra is a completely worthy, dignified, and important form of musical expression. Unfortunately, most people do not realize this. The common notion is that a young musician must study for the sole purpose of becoming a great solo virtuoso. If he achieves this, he is a success. If not, then he takes a post in an orchestra and lives out the rest of his life as a failure. I have heard this attitude expressed hundreds of times—by parents, teachers, and by the players themselves—and it always makes me sorry, because it is so entirely untrue.

No one can pretend, of course, that the orchestral player receives the same attention by way of glamour, curtain calls, and publicity, that the soloist does. But the student who measures a career in terms of these things alone is better out of the musical profession than in it. It does not follow that the man who falls short of spectacular virtuoso heights is an inferior artist. Conditions, which have nothing to do with musical ability, may hamper his progress—health, financial circumstances, luck, sheer nervousness in facing an audience. Some of the finest players I know are at their best only in their own homes. Further, public success requires a certain undefinable animal magnetism as much as musical ability. The power to project one's self across footlights and to move people's hearts is a gift in its own right. Not every one possesses it, regardless of the musical endowments he may have. It is quite possible to be a magnificent artist, and still not make one's mark as a big soloist. Thus, it is neither true nor just to rate an orchestral player as a musical failure. Young people could save themselves much heartache by realizing this fact.

## An Honorable Service

THE ORCHESTRAL MUSICIAN is performing one of the finest pieces of work in the musical world. And there is the chance for splendid achievement awaiting him. It is he who gives the great masterpieces their final splendor, their sensuous appeal. It is he, in the last analysis, who makes them sound. To bring forth the full value of the "Ninth Symphony" is hardly synonymous with musical failure. Let us be honest enough to measure musical success by musical standards.

In the eighteen years I have been in this country I have been increasingly impressed with the immense improvement to be found in the quality and preparation of the younger orchestral players. Both technically and musically, they are almost incredibly superior to the young men of years ago. Graduates of the leading conservatories are coming into the ranks, realizing that a fine musical life (and a by no means unprofit-

able business life) awaits them there.

The best thing I can advise for the development of good orchestral material—and for general musical development, regardless of future professional possibilities—is the early habit of reading chamber music in groups. As soon as young students are technically able to manage the notes of the standard trios, quartets, and so on, let them band together into groups of threes and fours, to acquire practice in the playing and reading of these works, together.

The word to emphasize is "together." No matter how fluently one may read notes alone (or with one's regular accompanist), an entirely new vista is opened in group work. Here the secret lies not merely in producing the requisite number of correct tones but in mastering the give and take of playing in numbers. The earlier the student begins to acquire this practice in ensemble reading and playing, the better his chances for success in group work. Chamber music offers the most direct means of getting this drill, if only for the reason that the student has fewer active partners with whom to "break in." Even the larger student orchestras do not afford the same opportunities as this early start in chamber music playing.

## All May Be Readers

THE SECRET OF SIGHT READING is speed. Anyone can read accurately, if he goes slowly enough and takes enough time for it. To read accurately at the proper tempo is another matter. And this, of course, is the object of practice in reading. Some people have a natural gift for reading, but facility can undoubtedly be acquired, through constant practice. Begin to read the simplest music you can; simpler than the grade of music you normally play. But set yourself the task of going through the piece accurately and at its proper tempo. As your ability to do this progresses, advance to more difficult things. But do not take the difficulty of the composition as your goal. Speed, with accuracy, is the thing for which to strive.

If the young players who form such an ensemble group are too inexperienced to

give the music its proper tempo, shading, phrasing, and emphasis, there is an excellent conductor waiting to help them. This is the phonograph. Almost every studio possesses one of them, nowadays; and if not, local music dealers will permit one to listen in their shops. All the standard chamber works are available now in reliable recordings. Get hold of these discs, listen to them, watch your notes while you listen and mark in the tempi, the shadings, and so on. If possible, play along with the records, repeat them, go over the troublesome passages with them. Then stop the phonograph, and listen to the improvement in your own group playing. This is an excellent training for conductors, too.

It is also possible to secure mechanical piano rolls which will provide you with the piano part of the great sonatas (or the orchestral part of the concertos, played on the piano). These are invaluable, in communities where it is difficult to find adequate accompanists.

## Larger Ensemble Study

AFTER THE STUDENT has had a good taste of playing chamber music, let him and his fellows form a small orchestra—possibly for strings alone at the start, progressing later to the inclusion of woodwinds and brasses. I should think that this would be a most welcome addition to any community life. It would also provide ideal opportunities for practice in group routine playing, for it may be supposed that students would have even more time at their disposal for drill than the professional musician can get.

The National Orchestra Association, in New York, offers perhaps the best example, of which I can think on the moment, of what can be accomplished with a student orchestra. Under the able direction of Leon Barzin, and officially sponsored by members of the Philharmonic-Symphony Society, this is a body of non-professional music students, ranging in age from sixteen to twenty-two; and they perform music which would need careful drill by a seasoned orchestra. Some of our professionals play along with them, as a matter of helping them achieve proper balance, but the or-

ganization as a whole stands as a student group. Only the best students are taken into this orchestra, and the boys achieve truly wonderful results, not only in the mechanics of playing but also in learning the other values necessary for orchestral performance. A student orchestra of this kind is an excellent asset to a community. Besides its advantages in training the boys, it becomes a fine clearing house when young men are needed in professional orchestras.

The other values demanded in routine playing are discipline, orderly thinking, consideration, respect for one's neighbor, and the cooperative ability to pull along with others. These have nothing to do with music, but they are vitally necessary. To acquire them one must have drill in playing with others, and just this becomes the great problem for the average amateur orchestra. Its members must be given opportunity, for playing the standard repertoire in company with others. Drill in reading (and playing) many varied kinds of music, plus drill in playing it together, are necessary. To play a limited repertoire in a group is as useless as to play quantities of music alone. A good, solid student orchestra can provide chances for both these needs, supplying, for its members the best chances for future orchestral success.

## The Desire for Permanent Members

THE GREAT DANGER CONFRONTING ANY ORCHESTRA, whether amateur or professional, is that of a too frequent change of personnel. No matter how fine the individual players may be, the orchestra as a whole is at its best only when those players are perfectly accustomed to each other. This familiarity must go further than mere playing together. The men must know what to expect from each other, temperamentally and psychologically. An orchestra's success depends upon its unity, and perfect unity comes only with perfect familiarity. It is exactly the same as in a family group, and oddly different from the workings of any other profession. In a family the welfare of the unit as a whole comes before that of any one of its members. To achieve and maintain it, each one must make concessions, must learn to give and take, to sacrifice. Just so in an orchestra. One must learn the musical idiosyncrasies of the man playing next to him, ahead of him, behind him. One must adjust his own playing to theirs and they must do the same. If your deskmate has a rough tone, you must refine yours to balance it. A mere performing of notes never gives an orchestra finish and polish, no matter how well those notes may be played. The more the men work together, studying each other's individualities, and adjusting themselves to them, the better the orchestra sounds. I can think of more than one famous orchestra which falls short of being a great orchestra simply because the men are not familiar enough with each other to work properly together. Certainly I am not advocating that younger men be kept out of the organization, but I believe that all the players, both old and new, should be assured of a definite period of three or four years of playing together.

## Necessity of Discipline

ORCHESTRAL PLAYING CULTIVATES DISCIPLINE  
(Continued on Page 64)



MISHEL PIASTRO AND JOHN BARBIROLI



# Lessons With Ossip Gabrilowitsch

Piano Virtuoso and Conductor—An Apostle of Beauty in Piano Playing

By CECILE DE HORVATH

PART II

## Theories on Tone Production

FOR OUR MELODY TONE he advocated fairly flat fingers with the last joint slightly curved. But there must never be any flabbiness. All singing tones must have the weight from the shoulder, and the wrist must be low. Also all heavy chords must have behind them the weight from back of the shoulders. The arm must hang relaxed; the hand must be kept very quiet. In Gabrilowitsch's playing the softest notes penetrated to the farthest corner of the hall, because he knew the secrets of acoustics and long vibrations. He explained that if the singing tone was played with finger weight alone, there would be no vibration. If with the forearm weight alone, the vibration would be too short; but with the weight of the arm from the shoulder, the vibration is so long, even in *pianissimo*, that every tone carries. For a perfect *cantilena* there must be a *legatissimo* almost oily in quality. It is important that the hand be completely relaxed for a singing tone. This applies also to singing chords, where all the voices sing.

He would say:

*"That would not carry beyond the first six rows."*

Then he would never let us forget the audience. Gabrilowitsch made us realize that the tones we thought we had been producing were actually no tones at all. We had to listen for vibrations all the time, and at no time would he allow us to play as though we were playing in a small room. One of his favorite remarks was:

*"The people in the galleries have just as much right to hear the concert as any one else."*

He not only advocated the most beautiful tones possible, but also insisted that we should not overdo any one particular quality of tone. Variety was always what he sought; as he maintained that no matter how beautiful the tone might be, there must be innumerable shadings and color variations of it, to prevent the playing from becoming monotonous. As many colors and different kinds of touches as we could command were what he sought; but, of course, they must all be beautiful. He would never allow us to repeat a passage in the same way. In order to enable us to have the widest range of colors, he wanted us to develop as large a tone as possible; but, of course, without the slightest trace of hardness or pounding. He would repeat and repeat:

*"Strive for beauty of tone, beauty of line, beauty of color."*

A thousand color nuances can be given by a variation in the depth of pressure, and by skillful pedal combinations; but for these effects he claimed that no teacher could give any but the merest hints. Therefore he urged us to listen carefully when practicing and to train our ears to distinguish and to discriminate the slightest nuance by color, touch or phrasing. He would so often say:

*"It is in the grasping of these elusive points that the pupil shows whether he is to remain only a pianist who does nothing more than record the music with irrespressible automatism, or is capable of going on and up until he stands with the artists."*

As he once remarked:

*"No teacher alone can really make any*

*one play. He can only indicate, and the pupil has to collaborate in order to attain the best results."*

When *legato* octaves are employed in playing a melody, make the pressure toward the outer fingers in order to accentuate the melodic line; but in heavy *bravura* octaves the weight is thrown upon the thumb, to secure a greater effect of brilliancy.

### Don't Hit the Piano

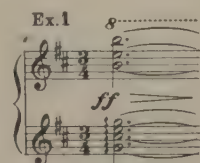
NEVER STRIKE A CHORD. In *fortissimo* chords the hand should be on a chord and the weight is from the muscles back of the shoulders, the arm hanging heavily relaxed. Remove the hand from the chord after it is played, so as to release the complete vibration while holding your foot on the pedal. Just as in the singing tone, if the chords are played merely with the forearm weight they are either too small in sound or, if an effort is made, they are harsh and noisy with no carrying quality.

This forearm playing is far too prevalent among pianists of the present day. Many pianists are delightful as long as they play softly; but, to anyone schooled in the Gabrilowitsch ideals of piano playing, they become unbearable when they play *forte* and *fortissimo*. To Gabrilowitsch, all pounding and forcing of the tone was intolerable. He would insist:

*"The piano treats you just as you treat it. If you hit the piano it will hit you back!"*

He explained to us that a *fortissimo* tone, that is free from all hardness, is actually ten times as big in volume as the forced, tight tone; as it has that much more carrying power, owing to the release of all the vibrations.

Sometimes, in *fortissimo* chords, he would advocate our arpeggiating the left hand very swiftly, almost imperceptibly. This treatment gives an added richness of quality, and it serves to eliminate the dry, unresonant quality which sometimes results from the chords being struck with simultaneous precision. For example, this is very effective in the dramatic chord at the beginning of the *Scherzo in B minor* by Chopin.



This, however, is a dangerous rule to give to any but a highly intelligent and musical pupil, as an undue employment of this effect would result only in slovenly work.

Whether playing *fortissimo* or *pianissimo*, the tone must be rich and deep, and with body and quality. Never play on top of the keys, as the work then loses all impressiveness, just as if a public speaker should talk through closed teeth and not reinforce the tones of his voice by the deep breathing which comes from the lungs. This kind of playing is very unjust to the piano manufacturers, who have provided an action which calls into play the complete resonance of the strings.

In light passage work, the finger tips alone are employed, without the aid of

arm weight; but in *forte* passages a little weight is added for contrast. One should have such absolute control of all muscles that they can be called into use at will; and the more control to which they are subjected, the greater the variety of colors in the tone produced. Mr. Gabrilowitsch would say:

*"Do not play on the keys of the piano. Play on the strings of the piano. Try to make your listeners forget that the piano is an instrument of percussion."*

### The Ideal Teacher

IT SEEMS STRANGE that we had to come to the poet of the piano, the singer of the keyboard, to find the ideal teacher, for whom we had all been looking. He was, as was to be expected, a master of interpretation; his ideas on phrasing were consummate; but it was a surprise to find him so meticulous, practical and methodical a teacher; a man who was willing and able to go into such details as none of us had experienced heretofore.

In contrast to the relaxed hand in melody playing, the hand is set for *staccato*. The keys are never struck in *staccato*, but the quick action comes after the key is pressed. This makes a *staccato* of better quality, with none of the harsh, percussive effect of the struck *staccato*.

But whenever a running passage is repeated, an excellent effect in contrast can be obtained by playing the first run with such an overlapping *legato* that it sounds like a *glissando*, and the second one with thrown fingers, producing a *staccato* like effect. Gabrilowitsch would say:

*"Contrast is as essential in music as it is in painting. Therefore use your colors judiciously, and never do the same thing twice. For instance, here a phrase is repeated three times. What is it you intend to do with these repetitions? Something has to be done in order to secure a contrast."*

In the classics a very crisp, *semistaccato* touch is often in place, while in Chopin, a *legato* style is more appropriate.

Gabrilowitsch was keenly aware of the effectiveness of the thumb, and used it often to end brilliant *arpeggio* runs or *glissandos*. Sometimes he would have us throw the entire weight of the hand on the thumb for especially big effects. For deep songful effects, roll the weight of the arm on to the thumb, and be sure not to bend the last joint. For this quality of tone, he especially recommended our practicing *On Wings of Song* by Mendelssohn-Liszt.

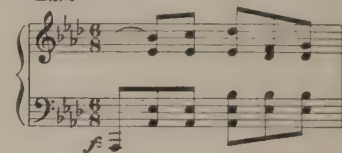
In passage work and chords, the little finger must be scarcely curved at all, as we need all of it. But in organ effects in left hand bass chords, weight is thrown into the little finger, so that it has a deep, rich organ quality even in the softest chord.

He was extremely particular about the use of the pedal. He always wanted clarity in the standard works, but he decried too little pedal as he would then complain of dryness. In the modern works he showed us marvellous veiled effects, opening up to us great new possibilities, through expert use of the pedal.

For bell-like tones, such as in the *Prélude, No. 17* by Chopin, he had us strike the A-flat in the bass quickly with the

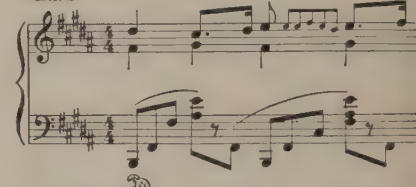
finger tips so that, with the aid of the pedal, we produced a metallic, gonglike effect.

Ex. 2



He was very fond of bell effects. In the slow movement of the "Sonata in B minor" by Chopin, for instance, an effect of distant bells is secured by using the pedal so that the overtones of the inner voices in the right hand will melt into each other.

Ex. 3



A good way to find out whether your fingers have control of color is to see how many colors can be produced with the fingers alone, without the aid of the pedal at all. Although the pedal is an invaluable aid to color, it is a great mistake to depend entirely upon it. That is the fault that Chopin found with Thalberg. He said:

*"He is not the pianist for me, as he gets his effects with the pedal instead of with his fingers."*

Gabrilowitsch once said that a pianist who has great technical facility and no beautiful colorful moods is like a gorgeous chandelier without the lights lit.

### Good Taste In Interpretation

GABRILOWITSCH was opposed to very fast playing, and he never allowed us to play a technical passage like an exercise. As he said, it should always be expressively colored with *crescendo*, *diminuendo* and varying tints. Brilliance should be beautiful and big, never coarse and noisy. "That sound too technical," he would say. In any *bravura* composition he always wanted the passages to sound musical and interesting. He would say:

*"Do not commence your crescendo with a forte as it will degenerate into noise."*

*"With every change of key there should be a change of color."*

*"Always give the melody a different tone color from the accompaniment, whether the latter is in the same or in a different hand."*

Gabrilowitsch's ears had become so sensitive, that all tones that lacked quality were agonizing to him.

To express the ebb of a phrase, he used the picture of circles in the water which gradually grow fainter and disappear. He would direct:

*"Play as you breathe. Phrase it as a singer would."*

He constantly preached to us the importance of balance and proportion, and all excesses, exaggerations, and distortions of line were abhorrent to him. As Oliver Downes has said:

*"Gabrilowitsch is a born aristocrat and a*

(Continued on Page 64)



# The Spelling of Musical Notation

Musical Orthography Made Clear

By PRESTON WARE OREM

THERE HAVE BEEN from time to time sporadic outbursts of "spelling reform" in language, "phonetic spelling" as it is called. The late Theodore Roosevelt was interested in the last reform wave of this nature, just as his boundless nervous energy pushed him into so many other matters of greater or less importance. Now we know, of course, the old saying that "a rose by any other name would smell as sweet"; but would it, really? *R-o-s-e* or *r-o-s* would seem to strike us unethetically, to say the least. Then if we happened to incur an ache somewhere in our anatomy and a fellow should come along and spell it "ake," very likely a new "aque" would develop elsewhere. We have it on authority that no less than thirty-two dialects are spoken in Germany; and, judging by what comes to us over the "raddeo," there are many more varieties of English spoken in this country, politicians, apparently, being the worst offenders. And what has all this to do with music? It strikes a parallel. Personally, both by ancestry and inheritance, we are jealous of our English. The romantic and colorful history of our English speech is reflected in its very spelling, and a large majority of us seem to resent any tampering therewith. To us the very appearance of many a word, its spelling, calls up an eventful racial history.

Now, this art of music of ours, largely empirical, adventitious as it is, has developed a whole system of symbols for its notation, as it has progressed; and this so accurate and systematic as to provide us with a written universal language. To this we must learn to adhere, in all sincerity. This applies alike to the student, the theorist and executant; and we shall realize this as we go along. In our tuning of instruments, we have seen fit to adopt during the last two hundred years, and to propagate a device called equal temperament. We will not bother the reader with it at this time; but, since it is with us, we must abide by it. Our present system of musical notation is in accordance therewith; and so is our "spelling."

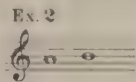
Musical spelling begins just as soon as, by sounding two tones, we create that which we call an interval. Even the unison (two tones of the same pitch) is included; and musical notation decrees that, in "short score" (as in hymns) or even in piano or organ music, wherein we indicate merely the part writing we shall use appropriate symbols—the linked notes or the double stems.



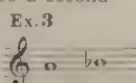
At once our troubles begin. Let us dismiss for the time being the melodic intervals, formed by the members appearing in melodic line, and tarry a while with the harmonic intervals, or those used in forming chords; here is where our real spelling comes in. It will not hurt any of us to review certain pertinent facts. We reckon all intervals by degrees (successive letters), A, B, C, and so on, in the first instance. This process gives us the name; hence A to B, a second (two letters); A to C, a third (three letters); and so on. A chromatic modification of each kind gives us the final identification. For instance, what is this? Old stuff! Yes, indeed! But we have seen in our time too many musical misspellings not to realize the importance of the enforcement of the principle. Based upon tonality and the tempered scale, our

system for the formation and identification of intervals and chords admits of no deviations. Those would be composers, who improvise at the piano and then put down, hit or miss, on paper the results of their keyboard experiments, invariably give themselves away. But the real spelling, once we attain it, fits in logically and beautifully—a help to our analysis, our sight reading, our technical grasp and to our understanding.

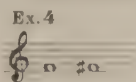
To return to our "measurements,"



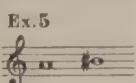
we have here a second (A, B—two letters). But here is also a second



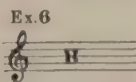
likewise two letters. But, measuring chromatically (by half steps), we find two half steps from A to B, but one half step from A to B-flat. Both are seconds; but one is less than the other; hence those fixed terms; major (greater) minor (lesser), a major second, a minor second. But why not



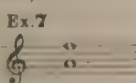
It sounds the same. Lacking two letters, this is not a second at all. It is a phonetic outrage like spelling *cat* as *kat*. Besides, on no stringed instrument would A to B-flat and A to A-sharp be fingered alike; neither would they be on certain other instruments. But we could also write a second as



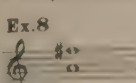
one half step greater than a major second; since we have expanded it still farther we call it an augmented second. But why not write it as



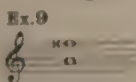
This sounds the same, does it not? Oh, yes! When a horse is tied to a post, he is "fast"; but, when going at a gallop, he is "fast" also. Not until the spelling of intervals is firmly established may the structure of chord formations be satisfactorily handled. We are not attempting to teach harmony in this article, however, merely to illumine certain important principles of writing. What we have said about seconds will apply to thirds, sixths and sevenths, except that since there are certain modifications that we do not need, we do not worry about them; purely theoretical intervals may be discarded. But let us look for an instant at sixths and sevenths. Here is a minor sixth;



and Ex. 8 is a major sixth.

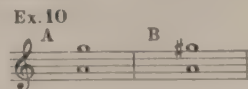


All perfectly simple; but later we have important use for the augmented sixth,

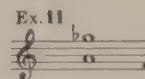


No we do not alter chromatically the lower

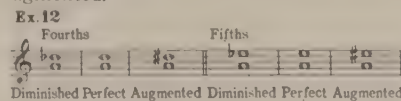
member of any interval. All in musical theory is built up from a fixed foundation. The seventh is another story. Ex. 10A is a minor seventh,



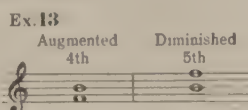
while Ex. 10B is a major seventh. But there is no use to augment it. Rather let us diminish it:



Always enumerate the half steps included, for the verification of any desired interval. Fourths and fifths, as derived from the major scale we know, are called perfect; but these may be either diminished or augmented.



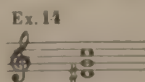
There are just two letters of the musical alphabet, B and F, which, without the employment of sharps or flats, will form, respectively, an augmented fourth or a diminished fifth:



a continual trap for the unwary. As to scales, we are not much concerned with them at present.

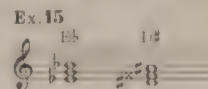
The preceding is but a preparation for a consideration of the chords. These must engage our chief attention. Whatever we do in music is dictated by the ripe experience of some centuries, and a consensus of enlightened opinion. The spelling of music has grown just as has the spelling of language. So far we have seen fit to build up our chords in thirds from foundational basses; this custom will cover anything that we do, legitimately. We are talking music now, not acoustics. Please bear in mind, we are talking not only harmony but counterpoint as well. Since, even in the most elaborate counterpoint, we have an eye always (and an ear too) for the implied harmonies. We are convinced thoroughly that future originality in musical creation will arise from purely contrapuntal (horizontal) habits of thoughts, but nevertheless our work must be duly systematized.

The spelling of the common chords, those triads so dearly beloved of the elementary teachers of to-day, calls for no special comment, since it is based entirely upon the scales. What we need to remember is that all chords in their original positions are built up in thirds, and that, no matter how their members may be scattered in their various positions, the spelling remains unaltered. Of course, where modulations are being consummated, requiring accidentals for the consequent changes in key, the spelling must be watched closely. We have seen some very queer spellings as the result of comparatively innocent modulations. The triads seem to take care of themselves pretty well, except when inverted. For instance, we have seen in print the first inversion of the C minor triad spelled thus:

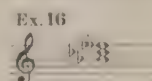


Occasionally when accomplishing modulations we get into trouble of an enharmonic

nature; a change of spelling without a change of sound. The point is, of course, that we may not make only a partial change of spelling. The innocent E-flat major triad looks quite different if spelled in sharps.

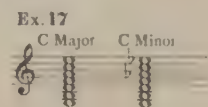


We just cannot get along without that F-double-sharp; and that chord in the twenty-ninth measure of the *March Funebre sulla Morte d'un Eroic* in Beethoven's "Sonata, Op. 26" has a rather outlandish appearance in some old German editions, the F-double-flat being an enharmonic notation for E-flat, the real root of the chord as heard by the ear.

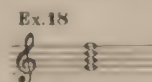


Beethoven's meticulously exact spelling went astray in this particular chord, though his careful habits are nowhere better exemplified than in this number, which will repay careful analysis.

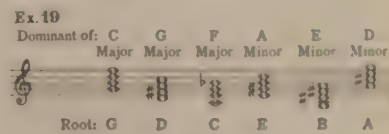
But when we leave the triads our real troubles begin. We will be better off, of course, should we quit theorizing and ascribe all dissonant combinations of tones to one root, the dominant. Then only, in the analysis of any chord, can we reconstruct the chord mentally, in thirds, and arrive at its real significance. In the tonality of C, such a dominant from root to thirteenth will read:



From this aggregation the group most commonly met with is the dominant seventh, which, be it remembered, is the same whether the key is major or minor:



Ordinarily this group is misspelled, but seldom, except enharmonically, as we shall soon see. To spell any dominant seventh chord correctly, we have only to remember the correct sequence of the component intervals, major third, perfect fifth, minor seventh. From the point of sound, there are but twelve dominant seventh chords that we can write. Furthermore, we must remember that when we speak of tonality, we mean that group of related keys that surrounds every given principal key; and again this should be a help to our spelling. With C as the principal key, we find six dominants in use.



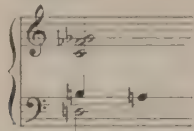
A neat assortment! Bear in mind that the third of each of these dominants is respectively the leading note to one of this group of related keys, and we have the whole principle in a nutshell. Next, transpose these dominants into all possible keys; and their spelling should become fixed.

It is difficult, in an article like this, to express all that one seeks to tell, without undue technicality; but in these days every music student knows at least something about harmony, and fortunately many know



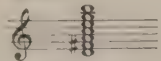
a lot. Just recently we have seen in print an atrocity in notation perpetrated by a composer who certainly should have known better. Here it is:

Ex. 20



But why did not the musical editor see this? Ah, he should have done so! It is, after all, a complete dominant whose root is D.

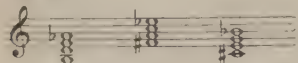
Ex. 21



How much simpler to have spelled Ex. 20 correctly. Just the alteration of the F-flat above to E-natural, and of G-flat to F-sharp, would have straightened out the whole thing.

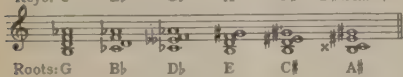
Possibly one of the most frequently misspelled chords is that familiarly known as the diminished seventh: that chord which has been called a part of the "stock in trade" of the old fashioned Italian opera. So far as its derivation is concerned, it may be ascribed to the dominant as a root, said root being omitted. It is made up of the third, the fifth, the seventh and the minor ninth, of the dominant harmony. Its popular name comes from the fact that from its lowest member to its topmost one is measured the interval of a diminished seventh. As it stands, it has the peculiarity of being built up all in minor thirds. And in point of sound, there are but three actual diminished seventh chords. Here they are:

Ex. 22

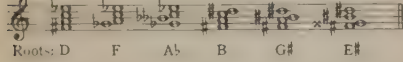


It is by their spelling alone that we are able to distinguish the key to which each belongs. But the joke of it is that each of these three may be spelled in six different ways. Here are the complete enharmonic spellings of each, with the keys and dominant roots given.

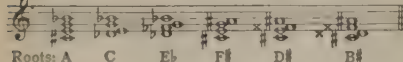
Ex. 23  
Keys: C E-flat G-flat A F-sharp D-sharp (Minor)  
Roots: G B-flat D-flat E C-sharp A-sharp



Keys: G B-flat D-flat E C-sharp A-sharp (Minor)  
Roots: D F A-flat B G-sharp E-sharp



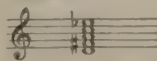
Keys: D F A-flat B G-sharp (Minor) E-sharp  
Roots: A C E-flat F-sharp D-sharp B-sharp



Several of these spellings need never be used; we have put them in merely for completeness and to help to show what should be avoided. Should the roots of these groups be considered as roots of major supertonic, the spelling will be unchanged; the difference will be one of resolution and progression only.

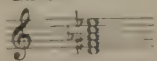
The most often misspelled chord is, of course, the augmented sixth. To make sure of this chord, there is just one way to work it out. Let us, first of all, construct a major chord on the supertonic of the scale; then add to it the seventh and the minor ninth. In the Key of C (major or minor) this will give us

Ex. 24



and then let us treat the fifth of the chord as a diminished fifth.

Ex. 25



We have then, all of the members from which all three forms of the augmented

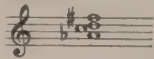
sixth chord are constructed. Its simplest form, the Italian Sixth, is an inversion of the above group, which comprised the diminished fifth, the seventh (doubled), the minor ninth, and the major third.

Ex. 26



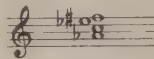
The French Sixth (so much employed by Wagner) is just as easy; merely add the root to the preceding group.

Ex. 27



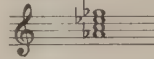
We agree with Wagner, we like it much. And the German Sixth merely omits the root, but adds the minor ninth.

Ex. 28



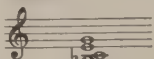
This latter form is found all through the classics. Yes, you say, but it sounds exactly like a dominant seventh:

Ex. 29



Of course it does, but it is not "how it sounds" but "where it goes" that regulates its spelling. Anent this very chord, there is a glaring misspelling in the beautiful *Prelude in E minor* of Chopin; which, in view of Chopin's overpowering genius, no editor has had the temerity to correct. The chord is spelled

Ex. 30



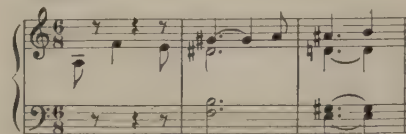
and comes just before the cadence. It cannot be a dominant seventh, since it occurs in no key related to E minor and its seventh does not descend. It is the augmented sixth (German) of the principle key.

Ex. 31



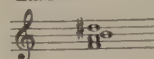
The augmented sixth chord is so called because it is the only chord containing the intervals of an augmented sixth. Then what about that passage at the very beginning of Wagner's "Tristan and Isolde" over which there used to be some discussion? No mystery at all! Wagner knew his spelling and was meticulous about it.

Ex. 32



Disregarding the G-sharp (auxiliary tone) in the first chord, it is but the augmented sixth (French) of A minor:

Ex. 33



and, disregarding the A-sharp (another auxiliary tone), the following chord is the dominant seventh of A minor; just as it should be.

The auxiliary tone, mentioned above, when written properly never clouds the issue; written upon an accent, a degree above or below a member of a chord which it temporarily displaces, its function is to round out the squareness of certain passages and to give a certain tenseness to the emotional content.

Passing tones, not falling upon the accents, follow usually the scales from which they are derived. If chord tones are indicated correctly, there will be little trouble as to passing tones.

We cannot refrain from one more quotation. Old Dr. S. S. Wesley is said to have

(Continued on Page 51)

## RECENT RECORD RELEASES

By PETER HUGH REED

FAR MORE EXTENSIVE than that ordinarily heard in the concert hall is the recorded repertoire of Mozart. With many music lovers this most humanly lovable composer is the beginning of all music. Several musical friends have remarked to us recently that their love of really great music began with Mozart, advanced to Beethoven and later composers, and then went back to Bach and Mozart's forerunners.

No less than five of Mozart's piano concertos, those improvisatory musical journeys in which are to be found some of the composer's most charming and characteristic inventions, were recently issued by Victor. This latter observation is borne out in the wholly delightful "Concerto in G major (K. 453)" (Victor Set M-481), which Edwin Fischer plays, and also in the "Concerto in C major (K. 467)" (Victor Set M-486) and the "Concerto in C minor (K. 491)" (Victor Set M-482), which Artur Schnabel and Edwin Fischer respectively perform; and the two latter of symphonic proportions. A deeply felt work of rare unity is the "C minor," undoubtedly the greatest of all the concertos. Attractively bright and effectively worked out in the coordination of its two keyboards, is the "Concerto in E-flat (K. 365)" (Victor Set M-484) which Artur and Karl Schnabel play in the recording. Lastly, there is the scintillating and polished "Cononation" Concerto (K. 537)" (Victor Set M-483) which is brilliantly played by Wanda Landowska. On a single disc (Victor 15185) Fischer plays a particularly cherishable *Rondo* for piano and orchestra (K. 382) which Mozart valued so highly that he wrote his father, "I want no one to play it after me but my dear sister."

Toscanini, conducting the B. B. C. Orchestra, touches off the brilliant music of the overture to Mozart's "Magic Flute" with his usual magic (Victor disc 15190); and Adolf Busch and his Chamber Players give notable utterance to the composer's *Adagio and Fugue* (K. 546) for strings (Victor disc 12324). Two "must haves" for the true Mozartian!

In his sonatas for violin and piano Mozart gave considerable prominence to the keyboard instrument; that is why these works require two ideally matched musicians for successful performance. Adolf Busch and Rudolf Serkin are such a team, as their fervently played performance of the composer's "Sonata in F major (K. 377)" proves (Victor discs 15175-6).

An attractive early Mass, written by Mozart in his nineteenth year, possessing in its music the aura of a youthful elation which brightens its solemn text, has been recorded by Musicraft (set 23). As sung by the Motet Singers of New York, with string orchestra, directed by Paul Boepple, this work has an appealing artlessness and is a simple expression of faith. A worthy addition to any record library.

Among recent recorded symphonies two "number fives" stand out for their unsailable musical ranking and the unapproachable eloquence of their latest performances in recording, and a third finds its ideal representation on records at the hands of the composer's compatriots. Wilhelm Furtwängler, directing the Berlin Philharmonic Orchestra with splendid ease and fine precision, gives one of the best performances of a Beethoven symphony on records in his interpretation of the composer's mighty "Fifth Symphony" (Victor set M-426); and Koussevitzky, directing the Boston Symphony Orchestra, gives a superb and intensely personalized reading of Sibelius' "Fifth Symphony" (Victor set M-47) along with a brilliant reading of the composer's

tone poem, *Pohjola's Daughter*. Georg Szell, conducting the Czech Philharmonic Orchestra, sets forth the gay and nostalgic qualities of Dvořák's "Fifth (New World) Symphony" without pretense or exaggeration.

The Jacques String Orchestra of London, playing the late Gustav Holst's "St. Paul's Suite" (Columbia discs 17113-4-D), sets forth this refreshing folk-modal music with healthy exuberance and appropriate precision; and Hamilton Harty and the Hallé Orchestra play the Incidental Music to "Rosamunde" by Schubert in a wholly satisfactory manner. The recording in the latter, which dates back several years, has an appropriate mellowness. (Columbia set 343).

Among recent chamber music releases, that of the "Quartet in D major" by Rousset (Columbia set 339) is important, not only because it is the first chamber work by this noted French composer to be inscribed on wax, but because it is a composition of marked distinction. Played by the Roth Quartet, which gave the work its first public performance, the elegance and refinement of the music is tellingly voiced; particularly is this true in the emotional and sensitive *Adagio*, which is similar in mood to the slow movement of the Debussy quartet. The Busch Quartet, which Toscanini, among others, regards as one of the foremost ensembles of its kind before the public, renders unto Beethoven and Schubert all that could be asked in its unified and rarely eloquent performances of Beethoven's "Quartets in E-flat, Op. 127" (Victor set M-489), and in A minor Op. 132" (Victor set M-490), and of Schubert's famous posthumous quartet, "Death and the Maiden."

New piano recordings include: Johana Harris' conscientious rendition of Busoni's transcription of Bach's *Chaconne* (Victor set M-506); a work which being more Busoni than Bach should have a bigger frame than it is given here; Anatole Kitain's smooth, unsentimentalized performances of the "Waltzes" of Brahms and of the "Edward" Ballade, Op. 10, No. 1 (Columbia set 342); and Louis Kentner's electrifying pianism in Liszt's musically empty but technically impressive *Venezia e Napoli* (Columbia set X-105).

Other piano releases include Edwin Fischer's cherishable rendition of Schubert's two sets of "Impromptus, Op. 90 and Op. 142" (Victor set M-494); Cortot's fine playing of Mendelssohn's "Variations Sérieuses," a skillfully contrived composition regarded by many as the composer's best piano work.

Among vocal discs recently issued are: Charles Kullman's fervent renditions of the *Prize Song* from "Die Meistersinger" and the *Narrative* from "Lohengrin" (Columbia disc 9146-M); Marian Anderson's vocally oquent performances of Bach's *Komm, süßer Tod* and Handel's *Siciliana* (Victor disc 1939); Gerhard Hüsch's fine singing of the Beethoven song cycle, "An die ferne Geliebte" and the same composer's song, *Andenken* (Victor discs 12246-7); and Charles Panzera's rarely quanced performances of a well chosen group of Gabriel Fauré's songs (Victor set M-478).

One of the choicest albums of old music ever released is the Monteverdi set (Victor M-496), containing some of the composer's most expressive and moving works—madrigals, arias and others. The set was made at the instigation and under the direction of Nadia Boulanger, the eminent French conductor, composer and teacher. It is music that needs only to be experienced to realize its splendid worth. We recommend that our readers be sure to hear it.



# Earning a Living Through Singing

"Sing a song o' six pence  
A pocket full of rye"

By the Well Known Concert Soprano and Teacher  
CRYSTAL WATERS

## EDITOR'S NOTE

Crystal Waters, author of this article, is characteristically American. She was brought up in California, where her father organized an orchestra and then a band. Crystal played the piano in the first, and alto horn and cornet in the second. At seventeen she became a church soloist. After being graduated from the Los Angeles State Normal School (now the University of Southern California), she taught school and gave private lessons in singing and piano playing. She then borrowed money and went to Italy to study for two years, merely with the desire to learn to sing artistically. She says that she is one of the few singers who did not go to Italy as a trained nurse for an operatic bee. The following five years were given to studying, to singing in church and recitals, and to teaching in Boston. Two years more were spent as a teacher at Mt. Ida School for Girls, when she proudly paid back, with seven per cent interest, the considerable sum she had borrowed to go abroad. The next year she went to France and sang for the soldiers at the front. Since the War she has located in New York, as a teacher, and a soloist in leading churches. Her radio programs have been very comprehensive, and distinguished by sheer originality and modernity. She appeared also as a soloist with the great Hungarian composer, Béla Bartók.



CRYSTAL WATERS

"SHALL I BE ABLE TO EARN my living with my voice?" is the first question asked by a new comer to a vocal studio. Young people who love music, and whose voices are good enough to attract attention and comment, are eager to go into the vocal profession as a life work. A few of them consider this field of endeavor with the same common sense and serious minded point of view that they would weigh the possibilities of becoming a trained nurse, a dietitian, a doctor, lawyer, pedagogue, or social worker. Each is ready to prepare himself for his own unique niche, on the level that suits his particular talents. But the majority of these young people, unfortunately, demand being told at the outset that they are sure to reach the top. Without that assurance they seem unwilling to enter the vocal field. Singing, to them, means the intoxication of fame, glory, dressing rooms filled with flowers, ermine wraps, and a stream of gold flowing in from some mysterious source.

Too frequently the teacher's answer to that first question is influenced by his wish to gain a pupil. He exaggerates his praise and promises large rewards, disregarding the many factors, other than a good voice, necessary to make an artistic career possible. Usually, he holds out grand opera as a goal; and that is just what that majority want to hear. The student starts lessons. Leaping blindly toward a pinnacle, proper foundations for a practical musical life are neglected. Other capabilities the individual may possess, and we all possess some of them to a degree, are left sleeping. In the end the money runs out, the goal is not reached, and the teacher cannot be held responsible.

The world is full of disappointed singers who have put all their faith in such promises. One girl, to our knowledge, was so determined to be a grand opera star that, when fame did not arrive in her home town, she spent all of her small inheritance studying with famous coaches in Italy. After five years she returned to America penniless. She did not qualify at the Metropolitan. She was not prepared for any other phase of vocal work. Circumstances forced her to take a job as a filing clerk. A young man, after a similar experience, was glad

to get a job as a sales clerk. Both could have been artistically useful to our country; both could have had happy, prosperous lives; if they had rounded out their musical education, developed all their natural capacities that pertain to this work, and had had the right attitude about the phase of singing they were equal to doing.

## Great Vocal Talent Not Indispensable

TO EARN ENOUGH SIXPENCES to have a decent living, it is not enough to have a fine voice. It is essential to develop a broad love for all humanity, objectified in a pleasing personality. Equally important, one must know all about music, including time, rhythm, harmony, theory, and sight reading. One must love poetry and be able to interpret it so that the emotional values behind the words can be communicated to other people, arousing them to think and feel. To go farther and win the highest goal, one also must have such qualities as a flair for languages, dramatic instinct, artistic sensitivity, musical intelligence, a feeling for the theater, and that divine inner fire called temperament. The greatest gift of all is a talent which persists in discovering every capacity within the individual, and in developing each of them to the fullest extent. Some of the biggest ones do not appear until the smaller ones are matured. It is the utilization of these abilities which enables the young singer to reach the heights; and the heights are so glamorous that obviously no effort should be spared in scaling them.

## Be One of the Chosen

OF COURSE EVERYONE CANNOT ARRIVE at the top, or no top would exist. As in any field of work, few become so outstanding as to be known internationally. But many are rewarded with substantial incomes, tripled, in effect, by the sheer joy of being in the work they love. Here one does not vainly yearn for the time and leisure to acquire growth of character and the art of living, because such development becomes a necessity—an integral part of the whole.

If you have a predominating urge to be a singer, do not let it discourage you to

learn that only about one per cent of the students of singing become famous. And do not fall in the dumps if someone "in the know" tells you that the size and quality of your voice will never set the world on fire. Remember that some of the greatest successes have had inferior voices. Mary Garden is an outstanding example of international renown in spite of an inadequate voice. Even critics, who worshipped at her feet, called it defective. She became a famous *diva* because her singing held her audiences spellbound. Her musical intelligence and her personal magnetism compensated for her lack of voice. She had the distinction of creating many operatic rôles, including Debussy's *Mélisande*. Another example is Povla Frjisch who, again in spite of a limited voice, is proclaimed in Europe and America as one of the greatest among interpreters of songs. The lovers of art from stage, studio, radio, dance and screen fill her concert halls to capacity.

Your own voice may be strong and beautiful, but no one can predict an outstanding career for you just by hearing you sing. I know many cases where grand and glorious voices, yes, and too much talent, are a handicap. The students who possess such gifts too frequently become so enamored with the sensuous sound of their own voices that they are both lazy and careless. Under the intoxication of their friends' extravagant compliments, they refuse to work toward the high standards set for professional singers. Others with ravishing voices have not enough interest in music to become specialized. After all, it is the mind that sings, and the vocal bands, whatever their size, are willing followers of that mind. How can any one tell that you have the common sense to build a firm foundation in vocal production, musical knowledge and artistic expression? How can any one discern that you have many of the necessary factors other than a good voice plus the sticktoitiveness to follow through and develop them?

So, regardless of the volume or size of the voice, you can succeed if you will do the work. Large or small, when it flows fluently with rich, vibrant, mellow tones and appears easy, the sounds always give people a bit of a thrill. Such singing brings a reward so ample in itself that outside praise becomes unnecessary to your enjoyment. The full, expansive breath, playing upon a freely responsive vocal mechanism, and the swirling sound waves in the open spaces of the throat and head, constitute a sensation of boundless delight, as if the tones were out in space, independent of the throat.

Small voices, clearly, freely and smoothly produced, with clean cut enunciation, have been known to win higher places than some large, strong ones. The microphone is friendly to such production; and, if the person with the small voice has more ability to "put a song across," and to let his or her personality shine through it, the mechanics will amplify the sound until it comes over the radio as a full toned voice.

## Choosing the Right Teacher

WHEN READY TO TAKE VOCAL LESSONS, choose a teacher who has won recognition as a singer and who has the ability to impart knowledge. Only one who has actually experienced the sensations of producing expressive musical phrases can give instruction.

Good teaching is not a matter of sex. Either a man or a woman may be analytical, patient, explanative and inspiring. But do not be beguiled and misled by a magnetic personality, a glamorous studio, flattering attentions, or divine accompaniments.

Vocal methods have become modernized and streamlined. Scientific research, conducted by the Bell Laboratories in New York City and by G. Oscar Russel of Ohio State University, reveal that the acoustical laws of universal sound apply to the tones of the living, human instrument. Find a



teacher who understands and can explain these findings. Conform to these natural laws and you will save much time and trouble. Another important trend is to combine vocal technic with education in musicianship, from the start. Instead of dry, tedious vocalises, students are given their problem to develop from examples and exercises in the songs themselves. Nothing but the finest song literature is used. Thus an excellent repertoire is established from the beginning.

### The Broad Education

THE SUREST WAY of developing something within yourself, to be expressed when you sing, is to have a college or university education. If you will make music your major, you will have the courses which automatically lay the bricks for your firm foundation. You will be taking musical theory, sight reading, music appreciation and history, violin or piano, conducting, literature, languages, poetry, phonetics, philosophy, psychology, æsthetics and so on and on.

A university degree is an asset in every region of the vocal field. Suppose, for one reason or another, that you do not realize a living wage from just singing. A degree will help you to secure a position in a private or public school. Vocal music is expanding every year in the school systems. It includes teaching singing in the elementary grades, vocal instruction in high schools, junior colleges, universities, conducting glee clubs and choruses, and the work of music supervisor. Many people have taken up a serious study of the voice after they finished college. They intended to teach anyway, and they would rather teach the subject they love than literature, mathematics, or sciences. So they have usually succeeded in finding a desirable position.

In case you do not have the opportunity to go to college, then have the enterprise to educate yourself up to that standard. Set yourself the task of covering specific readings which will broaden your point of view and deepen your understanding of human nature. Take private or class lessons in sight reading and musical theory, or get a text book and teach yourself. The modern vocal teacher will be glad to assign projects on musical knowledge; and, if you can work as hard for yourself as you would find it necessary to work for someone else, you will carry them out to the finish.

When ready for that first job, look the field over in your own locality. First, consider the church positions. The average pay is five dollars a Sunday; and, while that is not much in itself, it will probably pay for a vocal lesson, or fill out your budget. For preparation, be able to sing from thirty to forty sacred solos and to read any hymn or anthem at sight. Write a neat business note to the organist or the music committee of every accessible church and ask for the privilege of an audition. Explain that although there may be no immediate vacancy you would like to have your work known to them. Take to the audition at least two solos, and have them of different types, one quietly sustained to show the smoothness of your *legato* singing, and the other more dramatic, to show the expressiveness of your voice. But, regardless of your vocal quality, be warned that every organist says that if an applicant cannot read music this individual is promptly disqualified.

Next, make up some interesting recital programs to sell. Remember that an interesting program compensates for lack of experience. Choose songs that are within the frame of your present vocal expression. Naturally, you will not be satisfied with your singing at this time; nor, for that matter, will you ever be so. A serious artist never catches up with his ideals. Then choose songs that the majority of people enjoy, not the high brow ones that demand a musical education for their appreciation. Keep your ear close to the ground, so to

speak, and try to listen for the musical needs of your audiences.

Interest in your program may be heightened by bringing the songs into their proper settings. For instance, some story about the song, about the musician who composed it, or the poet who wrote the words, may be told informally. A program of national folk songs, of national love songs, or of national nature songs, may be outlined; or one with words all by one great poet, such as Shakespeare, Bobby Burns, or Longfellow, or Tennyson. Another suggestion is to have a group of sea songs, a group of land songs, a group of mountain songs, a group of love songs, and the like. The history of any nation can be vivified through its song literature. Just think what you could do with American history, if you sang a group of songs of the Revolutionary Period, then one of folk songs from the different states, then some Civil War songs, then those of the elegant eighties and finally a group of modern songs, both art songs and popular ones.

Make a business of being at least partially your own manager. There will be more interest in selling yourself than will be taken by anyone else, and at much less cost. A man with a very commonplace voice became one of the outstanding tenors at the Metropolitan Opera House, simply because he made up his mind that if he used the same trouble and ingenuity in selling himself as he had been using to sell pianos, he would be a success. He began in a very small way, and he reached the very top.

Sell these programs to the clubs and schools in your district. You can obtain the names of all the club presidents from your local newspaper or from the Federation of Women's Clubs. The State Board of Education will give you the names of school principals. Keep a card catalog of all these names and write them letters and explain in an attractive way what you have to offer and that you are willing to give an audition. Make your price attractive at first—not more than five to fifteen dollars and expenses. If you have something people want to hear, you are sure to get a response.

The largest return will come from gaining experience. Every time you sing, whether it is for an audition or a recital, a large audience or a small one, take infinite pains to have your personal appearance, your gracious attitude, your magnetic charm, your courteous manners and your speaking voice, the finest you have to offer. Remember that one person is a potential unit which may lead on to further success or cut you off.

Two hearts full of enthusiasm are better than one. If you can find an accompanist who is also a pianist it might be very much worth your while to go fifty-fifty with her on deals, including the profits. If dressing in costume, piano solos that fit in with the program being given would occupy the time you are taking to change. Also, a group of piano pieces, artistically played, would add variety to the whole. Then the help this will bring towards writing letters and contacting people, will be a welcome relief.

At the same time begin to think about a series of interesting broadcasts. They should have an educational value, or be highly entertaining. Here again, it is more than just a voice that counts. Learn how to send all your personality out on your voice alone. Do not be fooled into thinking it takes a special technic to sing or speak into the mike. The main thing is to have something to say and to say or sing it naturally. Do not be discouraged if the first audition brings no results. Just continue learning how to sing with more ease, with an increasingly smooth and fluent tone, and with more genuine feeling. The next time ask for an appointment with the manager

(Continued on Page 72)



### An Astonishing Invention of Musical Interest

WHEN new inventions of revolutionary type related to the musical field have appeared, THE ETUDE has departed from its customary non-proprietary policy and announced them in these pages. The new "Mystery Control" radio presented to the public by Philco a few weeks ago, is now attracting wide attention.

It was first exhibited to scientific groups; but, in order to get the impression of the mass public, it was shown at county fairs, where it had a startling reception. As uncanny as the radio itself, this new invention drew crowds away from the Midway, the races, the prize preserves and the prize "critters." The demonstrator, with what resembled a box slightly larger than a cigar box (weight less than three pounds), could, by turning a dial similar to a telephone dial, cause the receiving set to change from one broadcasting station to another, or cause the set to play louder or softer at will. The "Mystery Control" is not connected with the radio by any wires, it is not "plugged in." It is an entirely separate and independent unit. The receiving set may be in any part of the house and at the same time may be controlled by the "Mystery Control" box, from one room to another, from the lawn, from the kitchen,

from the porch, in fact from anywhere within an enjoyable listening distance.

In a music school the set may be played from any part of the building, merely by turning the dial on the separate box. Thus, if a teacher wants to make the tone louder or softer, she does not need to disturb the class by leaving her desk. When desirable, the set may be turned off entirely, from the "Mystery Control" box.

The invention suggests so many other possible uses that it becomes astounding, because it controls from a distance light and power through wireless means. Is this the beginning of a new era, an era which may mean an enormous economy in the communication of industrial power?

The wonderful thing about the new "Mystery Control" is that each control box may be synchronized with its particular receiving set, so that a score or more of such sets and boxes may be in the same building without interfering with each other. The "Mystery Control" can be used only with the new receiving set designed by the manufacturers and therefore does not affect radios of other makes in the neighborhood. The receiving set may, of course, be tuned independently of the "Mystery Control," if so desired.

### A New European Sound Reproducing Invention



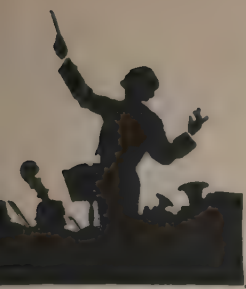
The *Illustrirte Zeitung* has announced a method of recording sounds upon a continuous ribbon of cellophanelike material, so that a whole concert or opera may be taken upon one film. This, however, is not like the light film so widely used in moving picture theaters in America; but sounds are graven on the film by a saphire needle, after the manner of the phonograph. The new instrument is called the Tefiphon, and the inventor is a Dr. Daniel of Cologne.

\* \* \* \* \*

The *Etude Music Magazine* strives to keep its readers informed upon all the latest musical devices which represent a departure in this new and rapidly progressing age. We realize that, as with the automobile, there are sure to be continual changes, as the inventive genius of man devises them.

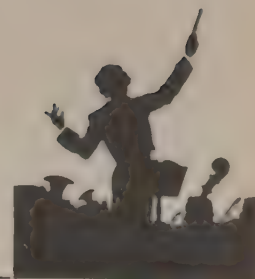
A New Film Phonograph





# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by  
**WILLIAM D. REVELLI**  
 FAMOUS BAND LEADER AND TEACHER  
 CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND



## The Technic of Teaching Rhythm

### How "Foot Beats" Have Been Found Valuable in Training Bands

THE SUBJECT OF RHYTHM has been an engrossing one to all band and orchestra conductors, and not without reason. Not one of them would deny that rhythm has a serious effect on the general performance of his organization, and that its standard of excellence is commensurate with the exactness of its rhythm. At various clinics which the writer has conducted during the past few years, the subject of rhythm has occupied a considerable portion of session time. It must be admitted that even the most reputable teachers seem to differ greatly in their philosophy and methods of developing this phase of student training. But this is as it should be; for it is hardly practical or necessary that all teachers employ the same technic in developing desirable rhythmic responses within their students.

The various devices and methods have their individual advantages and values, and the competent instructor will analyze their comparative worth and employ those which accomplish the end most efficiently and reliably.

Rhythm must be felt, and as is true with other factors of a good performance, if properly felt it becomes a part of the performer as well as of the performance.

After an analysis of the various modes of approaching the problem of rhythm, we would confine our attention to two methods of handling the matter of teaching rhythm. On the one hand we have the instructor who teaches his students to read the various figures through use of the ability to "feel the rhythm," while on the other hand we have the teacher who insists that the student count and divide the units of each measure or phase accurately by means of precise mathematical division.

Both of these methods are essential, yet each has its separate weaknesses. Rhythm, we are told, is the regular recurrence of a certain stress, as in poetry, oratory, or good prose, while time is the basis of correct rhythm. Frequently we find a conductor referring to *rhythm* when he actually intends to refer to *time*. We must not fail to recognize that "the symbols of rhythm on the printed page are not rhythm unless these symbols bring definite rhythmic impulses into our bodies." It is this response which our first-mentioned teachers are trying to bring about. The major weakness of his method is that the student usually "feels" the rhythmic pulse, yet does not have the ability to read the various figures in precise time. For instance a student might well feel the beats in a measure of our four rhythm without being able to count accurately the division of the notes between the beats.

The other group of instructors insist on "arithmetical interpretations" of rhythmic figures, and the weakness therein is a resultant stifling of the student's musical interpretation and expressive qualities. In order that rhythm be properly developed and felt, it is necessary to adhere to the basic principle that there must be physical motion *plus* a mental concept of the ac-

curate distribution of the time value of the rhythmic figures.

Jacques-Dalcroze was perhaps the first to recognize and develop the basic principle of rhythmic training in his work; and this has caused many instructors to turn from a mathematical basis of rhythmic experience to one built upon bodily motion. Through the contribution of the Dalcroze theory, we find to-day thousands of students in the physical education classes training their muscles and bodies to respond appropriately to varying rhythmic patterns. Such bodily response to rhythm should be started while students are in the grammar school, and continue until a true rhythmical expression and feeling have been attained.

Many students begin the study of instrumental music before they have developed these natural capacities for rhythmic response, and quite naturally they have considerable difficulty with feeling rhythm or counting time. In music, "rhythmic feeling" and "time understanding" are indispensable. When students have sufficient rhythmic experience to understand and feel the rhythmic patterns, then the study of instrumental music may be introduced, but it is hardly advisable to do so before such rhythmic training has been experienced.

#### Methods of Keeping Time

IN KEEPING with the controversial nature of our subject, we must ask the question, "How should we teach our students to react physically to rhythmic impulses?"

Assuming that our students have acquired a normal competency in rhythmic reaction, we must next decide between several methods of "keeping time." The first method is one of "counting" mentally, with no physical reaction. There may also be the actual voiced count, which is physical only insofar as it involves the use of the vocal cords. Another approach is through clapping of hands to fit the rhythm, and this is definitely a muscular method.

While the "vocal" and "clapping" methods are acceptable as an initial approach, and especially for young instrumentalists, they fail as soon as the student gets to playing his instrument. It is obvious that his hands and throat are busy with other functions and cannot be used for purposes of rhythm.

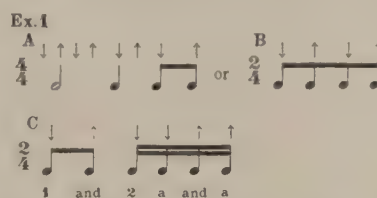
Another approach is that of "beating or tapping the foot." This method involves putting the foot down on the beat and raising it exactly on the half-beat. This method of teaching the counting of time is in my opinion the most efficient and effective means for attainment of definite results in rhythm. One advantage of this method over mental counting is that it is visual, and thus the matter of concentration and thinking is "double-checked" by vision. In the second place, it provides a definite and physically timed division of the beat into halves, which of course is of assistance in further subdivision. Lastly, this system of counting time provides for a sense of pulsation, and at the same time affords a sense of control and organization.

Naturally, the pianist or organist could

hardly be expected to use this latter method, but for those instruments where the foot tapping would be impractical, there are other means of teaching rhythmic fundamentals.

A glimpse of the mechanical means used in the "foot-tap" method as well as something by way of explanation might here be appropriate.

The symbols  $\downarrow$  or  $\searrow$  are frequently used to indicate the down beat of the foot, and the symbols  $\uparrow$  or  $/$  indicate an up beat of the foot. It is absolutely imperative that the up beat of the foot comes *exactly* midway in the unit of measure. This may be illustrated as in Ex. 1a or 1b.



Further subdivisions would be indicated by feeling or mentally conceiving of extra syllables "and," "e," and "a," as in Ex. 1c. Any other figure would be an enlargement of this example.

While strongly favored by many musicians and teachers, this method of teaching the counting of time is by no means universally accepted. Those opposed to this practice maintain that the method should not be recommended because it is detrimental in effect to the performer's general musical interpretation. They also hold that if the student "feels" the rhythm, patting the foot is unnecessary.

The just criterion by which these practices should be judged, it would seem, lies in the ultimate result achieved. The ideal in teaching rhythmic figures and developing the associated abilities would be to train the instrumental student so that he could sing his music at sight, with correct pitch, intervals, and rhythms, using his foot as a sort of pendulum. The foot serves in several useful capacities, for it aids in execution of correct rhythm, helps the counting of time or beats, measures the exact value of each note and its divisions, and finally provides a visual means of checking upon the student's concentrative powers.

If we were to examine carefully those students who play the beats in regular rhythm but fail to divide the notes with mathematical precision, we probably would be amazed to find the number of these students who are merely tapping the foot on the beat or mentally counting the beats, with little or no regard given to the exact evenness or mathematical measurement of the time value of each and every note. It has been our experience that the student who "counts mentally to himself" almost invariably does not count at all. At least it is these students who usually fail when called upon for sight reading. The curtailment of note values, the tendency to rush rapid figures, the failure to observe rests, and many other incorrect rhythmic prac-

tices can be traced to two fundamental errors: First, the lack of definite and precise "beat feeling," and secondly, the lack of coordination between physical and mental response.

One must first "feel" the rhythm, but it is of just as great importance for one to be able to read these rhythmic patterns. This capability can be developed only through the process of thinking and not solely by means of feeling.

#### Simplified Rhythms First

RHYTHM in music applies, of course, to phrasing as well as to the beat. In teaching the handling and feeling of rhythmic figures, it is essential and important to proceed from the easy to the difficult. Ability to read simple figures should be well developed before proceeding to the more complicated ones. The student should be constantly reminded that evenness and accuracy of rhythm are dependent largely upon the proper division and distribution of the notes within the rhythmic pattern.

A common fault with those who have been started on the foot tapping method is to raise the foot too soon. The foot should serve as a guide for the equal distribution of the notes within the count, as well as a means for marking the beat unit. For example the foot beat should be



or it may be



The tendency to hurry the foot on the up beat will naturally cause a hastening of the notes of the up beat.

Most young students, when first learning to apply the "foot tap" will experience some difficulty in maintaining evenness in the down and up motions of the foot. Therefore it should be recommended that they "glue" the foot to the floor before attempting to raise it. This is of course an imaginative device, but the suggestion will prove a valuable aid in maintaining precision and evenness of rhythm.

The winning sight reading bands and orchestras of the country have very definitely proven the value of the "foot tap" method. The Joliet High School Band is perhaps one of the nation's outstanding sight reading bands, and I believe that much of its ability to read at sight is partially due to the excellent training the students receive in the "foot tap" during their early stages of learning. Many other excellent bands and orchestras employing this method have shown that this means of teaching students to count is effective and useful.

The "foot tap" should be used only in the early stages, and should not be necessary after the division of the various

(Continued on Page 61)



# MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music  
appearing in  
the Music Section  
of this Issue

## A WORD OF GREETING

As 1938 bows out of the picture your Commentator begs leave to extend to his readers, all good wishes for 1939. No one can truthfully say that 1938 proved a dull fellow, and we can even voice reasonably a hope that 1939 may prove as interesting without serving up quite so many "alarums and excursions" with the breakfast coffee! At least the muddled state of the world at large during the year past has served to emphasize the privileges we enjoy as American citizens and should focus interest anew on American music and composers. The eclipse of foreign music centers should release new energy in the American field and help teachers to visualize a great future for the art in this country.

And so, a happy and prosperous New Year to everyone!

## INSTANTS JOYEUX

By FRANCISZEK ZACHARA

*Instants Joyeux—Happy Moments* serves as an instant clue to the interpretation of this piece. At least it leaves no doubt as to the mood!

In form this music is more rhythmic than lyrical and care should be exercised to give proper treatment to the two-note slurs which form so important a part of the rhythmic line.

The middle section contains several short passages almost Chopinesque in style which should be played with freedom and a certain sparkling clarity.

The entire piece is playful (*scherzando*) and is to be played rather fast, *Allegro*.

The interlocking passages in the second section (measures 11 and 15) are really easy to execute and lend added brilliance when played in good style.

Pedal only as marked.

## BREAD AND BUTTER

Arr. by GUY MAIER

Here is a novelty arrangement of an old tune (handed down from no one knows where) by that able concert pianist and teacher, Guy Maier. Naturally, all readers of THE ETUDE know Mr. Maier through his "Teacher's Round Table" page, one of the most popular departments in this magazine. He is known to the world of music at large as a master pianist and teacher of distinction who is responsible for the development of some of the most promising concert artists of this generation.

An interesting phase of Guy Maier's work is that of Children's Concerts, an enterprise to which he has devoted much time, thought, and energy in recent years. He has probably done more to raise the standard of music appreciation among American children than any other one person engaged in this admittedly difficult task. He never "plays down" to a young audience. On the contrary he manages in a magic way to lift his listeners to his own higher level. He is quite without professional fear or snobbery and is not at all afraid to give children occasionally the sort of thing that *they* like.

With unfailing instinct he has selected this old tune for rejuvenation, and youngsters will instantly like it. Incidentally he has arranged it in such manner that it has pianistic value. For example the slurred groups in the left hand give excellent opportunity to develop the drop-roll touch. Later in the piece there is ample practice in playing grace notes. There are, too, of

course the *glissandi*—of doubtful value but lots of fun nevertheless—which to fertile young imaginations will probably suggest the motions back and forth of the knife as it spreads butter on bread.

## MAMMY TELLS A STORY

By MATHILDE BILBRO

Miss Bilbro, well known to readers of THE ETUDE, has spent many years in the South and is, of course, well acquainted with the musical idioms of that section.

This piece, as suggested by the title, is in descriptive form and opens rather quietly.

The *tempo* is *andantino*, in expressive mood. Be sure to give proper significance to the two little diagonal lines placed, in parallel position, indicating a slight pause or break in the *tempo*. Observe also the *portamento* marks in measures 3, 10, and so on.

Much change of pace is indicated in the first section which serves as an introduction to the songlike character of the second.

Throughout the second section (measures 13 to 30) be sure to phrase the left hand accompaniment exactly as marked; that is, the first quarter is slurred into and thrown off on the second and the last two quarters are sustained with the pedal. Treat the right hand part as a song played rather quietly in a humming manner.

The piece closes on a short *coda* which makes use of the same *motifs* found in the introduction.

## FROM OLD TUILERIES DAYS

By EVANGELINE LEHMAN

This short piece is written in dance form and, as indicated in the text, is to be played in gavotte *tempo*.

In character, it is an imitation of eighteenth century music, even to the *musette* section with its drone bass.

The *musette* was originally an old instrument of the bagpipe family. It was used to accompany certain dances which also came to be called *musettes*.

A popular device of the day was to write the usual Trio section of a dance in *musette* style, with the drone bass playing an important part in the general effect.

## MARCH OF THE CLOWNS

By CEDRIC W. LEMONT

If at first glance it seems a bit unusual to see a march bearing the time signature of six-eight, remember that it is intended to be counted two to the measure (one count to each group of three eighth notes or a dotted quarter. This gives the "feel" of two-four rhythm on triplets.

Naturally, it will be important to observe all slur signs and accents which play a definite part in establishing and preserving the proper rhythmical swing.

The first theme is in the key of E minor and the second theme in the relative major, G major. Note the marks of dynamics which range from *piano* to *fortissimo*.

Try to inject a bit of humor into the performance and make the piece more descriptive.

## THE LOTUS POND

By ALEXANDER BENNETT

This composition is in lyric form and should be played in thoughtful, reflective manner.

The opening *motif* is to be played very *legato* and is answered by short groups, all carefully slurred. Meanwhile the left hand supplies a rolling accompaniment

which should be pedaled exactly as marked.

Give proper attention to the tonal treatment, indicated by the marks of dynamics. The second section is more animated (played *piu mosso*) and opens with the melody in the left hand. One measure later the melody is resumed in the soprano voice and is carried from this point on by the right hand. Note the *allargando* which goes into effect in measure 29.

The first theme again is heard—D.C.—and the piece ends at the double bar at measure 16.

## SEA ANEMONE

By G. A. GRANT-SCHAEFER

Rhythm is of utmost importance in the performance of this piece; a slow, swaying effect being necessary to impart the atmosphere suggested by the title.

After a short one-line Introduction, the theme proper begins with measure 9.

Be sure to preserve the melody line, particularly in such places, for instance, as measures 10 and 11, where the accompanying chord played by the right hand on the second beat must be handled so as not to detract from the melodic progression in the alto voice. The entire first section calls for the best possible singing tone.

The second section—played *poco piu mosso*—is more rhythmic than lyric in character and care must be exercised in playing the triplet figures which begin on the second beat and are phrased into and thrown off on the third beat.

The pedal, as always, should be used with care.

## NIGHT THOUGHT

By EDOUARD SCHUETT

Much freedom of style and good tonal treatment, together with a bending of the *tempo* (*tempo rubato*) is necessary to the proper interpretation of this number. However, it would be a wise precaution to learn it first in somewhat "strict manner" so that the liberties taken later on will be under control. Otherwise there is always the danger of applying "ritards of convenience" rather than of intention.

It is perhaps unnecessary to point out that the melody line is of utmost importance, as are the secondary voices indicated by *sostenuto* marks, found mostly in the left hand part.

The many changes in pace, tone, phrasing, and so on, are so freely marked that it is almost impossible to go astray in the matter of interpretation. In other words, the composer has clearly indicated just what he wishes to have expressed and it is merely a matter of following faithfully the indications as shown in the text.

The piano pieces of Edouard Schuett always meet with a favorable response on the part of the pupil and this one should find a welcome place on pupils' recital programs.

## ETUDE IN C-SHARP MINOR

By FREDERIC CHOPIN

While Chopin wrote almost exclusively for piano, he was very fond of the violoncello and this fact is clearly revealed in several of his piano solos which are quite violoncello-like in effect.

In fact, this etude makes a most satisfactory solo for violoncello and is often heard as such in recital programs.

See the Master Lesson on this etude by Alberto Jonás which is to be found on another page of this issue of THE ETUDE.

## SARABANDE

By BACH-BURMEISTER

The *Sarabande* is a stately dance, the real origin of which is lost in obscurity.

Some claim that its source is Oriental while others credit its invention, sometime about the middle of the XVI Century, to a Spanish dancer named Zarabande. In any event, it enjoyed great popularity in the Spanish Court in early days. Its movement is broad and stately and it is written usually in three-two meter; however, it is also occasionally found in three-four as in this example from Bach.

Richard Burmeister has given much attention to transcribing the older classics written originally for the harpsichord or clavichord, and has given them rather free treatment in order to make use of the resources of the modern piano.

A comparison with the original will show this arrangement has been greatly augmented. Of course the real trick is to be able to give to this number the benefits of the modern piano without destroying the characteristics of the original.

A study of both is therefore essential.

## THE OLD CLOCK ON THE STAIRS

By CECIL GRANT

This little First Grade number is quite descriptive of its title.

The *staccato* notes at the beginning of each phrase clearly indicate the ticking of the old clock while the feeling of movement expressed in the passages in eighth notes warns that "Time Marches On" eternally.

Both *staccato* and finger *legato* come in for equal share of development in this short number.

## JACK FROST WALTZ

By CECIL GRANT

Besides developing waltz rhythm, this little number supplies practice in phrasing and finger *legato* in five finger groups. An ideal First Grade tune.

More important than all this—from the student's standpoint—is the fact that it is really tuneful and interesting.

## RAIN DROPS

By CECIL GRANT

Another short number with real pianistic value. The *staccati* obviously suggest the rain drops, and for contrast *legato* phrases intervene.

## FUNNY LITTLE CHINAMAN

By GEORGE JOHNSON

This little composition should be played in capricious manner with due attention given to *staccati* and the many slurred groups.

When playing *staccato*, it is suggested that wrist *staccato* be used for the single notes and forearm *staccato* for all double notes.

While pupils in this grade cannot be expected to be over-subtle in the matter of nuance, they can at least be taught the importance of contrast.

Insist therefore, that wide tonal contrasts be made as indicated by the marks of dynamics.

## HOP, SKIP, AND JUMP

By RENEE MILES

The text indication "Lightly but well marked" means that the rhythm is to be (Continued on Page 72)





# THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



## Wrist Levels

Will you please tell me the correct hand position for piano playing. I was taught and also now teach the principle of holding the wrist lower than the hand in general playing, but I notice that most people hold their wrist level with hand. I understand this was the older method, but was told my hand position is incorrect.—I. S., Pennsylvania.

There is no one "correct" hand position. The height of the wrist depends on the player's type of hand and on what the music requires of it. So much hokum has been stated upon us patient music teachers that's high time for a hand position debunking crusade.

The first thought not to start in your pupil's minds is the "orange" or "ball" hand. Just try for yourself curving your fingers sharply, and holding your hand at piano as though you carried a base ball or an orange inside it. How is it? As grandma would say, "It don't feel so good"; in fact, it feels hard, tight and uncomfortable. (It makes no difference whether your wrist is high or low).

All right, then it is clear that this is not the way to hold your hand.

Now, put your hand naturally on the piano, that is, without excessively curved fingers, or forced arch, and with a level or slightly lowered wrist. What happens? Immediately it feels easy and relaxed.

All right, then use it!

The position of the wrist changes constantly; for melody playing it is sometimes high, often level, frequently low; for scales, chords and smooth; for arpeggios, moderately high, with no "dipping" between octaves; for brilliant, fast octaves, very high for small hands, slightly less high for larger hands.

A harmful direction given by some teachers is that in playing octaves, the reversed (inside) fingers are to be held curved. Again, I say, try it for yourself. If you have an abnormally large span and long fingers you may find it necessary to curve the inside ones, but in nine cases out of ten the result is appalling—rigidity, hard work, endurance and speed impeded; and after a few weeks "wens" or hard lumps appear on the hand.

All right, then don't do it!

Just be sensible about that hand position, don't you? Always remember that the more you and your pupils concentrate on a light, relaxing, easily moving elbow tip, the freer you will play. To paraphrase an old expression—"It ain't the wrist, but the elbow." Unless you think about the former, the latter.

## Nervous At Lessons

I am a woman thirty-five years old and I started studying piano music a year ago. I have gone through the first two books of the Theodore Presser Series, a Loeschorn study book and am now half way through the third volume of the Theodore Presser Series.

I can play my lessons through fairly well at home, but when playing for my teacher, I am no good at all. My fingers get stiff and I'm too self-conscious. I am not exactly nervous but still cannot think clearly. If I played at home as for my teacher, I would give up music. But I know I can play my lessons, even if my teacher doesn't. She seems to understand my problem, and I feel she is doing all she can to help me.

Could you offer any suggestion that would be of help?—I. G., Indiana.

Does it give you any comfort to know that almost all students, beginners and ad-

vanced, young and old, suffer from the same ailment? Your case is especially severe because you waited so long before starting piano lessons. Most adults are painfully self-conscious when they are examined in a new, unfamiliar and highly complicated skill like piano playing. So, at a lesson, which is of course an examination, everything seems to go haywire.

The only remedy I can suggest is to play your assignment several times to friends or members of the family before you go to your lesson. Play frequently for anybody you can "rope in," even if it does not go well at first. Try your best to make the simplest exercises and pieces sound so cleanly articulated, so musical that your friends will understand, appreciate and love them. This is interpretation in the best sense of the word—sharing with others what you yourself have found beautiful. Which is, after all, what artists struggle all their lives to achieve. And how they struggle!

Also, if your teacher will show you how to practice in very short, intensely concentrated periods, you will soon succeed in gluing your mind to the pieces when you play for your teacher or others, forgetting everything else but the music. Most persons, however, practice in such a diffuse, lackadaisical, yes, imbecilic manner, that it is no wonder they cannot keep their minds focused when the test comes.

Then, too, teachers are sometimes at fault. They often treat their pupils with such a cold, deadly serious "bedside" manner that nervousness is bound to run rampant. At the lesson they should be humorously human, trying every moment to put the pupil at ease, treating lightly—even "joshing"—all tendency toward self-consciousness.

Ensemble pieces, played with the teacher or other students, should be a regular part of every adult's piano course, even during the first year; and each pupil should be required to perform in a students' playing class once every two or three weeks—if only a short composition, exercise or etude. Adults ought to have plenty of chord pieces, which they find easier than "runny

numbers, and which they enjoy playing on account of the masses, and handfuls of notes, the swinging rhythm, the free, full-arm approach.

Try this: ask your teacher for a short, lovely, massive chord piece; learn it carefully and play it with fine, big sweep for as many different persons as you can corral. I will wager that most of your timidity will disappear after the tenth performance, and that your friends will enjoy it too.

## Repeating Pieces

I read that repetition of pieces is senseless to a certain extent. Now, I would like to keep my pupils interested as well as getting them ahead in the least possible time. In the June, 1938, issue of THE ETUDE, you advise to drop a piece after two or three weeks' study and go back to it later. Here is my question: Where does the piece stay during that time? With the pupil or teacher? And why? I'm afraid if I would ask a pupil to bring back a dropped piece, it would cause very hard feelings on the part of both the pupil and the parents. The pupil would feel he was at a standstill, or going backwards, and the parents probably would think I was working in circles.—M. R., Wisconsin.

All of us, I am sure, will get a good chuckle at your healthy doubt as to the disposition of "dropped" pieces. If your pupils and their parents do not have faith enough to believe that pianistic progress is actually served by interrupting the practice of a piece for a week or two, then I'm afraid you have not been able to instill much confidence in them. Or perhaps you are the exceptional teacher whose students never "get sick" of pieces, but learn to play them perfectly in a short time. If so, I would like to know your system, for I find this question of unfinished compositions one of my major problems. All the pianists I know—including the great artists—find it necessary several times to lay aside any new piece they learn, letting it mature before they feel competent to play it in public. This process sometimes takes two or three years for a single composition.

Now, as to your question—where does the piece stay? It can be kept in your studio during the interval, while it is really "sinking into" the student's subconscious mind; then when the piece is given back

for restudy, it will not seem like taking up some stale old number from the pupil's music shelf. At any rate, try this and see how it works.

## A Hard Tone

When I recently played a piano selection by Liszt, I was told that my tone was rather wooden. Will you please tell me how to overcome this. Are there any good books on the cultivation of touch and tone? If so, please name them.—B. DeR., Wisconsin.

Wow! That's a tough assignment! Since it would probably take a fine teacher a long time to diagnose your case, and still longer to change your whole conception of piano playing, it is really asking the impossible of me to give you remedial absent treatment. I know of no books that show anyone clearly and adequately how to play beautifully. Many have attempted it—Matthay (himself a great teacher); Mason, whose "Touch and Technic" has its good points; Adolph Kullak, whose "Aesthetics of Piano Playing" I still consider the best all 'round volume on the subject—despite its advanced age. Yet, these and others remain somewhat unsatisfactory, for they are not simple, direct, and all-inclusive enough. The question is, will anyone ever be able to write a clear book on the subject—one which students will be able to apply without expert guidance? I doubt it.

The best I can do here is to tell you that your "wooden" quality probably comes from too percussive an approach to the keyboard, playing your tones with hammer finger stroke, hitting them with stiff forearms, or dropping on them with full arms. In other words, you are guilty of attacking, instead of playing the keys. (If only teachers would throw overboard that vicious word "attach," how relieved we all would be!)

Or, if your forced tone is not caused by striking "from the air," then it comes from excessive muscular contraction, making hard, square phrases, poked tones, disjointed rhythms. Here are some suggestions for you to try:

1. Practice only soft, singing pieces for at least three months.

2. Produce no tone without first feeling the finger in contact with the key; release the key instantly the tone is played, even though the note value says "hold longer (let the pedal hold the tone for its full value)."

3. Practice the soft, up chord touch recently described on this page.

4. Begin each day's practice with a short, quiet, singing piece, played twice; (a) as softly and slowly as possible (using pedal, of course) with eyes closed; (b) with "remote" control; that is, eyes open, lean back in your chair (throw away that piano bench, or use it for firewood!) play expressively, but coolly, from *pp* to *mp*, trying every moment not to push or press on a single tone; feeling as though your fingers belong to someone else, and that you are merely the distant, impersonal, directing force.

Above all, try to find a good teacher; there are many excellent ones in your state. From long association with the musicians and audiences of Wisconsin, I know how fortunate you are to be living in one of the most musically enlightened states of the Union.

## A Personal Note from Mr. Maier

The time has come to make clear my position as your consultant, if only to reply apologetically to those correspondents whose questions have not been answered.

First consideration must be given to the queries which will interest and help the most readers. I cannot answer those too elementary or personal, such as, "What can I do to help a young pupil read (or play) accurately?"—"How can I acquire independence of the hands?"—"What is the best fingering (or phrasing) for this passage?"—"Will you outline a course of study for me?"

Also, I will not answer questions similar to those recently given attention on this page. In this category come, "How to keep students from playing the right hand after the left?"—"How to gain (or teach) speed in scale or passage playing?"—"What to do about double-jointed thumbs or left-hand weakness?"—"Sight reading hints?"—"Practice time budgets?"—"Two-piano playing?"—"Stumbling students?"—"Finger exercises?"—"Octave playing?"—"Glissandos?"—and other similar questions. So, before writing, please refer to your files of THE ETUDE.

Then too, there are many questions which "stump" me; some are too hard, others not of my field. Alas, I am not an oracle, and therefore crave indulgence on the part of my insatiable Etude quizzers.

All of which makes it look as if there were nothing left to ask about! On the contrary, stimulating, challenging and unusual problems are coming to light every month. When there are not enough of these to answer I shall ask the editor to let me quit the "Teachers' Round Table." This page will never become routine so long as I have it.

Please keep your questions within one hundred twenty-five words.

G. M.



# The "Etude in C-sharp Minor, Op. 25, No. 7" of Frederic Chopin

A MASTER LESSON

By the Renowned Spanish Piano Virtuoso  
and Teacher of many Famous Pianists

ALBERTO JONÁS

"YOU OF THE PUNY SOUL, of the dry little heart; you the weak-fibered; do not play the finale of Nocturne in B major, Op. 32! Do not attempt the tragic grandeur of his C minor Nocturne, of his Etude in A Minor, Op. 25, No. 11, and both in C minor, in which he hurls forth his passionate, throbbing protest against Poland's downfall! For here the greater, the real Chopin looms up; and you would fail, you would not understand!"

"None can exceed the heroic and martial valor of his great soul. In his *Polonaises* in F sharp minor, A flat major, A major, C minor, reverberate the tramp of armies, the boom of cannons, the sinister howl of grim war. Chopin, the morbid dreamer of nocturnes, the elegant composer of aristocratic waltzes, we all know; but not all have as yet fathomed the might and sweep of his greater works; the Fantasy in F minor, the four Ballades, the four Scherzos, the great *Polonaises*, the Sonata in B-flat minor and in B minor, the Etudes and some of the Preludes and Mazurkas."\*

These reflections apply with equal force to the *Etude in C-sharp minor, Op. 25, No. 7*, by Frederic Chopin. Idealism, depth of feeling, fervor, all these and more, are needed to understand and to portray vividly one of the most remarkable, most exalted love duets ever written. The means employed here are different from those used by Chopin in his larger, more dramatic works. Yet the effect of this masterful story of human love, yearning and passion is strongly gripping and forceful, deeply touching and poignant.

When did Chopin compose it? We do not know. On October 20, 1829, he wrote, "I have composed a study in my own manner." In November of the same year he recorded, "I have written some studies." All biographers agree that when Chopin left Poland and settled in Paris he took with him the manuscripts of his two concertos, of all the etudes and of other noteworthy compositions. The "Twelve Etudes, Op. 10," dedicated to Franz Liszt, were published when Chopin was twenty-three years old; the "Twelve Etudes, Op. 25," dedicated to the Countess d'Agoult, Liszt's intimate friend, came out four years later.

## A New Voice in Art

THESE TWENTY-FOUR ETUDES created a sensation throughout the musical world. Such newness and boldness of design! Such untrammelled flights of imagination! And what stupendous, at that time seemingly unconquerable, technical demands! Small wonder that the "Philistines" of Schumann's *Carneval*, the old fogies of the

\*Chapter on "Style," Book VII of Master School of Piano Playing and Virtuosity by Alberto Jonás. By permission of Carl Fischer Inc., New York

time, led by the dry as dust music critic, Rellstab, decried everything Chopin composed. Rellstab, anent the etudes, wrote, "Those who have distorted fingers may put them right by practicing these studies; but those who have not, should not play them, at least not without having a surgeon at hand."

But Liszt, Hiller, Mendelssohn, Franck, and kindred great minds, understood and admired. They enthusiastically endorsed what Robert Schumann had already proclaimed in his *Neue Zeitschrift für Musik*: "Hats off, gentlemen, a genius."

Interesting is a letter addressed to Hiller, the noted composer, and signed by Liszt, Chopin and Franck, the first and last named being among the closest friends of Chopin. One of them would write a few words, and Liszt, snatching the pen from his hand, would continue writing, only to be laughingly pushed aside by Chopin himself, who, in turn, had to yield it again to Liszt. Here is that letter. The portion written by Liszt is in italicized type, and that written by Chopin is in the usual type. "Do you know Chopin's wonderful studies, They are admirable! And yet they will last only till the moment yours appear. A little bit of authorial modesty!!! A little bit of rudeness on the part of the tutor, for to explain the matter better to you, he corrects my orthographical mistakes, after the fashion of M. Marlet.

The responsible editors,

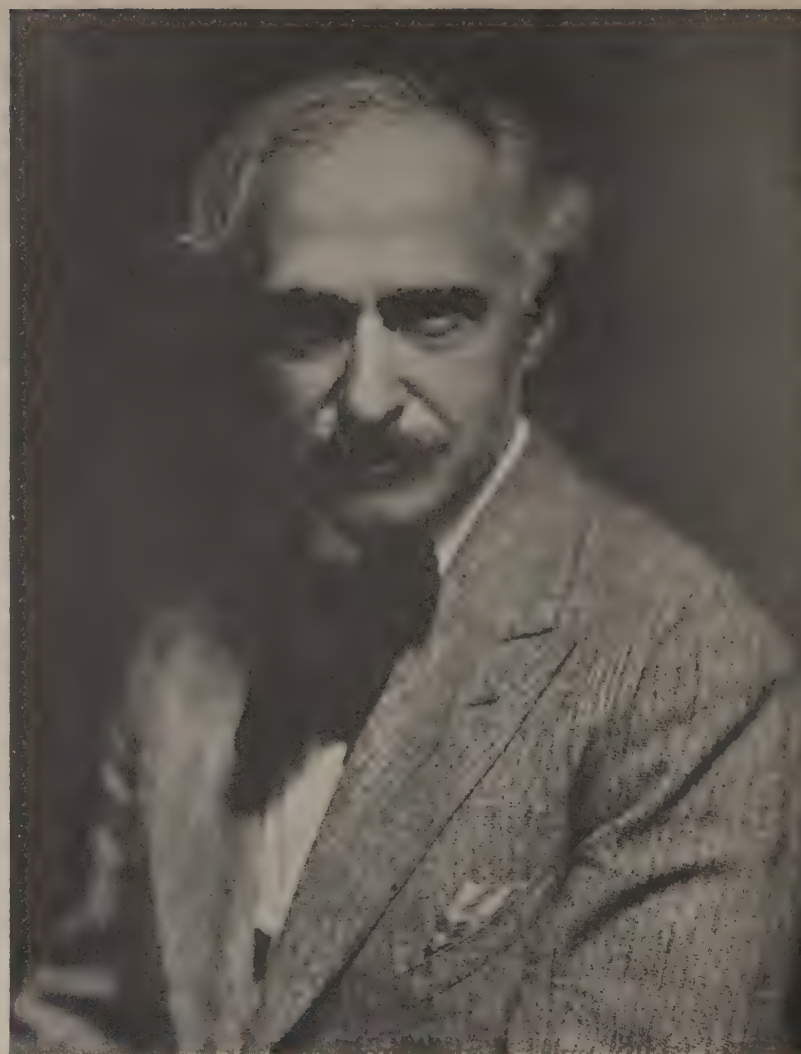
F. Liszt, F. Chopin,  
Aug. Franck

The notes which usher in the *Etude in C-sharp minor, Op. 25, No. 7* (Measure 1), are printed in usual type in some editions; they appear in small type in the Kullak, in the Friedman and in the Klindworth editions. That is a happy thought, for these introductory notes should not be "sung." Wafted over, like a gentle murmur they should be given a soft, improvised character, whereby their melodic outline appears to come from afar. That interpretation is conveyed in the Kullak edition, in my opinion the standard, finest edition of the Chopin Etudes. Both Klindworth and Friedman divide those small type notes into measures. That is too arbitrary a proceeding, for this whole "preamble" is like unto an improvisation, and should be rendered as such.

## A Memorable Melody

BUT NOW BEGINS a song that you will remember all your life, if in your soul flares what the Frenchmen so graphically call *le feu sacré* (the sacred fire) that every true artist harbors within his own, inviolate self.

The first three notes in the bass (Measure 2)—think of a violoncello, rather than,



ALBERTO JONÁS

literally, of a man's voice—are at once answered on high—a violin, rather than, literally, a woman's voice (Measure 3). Yet the love duet is there, intensely vibrant, but glorified through such a wide range as no voice can encompass.

If both "voices" are made to sing all the way through, that is to say, if equal tonal strength is given both all the time, none will "sing." The result will be thirds, sixths, and so on (Measures 23, 24, 25). The desired effect of an impassioned dialogue will be obtained by constantly shifting the singing effect from one voice to the other, being mindful to give to the violoncello-like notes in the bass the depth of tone, the mellowness and the slightly "trailing" connection between any two notes that characterize that instrument.

Whereas the *cantilena* in the treble, impersonating, ideally, a woman's voice, but rendered by the violin, should possess a less robust, more ethereal tone, sweetly penetrating, but never shrill or harsh.

All double notes or chords that constitute the accompaniment of these two voices should be played *pp*, unless a sudden vehemence of declamation requires a stronger dynamic support.

The second part of this tonal poem begins now (Measure 9). No longer the sweet, yearning strain. An uncontrollable agitation, a rising sea of tumultuous tonal waves foreshadow a great dramatic conflict. Those upward-rushing runs, what are they (Measures 23-25)?

They usually give trouble, both as regards technic and memory. This trouble disappears if one knows how to look at them. They very nearly follow the pattern of the Hungarian minor scale, to my belief a much more beautiful minor scale than our usual harmonic minor, and one which has been used with telling effect by Liszt in his "Hungarian Rhapsodies," and by Brahms in his *Variations on a Theme by Paganini*.

Ex. 1



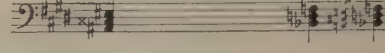
But in these runs the sixth note of Hungarian minor scale is missing, therefore we are no longer dealing with scale.

The true structure of these runs is first, the simple minor triad, then the major triad, each note of the triad being prefaced by the adjoining, lower *appoggiatura*.

Ex. 2



enharmonically equal to



Viewed in this light, these runs become easy to survey and to execute. Chopin used them also in his great *Polonaise in F-sharp minor*.

But now, in the turmoil of an ever growing agitation we are nearing the dynamic and dramatic culmination of the whole composition. The turbulent bass recedes, rises, recedes again, falls lower and lower while the treble rises higher and higher, and, suddenly, a ringing, triumphant chord bursts forth in measure 28. A rising wave of passion, of not to be denied desire, conquering strength, blends the two voices and the accompaniment into a single, surging, overpowering flood, annihilating everything except the glorified consummation of two ardent souls.

This story does not end in quiet happiness (Measures 26, 27, 28, 29). Chopin loves did not end so. Constantia Gluckowska—fugitive vision of his early youth (Continued on Page 51)



# FASCINATING PIECES FOR THE MUSICAL HOME

## INSTANTS JOYEUX

An spirited and original work by a new Polish-American composer. The composition is just what the name implies, "Happy Moments," and must be played in a gay and piquant style. Grade 5.

**Allegro scherzando M.M.  $\text{♩} = 126$**

**FRANCISZEK ZACHARA**

The musical score for "INSTANTS JOYEUX" is presented in a standard piano format. It begins with a treble and bass staff in 3/4 time. The tempo is marked "Allegro scherzando" with a metronome marking of 126 beats per minute. The key signature is one flat. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece is divided into measures, with measure numbers 10, 15, 20, 25, 30, and 35 clearly marked. The score concludes with a "Fine" marking and a "D.C." (Da Capo) instruction.



# BREAD AND BUTTER

COMPOSER UNKNOWN

With the label "Das Butterbrot, by W. A. Mozart," this curious little waltz-glissando piece has long enjoyed great popularity in Europe. Anyone familiar with Mozart's style knows that he could not have written it. Indeed, Mozart experts disdain to mention it even among the "doubtful" or "spurious" compositions attributed to that master. Yet its simple charm and effectiveness make it an attractive piece for students of all ages. And children adore it! But it would be unwise for them to ask after the meaning of the Bread-and-Butter title, for, like all the lovely, fanciful things of childhood, this must forever remain a mystery. Grade 3.

Arranged and edited by  
GUY MAIER

In waltz tempo M.M. ♩ = 160

*p* Bread - - and - - But - - ter. 5

*Ped. simile*

*p* 10

*mp* 15 *p*

*pp* *poco rit.*

*mf a tempo* 25 30

*ppp sempre* 35

\* Ascending glissandi are played with 2 or 3; descending glissandi with thumb.

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THE ETUDE



8

*poco rit.* 40 *p a tempo*

45 *rit.* *pp* *a tempo*

# MAMMY TELLS A STORY

MATHILDE BILBRO

Grade 3.

Andantino M.M. ♩ = 69

Last time to Coda

*p espressivo*

*a tempo* *rit.* 10 *a tempo* *p* *p dolce* *Ped. simile*

15 Mammy hums an old song *ppp* 20 *mp*

25 *pp* *moltodim e rit.* 30 *D.C.*

CODA *a tempo* *mp* *rit.* *pp*



# FROM OLD TUILERIES DAYS

The old Tuileries are no more. The gorgeous old palace which stood near the magnificent building which is now the Louvre was burned during the *Commune* of 1870-1871.

In its mirrored halls many brilliant social events were held and Miss Lehman gives here a tonal picture of other days.

EVANGELINE LEHMAN

Grade 3. **Tempo di Gavota** M.M.  $\text{♩} = 80$

*p* *cresc.* *dim.* *p*<sup>5</sup> *cresc.* *dim.* *Fine*

*Ped. simile*

*mf a tempo* 10 *mf* 15

*p* *cresc.* 20 *dim.* *p* *cresc.* *dim.*

*Ped. simile*

**Musette** *a tempo* *f martellato* 25 30 *poco rit.* *D.C.*

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# MARCH OF THE CLOWNS

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Grade 2½. **Allegro moderato** M.M.  $\text{♩} = 112$

CEDRIC W. LEMONT, Op. 9, No. 4

*p* *mf* *ff*

10 *Fine* 15 20

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First system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat. The music features various note values, including eighth and sixteenth notes, and rests. Measure numbers 25 and 30 are indicated. The system ends with a double bar line and the instruction 'D.C.' (Da Capo).

Grade 3. *Andante amoroso* M.M. ♩ = 76 **THE LOTUS POND** ALEXANDER BENNETT

Second system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features various note values, including eighth and sixteenth notes, and rests. Measure numbers 35 and 40 are indicated. The system ends with a double bar line and the instruction 'D.C.' (Da Capo).

Third system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features various note values, including eighth and sixteenth notes, and rests. Measure numbers 45 and 50 are indicated. The system ends with a double bar line and the instruction 'D.C.' (Da Capo).

Fourth system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features various note values, including eighth and sixteenth notes, and rests. Measure numbers 55 and 60 are indicated. The system ends with a double bar line and the instruction 'D.C.' (Da Capo).

Fifth system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features various note values, including eighth and sixteenth notes, and rests. Measure numbers 65 and 70 are indicated. The system ends with a double bar line and the instruction 'D.C.' (Da Capo).

Sixth system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features various note values, including eighth and sixteenth notes, and rests. Measure numbers 75 and 80 are indicated. The system ends with a double bar line and the instruction 'D.C.' (Da Capo).



# SEA ANEMONE

G. A. GRANT-SCHAEFER

Those who have seen the sea anemone, under water, with its graceful, floating, hair-like tentacles, may catch the picture this composer had in mind when writing this undulating composition. Grade 3.

Tempo di Valse M. M.  $\text{♩} = 54$

*mf* *ad lib.* *p* *mf* *rit.*

*mp* *ad lib.* *10* *15*

*20* *rit.* *ten.*

*mp* *ad lib.* *25* *30*

*poco accel.* *35* *f* *rit.* *40*

*Ped. simile* *45*

*Poco più mosso* *mf* *50* *55* *rit.*



1 2 5  
1 3 3

*mf* *a tempo*

60

65

3 3 1 2 3 1 2 1 5 1 3

70

5 2 4 4 5

Tempo I.

*mp ad lib.*

75

80

4 3 2 1 4 3

5 2 5 1 1 4 1 *ten.* 1 2 3

85

*rit.*

*mp ad lib.*

2 4 3 2

1 2 1 5 4 3 4 5 4

90

95

*poco accel.*

1 4 3 2

100

*rit.*

*a tempo*

105

*f poco a*

*Ped. simile*

4

4 1 3 1 4 1

*poco*

*accel.*

*al*

*Fine*



## PENSÉE À LA NUIT

EDOUARD SCHUETT, Op. 107, No. 3

This composition in dialog style, like the romantic exchange of thoughts between two lovers, is one of the most appealing pieces by the Russian-born composer of "*À la bien aimée*." Grade 5.

Andante molto tranquillo M.M. ♩ = 60

Andante molto tranquillo M.M. ♩ = 60

con dolce sentimento a piacere  
*p*  
*a tempo*  
*a piacere*  
*a tempo*  
*a piacere*  
*a tempo*  
*mf più espressa*

*f* *dim.* *calando* *10* *dolce* *p* *a tempo* *a piacere* *a tempo*

*espress.* *poco tranquillo* *mp poco* *a*

*poco animando* *cresc.* *25* *dim. e calando* *pp*

*molto rit.* *Tempo I.* *poco allargando* *pp molto dolce* *35*

*più allargando* *molto espress.* *mp* *40* *mp espress.*

*rit.* *pp* *a tempo* *50* *pp*



MASTER WORKS

ETUDE IN C SHARP MINOR

See another page in this issue for this lesson, Grade 9.

Revised and annotated by Alberto Jonás

FRÉDÉRIC CHOPIN, Op. 25, No. 7

**Lento** M.M.  $\text{♩} = 66$

*pp* *mp* *mf*

*pa piacere ma lento e sognando*

*senza Pedale*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

*sempre pp*

*poco più molto ed agitato*  
*cresc. molto*

*poco rit.* *a tempo* *cresc.* *cresc. molto*

*ten.* *cresc.* *cresc. molto*



*sempre più agitato*

26 *f* *tr*

27 *f* *cresc.*

28 *rit.*

*sempre ff e segue il basso*

*ff*

*a tempo cantando* *mp*

*fz* *p* 29 *pp*

*ff mp ma velocissimo*

30 31 32 33 34

35 36 37 38 *tr* 39

*smorz.* *senza Ped.*

40 41 42 43 44 45

*pp* *ten.* *ten.*

*pp* *mp* *pp* *mf* *f*

*a tempo* 46 47 48 49 50

51 52 53 54

*tr* *mf* *f*



mp  
(pp) 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69

*a tempo* *f* *sempre f* *pp* *smorz.* *rit.* *pp* *pp*

*ten.*

## SARABANDE

From the Second English Suite by JOHANN SEBASTIAN BACH

Concert arrangement by RICHARD BURMEISTER

Not heard so frequently as some of the other Bach sarabandes but exceedingly gracious and interesting in its harmonic development as arranged by the eminent piano virtuoso and pedagogue, Richard Burmeister. Grade 4.

Andante sostenuto M.M. ♩ = 54

*p espress.* *con Pedale* *p dolce* *largo* *allargando*

10 15 20 25



OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

GOD MADE A ROSE

Mae Mainwaring

CLEO ALLEN HIBBS

Moderato

*mf* *ten.*

1. God made a rose and cov-er'd it with  
2. God made a rose, it climb'd to find the

*mf* *ten.*

*Con Pedale* After 1st Verse After 2nd Verse *a tempo*

dew; light, Filled it with fra-grance, and grew it just for you. calm-ness of the night. *a tempo*

Caught hues of rain-bows, the

*mf* *ten.*

3. God made a rose with pet-als pink and new,

*mf* *ten.*

Kiss'd by the sun-shine, and fresh-en'd by the dew. God made a rose, and when its life is

*rit.* *ten.* *a tempo*

through, 'Twill bloom a-gain, dear, in the heart of you!

*colla voce* *ten.* *f* *ff*

*a tempo*

*Ped. sostenuto*



# ETUDE'S COURSES IN CULTURE



Behaviorism—Books and Travel—Current Musical Knowledge—Entertainment—Appearance—Health

## THE NEW YORK WORLD'S FAIR

May 1939 Forecast—FAIR and Warmer!

Amid the chill blasts of winter, you will feel, like an incorrigible dreamer, like beginning to think already about your trip to the New York World's Fair, scheduled to open April 30th. But you can have loads of preliminary fun, poring over the wealth of literature that is being prepared to inform you of every aspect of a visit to the Fair, and planning the trip well in advance. And—more important—you can pack double the thrills that a haphazard tour would give you into a carefully thought out vacation.

With the complete reports of worth while musical events to be published here and elsewhere in THE ETUDE, the Fair itself may prove easy to cover with no great forethought on your part. Most of the many musical activities will be centered in several buildings, and efficient guides will help you find just what you want in other types of exhibits.

Your efforts to see New York City, on the other hand, will be sadly dissipated, unless you are wise enough to spend a pleasant hour or two from time to time learning what there is to be done, and what you would like to do. Music, for instance, looms large among the phases upon which you will concentrate in "doing the town."

### Musical Manhattan

POPULAR CLASSICS UNDER THE STARS at popular prices—that is always the keynote of the New York summer music season. There is every reason to expect that the best features of past years will be continued, to draw the greater Fair year audiences. Gorgeous productions of light opera at Randall's Island Stadium. The ample operatic repertory of the San Carlo Opera Company of Fortune Gallo, at Jones Beach. America's finest band concerts, long under the direction of Edwin Franko Goldman, on the Central Park Mall. It is reported that Mr. Goldman will be at the San Francisco Fair this year, but it is very likely that the concerts will be continued under another bandmaster of comparable stature.

The New York Philharmonic-Symphony (the same orchestra that performs for the winter season at Carnegie Hall under the exacting baton of John Barbirolli) will present the best loved symphonic works at the Lewisohn Stadium, with a brilliant series of guest conductors and soloists.

Though far from the least exciting of your vacation activities, such attractions will be a welcome chance to rest weary legs, after hectic days of exploring the Fair Grounds. On your more energetic evenings, notice may be taken of other facets of Manhattan's musical life. For the dinner hour and late evening suppers, New Yorkers throng the city's hotel dance rooms, dancing to tunes ranging from the smooth ballads of the Guy Lombardo type to the primitive Cab Calloway rhythms.

And, coming back to more orthodox musical interests again, you might plan your itinerary and time your visit to include Connecticut's Silver Mine Festival, or the Berkshire Festival in the Massachusetts foothills of the Berkshires—two of the nation's outstanding open air musical events.

### Putting Your Plan on Wheels

WHATEVER YOUR INTERESTS, the Fair and the city will fill every day you can give them with exciting satisfaction. As to how you get there, the variety of choice is narrower. A successful vacation, nevertheless, demands just as thorough consideration of the transportation problem.

If you are looking forward to making the Fair a sightseeing spree for the whole family, you will be inclined toward the good old family "buggy." Your car does have some disadvantages, however, that ought to be considered. Once in New York, driving under the normally crowded conditions augmented by the Fair traffic will be no pleasure. The city's subway, street car and bus systems offer advantages in speed, safety, economy and comfort, which your car cannot rival. And, whether or not you use your car in the city, garage fees will be a substantial added expense.

The railroads, buses, and airlines will concentrate all of their finest innovations in passenger facilities and services on bringing you to the Fair. The marvels of the Fair's World of To-morrow will certainly be paralleled by the transportation companies bidding for the business created by the Fair. Moreover, if the number in your party is under four, the saving of motor car travel over bus or train fare will be less certain, or at least less of an item. With more than six, you will find the ordinary private motor car uncomfortably crowded.

Do not overlook the possible fun of going to New York in a large group. In one distant town, a dozen young piano students—doing their Fair shopping early—are planning to go all together, dividing their teacher's expenses among them in order to have her along as "cruise director." Another group, we hear, is considering increasing their number enough to charter a bus for their exclusive use.

However you expect to go—alone, with the family, or in a group—make arrangements for your living quarters in advance. Early reservations are essential if you want rooms central to the attractions of (Continued on Page 53)

## RING IN THE NEW YEAR WITH MUSIC

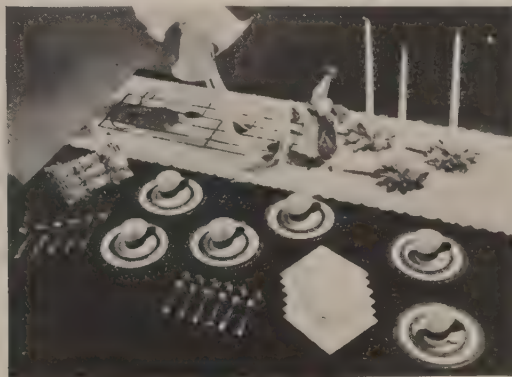
Have a "Start the New Year Right" Party!

Culture, good-fellowship and harmony are the keynotes for 1939. As we inaugurate this new department for entertainment, it is fitting that it should "Start the New Year Right," in the way amateur musicians love best—with a musical entertainment.

As the last Christmas carol fades for the year, and *Auld Lang Syne* ushers in a new year, there is something particularly worth while and American in the finer sense of the word, in the parties that are given at home amid friends with the same loves and tastes.

In some families, certain members and their guests may not be musically minded. Why not intersperse the musical program with such games as a "Balloon Race," men against women, in which each member of each team first blows up a balloon, then races across the room with it and back again, then sits on it to break it. The team finishing first, wins a small prize. Or if

you want a game more musical in character, "Musical Charades" is great fun. Play a bar or two of a well known, old fashioned melody, then act out the name. You will find that even those melodies most familiar will not be so easily identifiable when only two or three bars are played. Another contest, possible in every home, is "Filling the Milk Bottle." Ten clothes pins are given the contestants, with instructions to stand over the milk bottle and drop



them in from a height of four feet above the bottle. The two who score best in three tries must play off for a prize.

After the group has sung and played its way into the New Year, the hostess can proudly lead them to an appropriately decorated table as pictured here. Choose any color scheme you like, for the decorations, cloths, napkins, cups, and plates are made of *paper*. (What a boon this is, to the ones who normally would have to wash the dishes!) You can buy the cups, plates, snappers, napkins and paper at your local five and ten store or stationer. Dennison Manufacturing Company has consented to mail *free*, directions for making the other matching decorations, yourself, if you will send us your request on a post card.

But of course, not only must the bells look down on a festively decorated, candle-lit table, but on an appetizing array of edibles, from which the guests can serve themselves, buffet style. Our menu for a party of eight should cost about two dollars.

### A Good Plain Buffet Supper

Spam and Deviled Egg Salad Sandwiches  
Hot Potato Salad  
Cookies or Cake "Frutea" Punch  
Candy Salted Nuts

### RECIPES:

*Spam and Deviled Egg Salad Sandwiches:* 1 can Hormel's Spam cut into sixteen slices. Deviled Egg Salad—chop ten hard boiled eggs with one two ounce bottle of pimento stuffed olives. Add salt, pepper, celery salt, paprika, three teaspoonfuls of Gulden's prepared mustard and four tablespoonfuls of Hellman's salad dressing or any other good mustard or mayonnaise, with a few drops of tarragon vinegar. Butter thirty-two slices of white bread, not too thick. Put one slice of Spam topped with salad into each sandwich. Cut in quarters.

*"Frutea" Punch:* To eight cups of very strong tea, add the juice of a can of pineapple, peaches or raspberries. Add the juice of three oranges and one lemon. Add a bottle of dry ginger ale. Sweeten as desired. Chill thoroughly, and serve. To make this more festive, serve in large punch-bowl, with bits of fruit and maraschino cherries floating in it.

With an evening of such planned entertainment, decoration and food, your reputation as a good hostess will be greatly enhanced and your friends will all be eagerly awaiting another invitation to your musical parties.

If you have any entertainment problems, write this department, Elizabeth Fairchild, Room 613, 350 Madison Avenue, New York City, and we will help you solve them, or will help you plan your next party, tea, or reception. After you have had your party, write and tell me how successful it was.



# The QUEST for HARMONY in DECORATION

"Harmony in Decoration Is Invaluable in the Achievement of Harmony in Music Study," says Annabel Comfort in this stimulating article

**H**ARMONY in the decoration of a home or studio is the counterpart of mental harmony. The artist or music teacher who employs harmonious thinking in harmonious surroundings should inevitably produce a career filled with harmonious music.

Occasionally a great musician has come through from the slums, a great pianist has been found in an attic, or a poet has emerged from a tumbledown shack. The tradition, though, that genius must starve to produce a great work, is a fallacy. More often than not it has proven a tragedy. It is a known fact that one must work to be successful, but is it equally realized that one can work more effectively in harmonious surroundings? It is the modern theory that even genius can produce more brilliant work in this atmosphere.

We can all remember visits at the homes of talented musicians or perhaps calls at the studios of various teachers. Some were so uninspiring that we can recall our thoughts on the way home. Thinking out loud, we praised the pupils of these teachers. We thought how they must love music to try to express themselves under such bare, untidy and cluttered conditions. On the other hand we can recall visits to studios and homes of good taste and distinction in which we felt that producing good music was doubly possible.

Speaking of unattractive decoration, I have in mind one studio in particular that I had occasion to visit one day. It looked as though a dust cloth had not been employed in several years! Some dingy worn linoleum covered the floor. Music was piled everywhere, helter skelter. Hanging askew on a nail over an old style ornamented piano was a picture of the immortal Beethoven. The glass covering his face was cracked, but this did not seem to matter. In the corner was an old couch with a few broken springs plainly visible under the faded cover.

As I sat there, this piano teacher told me all about her "hard luck." Her pupils had left her, one after another. I sympathized with her, but to myself I said, "No wonder." I could picture the mental discomfort of those pupils and could see why they had sought mental and musical stimulus elsewhere.

Imagine a potential music student coming from a beautifully decorated home into this unkempt atmosphere! The average pupil would seek an environment comparable at least to that from which he had come! Those from lesser homes would naturally look for an aura of contentment and good taste, or an environment somewhat better than their own. We discussed this question of harmonious mental, as well as physical, environment. She heeded my advice and it was not many months before this teacher had regained her confidence, her poise and her pupils. Two salient points helped her. (1) She realized that students are constantly in the quest of mental and musical harmony. (2) That, although a teacher must teach music, the saving grace in music teaching is the studio atmosphere and how it is reflected in the teacher's personality when a studio is decorated in fine taste.

Let us consider the country home of Lily Pons, coloratura soprano of the Metropolitan Opera. Here is decoration *de luxe*!

Hers is a French Provincial house, set in twenty-seven acres of ground. It is built of French stone, with a slate roof. This is the type of house you will find in France, comfortably resting in the rear of a large chateau. She calls this home her "Gentle-Folks House"; and its outside as well as inside arrangement is one of artistry. On each side of the steps leading to the veranda Miss Pons has planted little flower clusters. She planted so many that they covered up the steps; so, rather than ruin the flowers, these steps are not used any more. The grass must suffice for walking purposes. Flowers have been planted around the house and in every nook and corner. French casement windows open into the dining room and studio living room. This living room is thirty-five feet long and twenty-two feet wide. The bookcases behind Miss Pons in the photograph contain autographed books by French authors and poets and were recently presented to her at a dinner honoring her in Paris. A heavy beamed ceiling tops the room, while the furniture is in the French manner. At one end of this large room is a homey fireplace which extends from the ceiling to the floor.

Above and around the living room there is an inside balcony. Miss Pons' bedroom opens on this balcony. Outside her bedroom door stand four white stone musketeers. She



Lily Pons and her Music Room



Exterior of Lily Pons' Silver Mine Home, Connecticut



Music room in California home, decorated by Barker Brothers



Teaching Studio in large New York City Music School

says, "They guard me well while I sleep; and when I awake they greet me with a cheery 'good morning.'" The studio contains several lovely birds in decorative cages. When Miss Pons sings, the house is filled with their music, for they are fast learning to imitate her.

In the rear of the studio is a large swimming pool and even where small bird houses dot the grounds as well as large old pine trees. Small wonder then that Miss Pons always seems so joyful and free in her singing.

The music room in Barker Brothers "California House," designed in Los Angeles, will appeal as the expression of a very modern personality. It is decorated to serve as a flattering and individualized background for the hostess who entertains her guests with little intimate dinners and desires to arrange a pleasant evening of music or conversation with a visiting celebrity.

A fine instrument like the Steinway Sheraton grand piano does serve this worthy setting; and the window drapes that frame the piano are the visual expression of a fine musical mood. These rays of light through glass curtains of Celanese "Chifonese," draped at the period window, form a gracious background for the grand piano, the most important thing in the room to the hostess who entertains musicians. This room is not one of clutter for each item is designed to fit in its particular niche.

Eighteenth century styles, both French and English, emphasize the importance of good reproduction furniture from the simplest and most modestly priced to the elaborately veneered, which belongs in the company of fine antiques. This is the present trend.

The colors used are subtly pale, and deep piled broadloom carpeting reflects the exact shade of the walls. Original eighteenth century portraits and old French porcelain add distinction to this beautiful living room.

Lastly, let us consider the studio for the music teacher. The picture of the studio on this page is that of the late Dr. Herman Spielter, a former contributor to "THE ETUDE." One finds in this room a Steinway Piano purchased fifty years ago but still practical for teaching purposes. This is certainly an eloquent testimony. The large window gives plenty of light and air, which are essential to a busy teaching schedule. A simplicity motif is carried out with comfortable chairs, lounges, writing tables and magazine racks, a few pictures on the wall and seasonal plants for decoration. The effect is one of simple charm and inspiration.

One must stop and think about the location of the studio. The most spacious room in the house or apartment is the room in which the teacher should carry on her business. Her teaching business will be just as large as she cares to make it.

To-day, business has become a work of art. Take, for example, the time and thought that is given to decorating an artistic wearing apparel shop, an exclusive florist shop, or an interior decorator's salon. No amount of effort is spared. First the location is selected—one that is in a good part of town and so placed that it will entice the desired clientele. The owner realizes that the shop must be the last word in decoration or he will not be successful in attracting this following. He spends energy in making the shop one of distinction, one in which people will want to come. This also will be found to be true of the large music schools, where music teaching is organized on a large scale.

The smaller studio deserves the same attention. One should be selected that has a "view." How often a teacher will say to a pupil, "See the robin flying away from that beautiful tree. Doesn't this inspire you to play with the same freedom?" This is one of the reasons for selecting a studio with a "real view." Looking out, the pupil will really have something to observe, and it will give the inspiration upon which the teacher is so interested. Instead, we have been in many a dark studio with no view—only an old building or a court shaft to arouse the imagination. Is it not conceivable that those who reach a degree of musical understanding in adverse surroundings might become superb musicians in attractive

environments?

With comparatively little effort and expense you can make your studio an inspiring one to your pupils by investing it with simple quiet charm and attractiveness. Of equal importance is the setting of the music room in the home where these pupils must spend hours of time in daily practice. You will be surprised and delighted with the results.



# Shopping for Charm



with Theodora Van Doorn

## Behaviourism

### RACE AND GRACIOUSNESS

Many times, the musician is so occupied with the job of perfecting the technical and musically expressive parts of the program, that little or no thought is given to the very important details of her behaviour on the platform.

In watching most famous musicians, it is seen that their personal charm lies in their great simplicity. A person who is genuinely earnest, gracious and relaxed, reflects these qualities both on and off the platform.

Do you handle yourself gracefully and composedly in your public appearances? In the matter of applause for instance, is your expression of appreciation a stiff, awkward "title girl" gesture, or a truly gracious acknowledgment of the plaudits of your admirers?

So many fine musicians who have dignity when they first appear and even during the recital itself lose all grace and charm the moment they hear a burst of applause. Others accompany their bows with a toothy, strained grimace, which gives the impression that perhaps they themselves are surprised at how well they performed. The ability to act graciously is even more necessary in case the applause happens to be moderate.

To correct this awkwardness, Margery Wilson, the famous teacher of "Charm," suggests that you study yourself before a full length mirror. Stand erect, with one foot slightly in advance of the other, hands relaxed at your side, smile and then bow slightly from the waist, with a gracious inclination of the head.

If you will hold on to the thought that these people on the other side of the lights are friends, and that you do appreciate their interest, and that you are genuinely grateful, you will find that these thoughts are reflected in your face and attitude. Practice this attitude and the accompanying gestures in front of your mirror as many times a day as possible, until they have become part and parcel of your thinking; until you are that genuinely humble, grateful person. Your bows on the concert stage will then add to the pleasure of your audience by having them carry away the picture of a fine musician who is refreshingly natural.

For as Miss Wilson says, "Charm lies in complete naturalness. But no woman (or musician) CAN be natural when she is surrounded in self-consciousness and other inferior notions or confusions."

Many and varied are the problems in behaviourism which confront the musician; problems of poise, problems of posture, problems of personality and of etiquette. The new educational efforts toward culture to which these columns now commit you, you will doubtless have many questions that you will want to ask me. I will answer them as fully and as promptly as I can.

Etude readers desiring information or advice upon any of the subjects discussed on this page, or in any of the Departments of the ETUDE'S COURSES IN CULTURE, may write to Theodora Van Doorn, Room 613, 350 Madison Avenue, New York City, and prompt attention will be given to their requests.

## Stage Make-up

### LET'S ALL MAKE UP AGAIN!

When grease paint is mentioned, most people have horrific visions of a slimy sort of substance, uncomfortable to apply, injurious to the skin and generally messy. But this is only one of the forms of grease paint. For untold years the necessary pigments have been produced in stick form and it is with these harmless colors, that I now show you how to make up for any Italian, Spanish, Gypsy or other swarthy character.

Those of you who sing or play in costume for opera, operetta or musicale, or for that matter, in stage performances, (I had a request for nine sets of make-up from a high school dramatic teacher in Canada last month), will welcome this equally effective form of stage make-up and will probably want to try it right away.

To give the glowing suntanned olive tones of the Italian complexion, you must follow closely the procedure described herewith. These colors were carefully tested and blended in a consultation with Dr. Anstin Alexander, famous chemist and music lover.

On the thin basic film of cold cream, smooth evenly a film of "Juvenile Flesh" grease paint (*M. Stein & Company's* number 4) all over the face with the exception of the upper eyelids. Over this apply an even coating of their "Sallow Old Man" grease paint (number 11), (what a name for a grease paint which helps to portray exuberant vitality). This will give you a rather dark olive complexion with brownish tones. Dark red rouge in stick form should be applied high on the cheek bones. Blend this very carefully so that no decided color is visible. Practice will show just how much rouge is advisable. Next



cover the upper lids, blending well to the eyebrows with either dark brown or grey lining, bringing the shadow as far as the outer end of the eyebrow. Pat in rachel powder and over this dust tan powder. Brush away all surplus. With a black eyebrow pencil, accentuate heavily the eyebrows. Draw a line under the lower lids, ending it parallel with the eyebrow, also one through the center of the upper lid, parallel with the eyebrow. Your neck and arms can be treated with the same grease and powder to give an even tone to all exposed parts. Use a dark lipstick (the same stick as used for the cheeks). Sleek the hair down (if dark) or wear a wig (if blond). Cover the eyelashes with black mascara.

To facilitate your using this make-up, *M. Stein* has assembled at my request a compact tin box containing all the grease paint colors for the Italian and kindred make-ups, at \$1.00. If you want this kit, write me enclosing money order or check.

## Platform Make-up

### GETTING IT DOWN IN BLACK AND WHITE

When from time to time I have advocated the wearing of black for your concert appearances, there have undoubtedly been many of you who thought you could not wear it. Black, which is in reality the composite of all colors, does have an odd effect on the skin tones, drawing away much of your color. Dark people seem to grow darker, while those with medium coloring merely become colorless. Fair people with natural peach-like tones in their complexions look very well, but others appear washed out.

With this in mind, *Primrose House* is advocating special makeup for Black, which is based on your skin tone. If you have a fair, medium or dark skin, their new cosmetic shades heighten the effect of your costume and make your complexion glow with a translucent radiance.

These make-ups are particularly right for concert or platform use, as they do not offend good taste, when you come down from the platform and mingle with your well-wishers. They are right, whenever and wherever you wear black, and should be applied in the following most effective manner, before a brilliantly lighted mirror. (See November "Shopping for Charm" for instructions).

Here is the *Primrose House* Make-up Technique. Cream your face thoroughly and wipe clean to remove every vestige of dirt. Pat briskly, when applying the skin tonic, to remove last trace of cleansing cream and to tone the skin. When this is completely absorbed, rub a small amount of Foundation Cream all over your face, giving particular attention to the sides of the nose, under the eyes and the chin crevice. Now rub in the cream rouge with an upward stroke. *Primrose House* advises the use of the lipstick before powdering, to make it more permanent. Let it settle for a moment or two. Then spread a thin film of liquid powder over the entire face and allow it to dry. Powder freely with a downward motion, including the upper eyelids. Brush away all surplus powder. Shadow the upper lids lightly. Mascara the eyelashes lightly. Brush the eyebrows with mascara, first against the hairs and then with them to smooth them into a line that will stay. If needed, pencil them lightly. In order to keep this make-up fresh and glowing for the entire recital and the time after it, go over the whole face with another light film of liquid powder "to set" the make-up.

The colors *Primrose House* designed especially for your type when you wear black, are:

**Fair Skin**—Pompadour lipstick and light Pompadour rouge, blue-grey shadow, natural liquid powder, natural powder.

**Medium Skin**—Primrose Red lipstick and rouge, blue-green shadow, beige liquid powder, beige powder.

**Dark Skin**—Carnival lipstick and rouge, fuchsia shadow, beige liquid powder, Rose-Petal powder.

Though these combinations were designed to complement black, I found them equally effective with white (which is merely the absence of all color) and felt I should comment on this dual usability.

I shall be pleased to know of your trials and triumphs with this specialized platform make-up.

## Care of the Skin

### ROUGH WEATHER AHEAD, AHAND, AFOOT!

#### Sports Cream

All the world is sports conscious! In our non-musical moments, skiing, sleighing, skating, golf, tennis, swimming, even bad-



minton, expose our complexions to their natural enemies, sun, snow glare, cold and wind. And no musician can allow herself the dubious luxury of a rough, coarse skin, be it face or hands. *Lentheric* has packaged a cream that can be used as a powder base before exposure or after. It is fittingly named *Sports Cream* and comes in a tube at 50¢ or a jar at \$1.00. These containers are cleverly decorated with tiny figures busily at play. If you can't get this cream—I'll be glad to help you get it direct from the manufacturer.

#### Blustery Weather Lotion

Silk stockings have an annoying way of starting to run when they come in contact with rough legs and hands. And we do wear silk hose for all dress occasions. What a catastrophe a run can be at the start of a recital when a whole pair is home and we are elsewhere! So as a precaution, a rub-in with *Dorothy Gray's Blustery Weather Lotion*, (a bland, fast disappearing emollient) will save the stockings and your savoir-faire, as well as all other chappable areas. A special double size bottle can be had during January only for only \$1.00. If your local cosmetician cannot get this for you, let me know and I will see that you are supplied for \$1.00 and other considerations. The other considerations will be your continued loyalty and active support of this column.

#### Les Lotions Pour Les Mains

At this season of the year, well-known cosmetics manufacturers have always become logically superconscious of the need for constant care of the face and hands, and provide us with liquids and creams, par excellence, to prevent roughness, redness and chapping. *Coty* has a new clear, amber colored liquid, with a clean menthol odor, in a snooty blue capped bottle, which can be used on the skin daily, as a softening, beautifying aid. This is priced at \$1.10 and is economical at this price, as a little goes a long way. They also have a creamy white liquid that is designed to be used several times a day in conjunction with or independently of the other, *Lotion pour les mains*. This is beautifully bottled in a pink capped white glass, modern flask and retails at 75¢. The manufacturer of these articles will be happy to tell you through this column, where they can be purchased if they are not yet available in your locality.

(Continued on Page 61)



# THE FORWARD MARCH of MUSIC KEEPING FIT PHYSICALLY

A Department Providing the Study-Basis for a Broader Musical Background

## THE BEST INVESTMENT

JUST about a year ago a young woman went to the office of a well known physician, complaining of increasing nervousness. She was employed in the office of an insurance company doing work in making reports that were incredibly monotonous.

"I go over lists and lists of tabulations," she complained, "until I feel like screaming when I even see an adding machine."

"Well, what have you done for it?" asked the doctor.

"I walk, I play golf on Sundays, I read, I go to the movies"; she replied, "but the columns of figures haunt me. They seem like mathematical snakes running after me."

"Well," said the doctor, "medicine won't do you any good. I could give you something to let you down temporarily, but it would be only a palliative. In a few days you would be right back again. There is only one thing for you to do, and that is to call upon your imagination through some kind of interpretative or creative work. Do you play the piano?"

"Yes, but I gave it up and sold my old piano, as I thought it would make me more nervous."

### A Case of Ennui

"QUITE THE CONTRARY," smiled the physician, "what you have is a case of ennui. You are bored with your daily existence. You have been trying to supply the lack of color and imagination in your life by having some one else create it for you in a book or in a movie. In other words, you have been making no mental effort, save that of sitting passively back and having someone else supply the imagination. Now music calls for a kind of concentration that compels the player to take his mind off everything else. Get another piano, somehow, and start playing again. That is the cheapest medicine you can procure."

This was the advice of one of the foremost mental experts in the country. He is also a famous brain surgeon. His fees are very large. The young lady took this advice and inside of three months noted a marked improvement, and in a year was literally cured.

### Escape from a Troubled World

THE WRITER, in his many years of practical experience as a teacher of piano, knew of many cases of pupils engaged during the day who found piano playing an invaluable means for what the psychologist calls "escape." One business man, who later became a multimillionaire in England, once put his hand upon his piano and said, "Considering the returns it has brought to me in mental relaxation and enjoyment, that piano is the best and the cheapest investment I have ever made." Then he continued, "I have received so much from that piano that when I go into a home where there is no such instrument, I feel that there is something important missing, just as though the architect had forgot to put in the windows."

In the enormous revival of musical interest, the number of bands in America has mounted to one hundred and fifty-six thousand. Strangely enough, the use of the piano has been benefited by this and its sales increased, because it is the background of normal musical development in all fields.

## MONTHLY MUSICAL CULTURE QUIZ

After each question in parentheses will be found the number of the page in this issue upon which may be found the answer to the question. Let each question count for ten points. After you have set down your answers, correct them by referring to the pages mentioned. Then credit yourself with ten for each correct answer. Total this amount and you will have a revealing estimate of your general musical knowledge.

1. What was Sir Morell Mackenzie? (Page 5)

2. What is contrary motion in music? (Page 40)

3. Who wrote the "Hammerklavier Sonata?" (Page 7)

4. What is the best thing to develop good orchestral material (players)? (Page 13)

5. What fault did Chopin find with Thalberg? (Page 14)

6. What continental composer did the English composer Sterndale Bennett emulate? (Page 54)

7. What is a sarabande? (Page 20)

8. What two letters of the alphabet may be used to form a diminished fifth, without the use of a sharp or flat? (Page 15)

9. Who is the Conductor of the Columbia Broadcasting Symphony Orchestra? (Page 8)

10. Who was the greatest of Beethoven's biographers? (Page 9)

## EXPANDING YOUR CULTURAL AND MUSICAL LIFE

By Joel Anderson

THE Editor of THE ETUDE has asked me to jot down certain influences in the general field of art, science and literature which should be of stimulating value to musicians. Great books, great art, great dramas, great movies; these seen at the right time have made differences in many lives.

The Oxford University Press has just issued a very comprehensive work, "The Oxford Companion to Music," by Percy A. Scholes. The book is almost all-inclusive (1091 pages) and is written in popular style. This is not the ordinary encyclopedia of music, but is interspersed with essays upon various musical subjects. The book is voluminously and excellently illustrated. The selection of material for any book of this kind is always a debatable question; and such a thing as pleasing all contemporaries is probably unattainable. The author, however, has fallen into one ridiculous historical trap by stating, in his biography of John Philip Sousa, that "His father was Antonio So, and to this surname the son added U. S. A." This has been refuted over and over again in THE ETUDE, upon documentary evidence. If the author should call at the office of THE ETUDE, he could see the discharge papers of Antonio Sousa (born in Spain), from the United States Navy. These date from before the birth of the great bandmaster. The book is reasonably priced at \$6.50.

The most discussed English novel of the hour, "Rebecca" by Daphne Du Maurier, gives an extraordinary picture of country life in a fine old English manor house with an intimate insight to the manners of English society of to-day. The work is one which, at the age of the writer, who is still in her third decade, can only be looked upon as sheer literary virtuosity. Gruesome and horrible as is the denouement, it contains a surprise which is so shocking that few readers put the book down until the last word is reached. Doubleday, Doran & Co., Inc. are the publishers.

"Cast Out Your Devils" is the startling title of a new work by Dr. Alfred M. Uhler, long associated with the famous psychologist, Dr. David Seabury. As the name implies, the work is Freudian in its main concepts, in that it endeavors to explain, in as simple words as possible, how the psychoanalyst digs down in the human consciousness and, after having discovered the mental toxins of fear, repression, hate, and so on, removes them by means of rationalizing. This book endeavors to show the reader how he may in some instances do this for himself, suggesting a kind of auto-psychoanalysis. We believe that musicians, who often have difficulty in making their emotions behave, will find the two dollar book, published by Stackpole Sons, a mighty good investment.

The Metropolitan Opera Guild has just put out a sixty-eight page book (sheet music size) called "Opera Cavalcade," by Ruth Adams Knight. It is a very graphic story of the great opera house and its famous companies of stars which have ranked at the top of operatic history for a half century. It contains over a hundred

(Continued on Page 64)

## Chin Up!

FEW health problems are more vital to the student of music than the question of proper posture. Effortless technical control of voice or instrument, attractive platform appearance, and ability to endure long hours at the keyboard or music stand, without undue fatigue, are but a few of the factors directly dependent on correct bodily carriage.

From the mass of writings on posture—both for the music student and the general reader—one may gather a few simple principles which underly most of the rules, and which are readily understood and applied.

1. Hold the chin up, the head in a straight line with the chest, hips, and feet.

2. The chest should be thrust forward and held high, the shoulders back.

3. Hold the abdomen flat. A bulging abdomen is usually due to lazy, untrained abdominal muscles.

4. Stand and sit erect, with both feet on the floor, the weight evenly distributed.

There is only one way to use these rules—give them constant attention until they become ingrained habits. Try to catch yourself slumping in a chair, drooping your shoulders, or standing with your weight resting on one foot. Whenever you notice such faults, correct them at once.

Naturally, detailed posture pointers, particularly in voice, should be worked out in conference with the teacher to meet the requirements of the individual student. But this alone is not enough. You must achieve a healthful and graceful carriage as second nature in your daily life. Otherwise, attempts to remedy your posture as a part of your musical performance will merely result in a strained stiffness, and weaken your concentration on the music itself. A forced position, however correct, can be just as harmful as a thoughtless slouch.

So—chin up! shoulders back! chest out!

## One, Two, Three, Four

THIS DEPARTMENT will have much to say in future columns about exercise for the healthy musician—both competitive sport and controlled gymnastics—for relaxation, general health, and specific muscular training. At the moment, a word is in order in defense of the gymnastic routine of the "daily dozen" variety. Although this type of exercise is liable to become a monotonous task, and is low in relaxation value, it is particularly useful for careful posture development.

In her stimulating little book, *Health, Speech and Song*, Jutta Bell-Ranske reverses the logic of posture development for musical skill. She advises singing lessons for children as a pleasant and effective method of training in healthful breathing habits and fine carriage.

This is the answer of Jutta Bell-Ranske to critics who maintain that musical instruction overtaxes the energies of the very young. Health for better music—music for better health!

## Orpheus and Morpheus

READERS OF THE ETUDE are well aware that music sometimes may be an almost fanatical interest which saps the energy of the serious student. Rest, recreation, and above all sufficient sleep are advised by teachers everywhere for the musician who devotes long and arduous hours daily to the perfection of his art.

Hamilton, in *Health Hints for Music Students*, offers an ingenious method for

(Continued on Page 61)



## LEAD US, HEAVENLY FATHER

R. M. STULTS

*Andante espressivo*

Lead us, Heav'n - ly Fa - ther, lead us O'er the world's tem -

pest - uous sea; Guard us, guide us, Keep us, feed us, For we have no help but Thee;

Yet pos - sess - ing ev - 'ry bless - ing If our God our - Fa - ther be, Yet pos - sess - ing ev - 'ry bless - ing

*1st time only* *Last time only* *p* *mf*

If our God our Fa - ther be. Fa - ther be. A - men. Sav - iour, breathe for - give - ness o'er us,

All our weak - ness Thou dost know; — Thou didst tread this earth be - fore us; Thou didst feel its keen - est

woe; — Lone and drear - y, faint and wea - ry, Through the des - ert Thou didst go.

*D. S. §* *D. S. §*



# FELICITY

GATTY SELLAR

Hammond Registration  
 Prepare: { Sw. B 00 5130 000  
 Gt. A# 81 2122 100  
 Ped. 4-1  
 Prepare: { Sw. Oboe 8' & Tremolo  
 Gt. Soft Flutes 8'  
 Ch. Dulciana 8'  
 Ped. Soft 16' & 8'

Sw.  
 Gt. D#

**MANUALS**

**PEDAL**

**Con Grazia**

Ch. Sw. F

Ch. Clarinet 8' Gt. F#

Sw.

add Flute 4'

Gt. Soft 8'

Gt. Gt. F

Gt. to Ped. Ped. 6-1

Ch. Gt. A#

Sw.

Ch

Gt. Flute 4' off Sw. B

poco rit.

a tempo Gt. Gt. G

Gt. to Ped. off Ped. 4-1

Gt. to Ped.

Ch. Gt.

Gt. Flute 4' off Sw.

poco rit.

Sw. Vox Celeste 8' Sw. F

ten.

Gt. to Ped. off

Sw. Soft 8; 4; Oboe & Tremolo Sw. G

a tempo Gt. Flute 8' Gt. C#

Ch. Clarinet 8'



Gt. *Gt. D<sub>3</sub>*

*rit.*

*a tempo*

*ten.*

*Ch. Gt. F<sub>4</sub>*

Gt. to Ped.

PIANO ACCORDION

# JOLLY DARKIES

KARL BECHTER  
Arr. by Galla-Rini

Allegretto M.M. ♩ = 116

*p*

*rit.*

*a tempo*

GM CM GM D7 GM CM GM D7 GM

*p*

*rit.*

*a tempo*

AM DM GM CM GM D7 GM

Banjo

*p*

*rit.*

*a tempo*

Am EM Am EM Am

*p*

*rit.*

*a tempo*

GM CM GM

*p*

*rit.*

*a tempo*

D7 GM CM GM D7 GM D7 GM



# GONDOLIERI

(GONDOLIERS)

SECONDO

ETHELBERT NEVIN. Op. 25, No. 2

Arr. by William Hodson

Con moto, non troppo presto

*mf sempre staccato*

*mf*

*f*

*f*

*mf piquant*

*mf*

Piu mosso



# GONDOLIERI

(GONDOLIERS)

PRIMO

ETHELBERT NEVIN, Op. 25, No. 2

Arr. by William Hodson

Con moto, non troppo presto

The first system of the musical score consists of four staves. The top two staves are for the first violin and second violin, both in treble clef with a key signature of three sharps (F#, C#, G#). The bottom two staves are for the first and second violas, both in alto clef with a key signature of three sharps. The music is in 4/4 time. The first staff begins with a measure rest followed by a half note G5, then a quarter note A5, and a half note B5. The second staff begins with a measure rest followed by a half note F#4, then a quarter note G4, and a half note A4. The music continues with various melodic lines and chords, including triplets and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). The system concludes with a double bar line.

Più mosso

The second system of the musical score consists of four staves. The top two staves are for the first violin and second violin, both in treble clef with a key signature of three sharps. The bottom two staves are for the first and second violas, both in alto clef with a key signature of three sharps. The music is in 4/4 time. The first staff begins with a measure rest followed by a half note G5, then a quarter note A5, and a half note B5. The second staff begins with a measure rest followed by a half note F#4, then a quarter note G4, and a half note A4. The music continues with various melodic lines and chords, including triplets and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). The system concludes with a double bar line.



# SECONDO

*Con amore*

*f a tempo*

*più rit.*

*mf*

*Tempo I*

*rit.*

*mf*

*f*

## BIRDS IN THE BRANCHES

### SECONDO

WALTER ROY

*Allegretto con spirito* M.M.  $\text{♩} = 144$

*mf*

*f*

*mf*

*cresc.*

*Fine*

*mp*

*Più mosso*

*f*

*D.C. al F*



PRIMO

*Con amore*

*dolce*

*più rit.*

*f a tempo*

*mf*

*Tempo I*

*rit.*

*mf*

*mf*

*f*

BIRDS IN THE BRANCHES

*Allegretto con spirito* M.M. ♩ = 144

PRIMO

WALTER ROLFE

*mf*

*f*

*mf*

*Cantabile*

*cresc.*

*Fine*

*mp*

*Più mosso*

*f*

*D.C. al Fine*



PROGRESSIVE MUSIC FOR ORCHESTRA

SÉRÉNADE MEXICAINE

CEDRIC W. LEMONT, Op. 6, No. 1  
Orchestrated by Louis Adolphe Coeur

**Allegretto con moto**

Violin

Piano

*p*

*non legato*

*a tempo*

*rit.*

*mf*

*p subito*

*Fine*

**Poco più animato**

*f*

*mf pizz.*

*a tempo*

*mf a tempo*

*1*

*2*

*rit.*

*D. S.*

*Fine*



## I VIOLIN

## SÉRÉNADE MEXICAINE

CEDRIC W. LEMONT, Op. 6, No. 5

Allegretto con moto

4 *p* *rit.* *a tempo* *cresc.* *Poco più animato* *f* *Fine* *mf pizz.* *a tempo* *D. S.*

## CLARINET in Bb

## SÉRÉNADE MEXICAINE

CEDRIC W. LEMONT, Op. 6, No. 5

Allegretto con moto

4 *p* *rit.* *a tempo* *cresc.* *Poco più animato* *f* *Fine* *mf pizz.* *a tempo* *D. S.*

## ALTO SAXOPHONE

## SÉRÉNADE MEXICAINE

CEDRIC W. LEMONT, Op. 6, No. 5

Allegretto con moto

4 *p* *rit.* *a tempo* *cresc.* *Poco più animato* *f* *Fine* *mf pizz.* *a tempo* *D. S.*

## VIOLONCELLO

## SÉRÉNADE MEXICAINE

CEDRIC W. LEMONT, Op. 6, No. 5

Allegretto con moto

4 *p* *rit.* *a tempo* *cresc.* *Poco più animato* *f* *Fine* *mf pizz.* *a tempo* *D. S.*



DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

THE OLD CLOCK ON THE STAIRS

CECIL GRAN

Grade 1. Andante M.M. ♩=88

JACK FROST WALTZ

CECIL GRAN

Grade 1. Moderato M.M. ♩=116

RAIN DROPS

CECIL GRA

Grade 1. Allegretto M.M. ♩=168

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FUNNY LITTLE CHINAMAN

GEORGE JOHNS

Grade 2½. Capriciously M.M. ♩=84

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THE E



*mf* 10 *p* 15 *Fine*

*f* 20

*f* 25 30 *D.C.*

## HOP, SKIP, AND JUMP

Grade 2. Lightly but well marked

RENÉE MILES

*mf* 5

10 *rit.* *a tempo* 15

*p* 20 25

30 *D.C.*



# EVENING BELLS

Grade 1½.

Slow M.M. ♩ = 96

OPAL LOUISE HAY

Musical score for 'Evening Bells' in 4/4 time. The score is for piano and includes lyrics. The first system shows the piano introduction with lyrics 'Lis-ten now to the bell tones, Ding, dong, bell. Peal-ing out in the eve-ning, Ding, dong, bell.' The second system continues the melody with lyrics 'Ding, 10 dong. p mf Ding, 15 pp'. The third system concludes the piece with lyrics 'Lis-ten now to the bell tones, Ding, dong, bell. 20 Peal-ing out in the eve-ning, Ding, dong, bell.' Fingerings and dynamics like *p*, *mf*, and *pp* are indicated throughout.

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# HAPPY HANS A DUTCH DANCE

Grade 2½.

With gay humor M.M. ♩ = 152

OLIVE P. ENDRE

Musical score for 'Happy Hans' in 3/4 time. The score is for piano and includes various musical notations. The first system shows the piano introduction with a *mf* dynamic. The second system continues the melody with a *ff* dynamic. The third system concludes the piece with a *f* dynamic. Fingerings and dynamics like *mf*, *ff*, and *f* are indicated throughout. The score also includes a section marked 'A little slower' and 'mp dolce'.

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## The "Etude in C-sharp minor, Op. 25, No. 7"

(Continued from Page 22)

aria Wodzińska—he became engaged to her, but the engagement was broken off; Countess Potocka, and George Sand. They have had, even at the age of twenty-seven, a dread premonition of the terrible disease—consumption—that was to blight his life and bring him to an early grave. His youngest sister, Emilie, died of tuberculosis in early life; his father died of heart and heart complaint. He resigned himself, even then. As with Beethoven and Schubert, music became friend, mistress and wife to him and remained so until his eyes closed forever.

To render adequately this touchingly beautiful composition use "lingering accents" and "accents of delay" (described and illustrated in the Chapter on Accents, Book V of my "Master School of Modern Piano Playing and Virtuosity"). The sweeping, rising and descending scale in the culminating passage in E-flat major (Measures 28), already mentioned, usually offers great trouble to the inexperienced, though able, pianist. The dynamic and agogic marks I have given will help to tide over any technical trouble. The sudden appearance of the transfiguring chord in E-flat major should be forceful, *fortissimo* in the right hand, with a strong, lingering accent on the first note on the scale in the bass. Let the left hand then play swiftly but softly, while the right hand proclaims with force every single chord. Towards the end of that down-rushing scale *ritard*, in both hands, and let the six last notes in the bass be played rather slowly but forcefully, with firm touch. On the last note linger.

What follows now is a "solo" of the violin, plaintive, yearning and ending with softest pleading on an unresolved chord of the dominant seventh; while the violoncello rises up, softly too, a *basso ostinato* (unchanging bass), as in Measures 29 to 36. A moment of suspense, and the violoncello again pours forth its appealing melody (Measure 37). Again is heard the opening theme, the unforgettable dialogue (Measures 46 to 53). There is this time a new feature. From a deep, soft F-double-sharp in the bass rises a chromatic scale; it rushes faster and faster (Measures 53-54),

culminating on the fateful E with which the whole poem started.

Is there any need to bespeak the end? The impassioned, bemoaning passage of the violoncello, its last appeal, in vibrant, imperishable accents, ending so sadly, in utter gloom. In his remarkable edition of the "Etudes" of Chopin, Kullak writes: "The composer paints with psychological truthfulness a fragment out of the life of a deeply clouded soul. He lets a broken heart, filled with grief, proclaim its sorrow in a language of pain which is incapable of being misunderstood. The heart has lost—not something but everything. The tones, however, do not always bear the impress of a quiet, melancholy resignation. More passionate impulses awaken. The still plaint becomes a complaint against cruel fate. It seeks the conflict, and tries through force of will to burst the fetters of pain, or, at least, to alleviate it through absorption in a happy past. But in vain! The heart has not lost something, it has lost everything."

Not always do Chopin's melodies end so forlornly. Even his *Etude in E-flat minor, Op. 10, No. 6*—the song of bereavement, of stark desperation—ends with a note of radiant hope. And witness the loving, uplifting melodies in his great "Sonata in B minor"; in the *Fantaisie-Impromptu*; in the *Impromptu in F-sharp major*; in the nocturnes in F-sharp major, D-flat major, B major, E major, and E-flat major; the lovely, ardent melodies in his two concertos; the *Berceuse*; and a score of other compositions. We may well, as Schumann urged, stand uncovered in the presence of such a creator, and acquiesce to what Schumann said later, when he beheld the resplendent galaxy of Chopin's works: "He is and remains the proudest and most audacious poetic genius of his time."

Eighty-nine times has this little planet of ours circled around the sun since Chopin's death. Yet his message is as new and vibrant, as moving and compelling, as when first given to the world.

It will remain so always, until the last loving couple, their hands entwined, lies prone and silent on the dead, barren and frost encrusted earth.

## Aids to Sight Reading

By NELL V. MELLICHAMP

IN ADDITION to the reversible flash cards which are invaluable in teaching quick recognition of notes, a simple plan which we find helpful and which may be used for any age, is to select a composition well within the child's grade and let him point to the music, following it as the teacher plays. The teacher may test his accuracy by pausing at intervals to be

sure he is pointing at the exact place where the player has stopped.

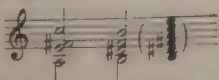
In like manner several children may sit near the piano and each, having the same composition before him, may follow and tell where the player is at each pause. This trains the eye without involving the use of hands and effort for rhythm all at once, thus developing ease and confidence.

## The Spelling of Musical Notation

(Continued from Page 16)

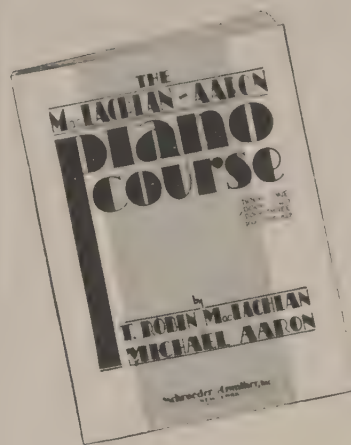
asked Mendelssohn how he derived those opening chords in the famous "Wedding March," those chords which, as Schumann declared, dignify an otherwise commonplace number. Mendelssohn is supposed to have replied that he "didn't know and didn't care." We do not believe the story. Mendelssohn knew always just what he was doing. The passage is really all one chord; from root to eleventh, the dominant harmony of E minor, a closely related key to major:

Ex. 34



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## The New York World's Fair

(Continued from Page 35)

Manhattan as well as the Fair. When securing rooms by mail, it is a good idea to consult a travel agency, which can help you select the accommodations best suited to your needs, as well as simplifying the matter of arranging for your transportation.

### Information, Please

ANY INFORMATION YOU NEED on hotels, transportation, the calendar of events for the Fair and the city, or any other aspect of your trip, can be obtained free of charge from the THE ETUDE Travel Editor. Even

MANY SINGERS sacrifice clarity of diction, or the "word," for what they believe to be a great tone, which, as a matter of fact, is entirely false in timbre and produced by forceful efforts. Such singers actually think that their words are given intelligibly, when, truly, they are merely outlined "behind the tone," so to speak.

Clarity of diction depends upon no peculiar endowment, natural or phenomenal, other than common sense and intelligence; and it therefore can be attained. To this end one has only to establish first of all an automatic control over the necessary adjustments of the vocal mechanism. Secondly, deep, spontaneous breathing must have been developed so as to be employed automatically. Then, last but not least, the tongue must have been trained to entire freedom from stiffness and "bunching up," especially at the back.

For an automatic control over the adjustments of the vocal organs, one must acquire a clear conception of those sensations (physical) which always accompany a pure, free tone. The assistance of a competent teacher of voice is necessary to this acquisition, in that he can lead the student to recognize these important sensations, which may never before have been noticed, even though always having existed, unrecognized, within his tone.

By such a course the student will develop

a system of tone production in which are eliminated other harmful sensations which are only results of incorrectly adjusted organs and wrongly produced tones. That is to say that the student will develop a correct mental conception by which he can prevent using conscious physical control (effort), which is always composed of strain and force and is, of course, destructive of the best vocal quality and of elegant diction. After this correct conception or pattern has been attained, the vocal mechanism can and will respond automatically to the impulses of the singer's will.

For the development of correct deep breathing, one has only to allow the lungs to expand most freely in the lower regions of the chest, while the diaphragm becomes very much contracted. The expenditure of air is managed by natural functions of the abdominal and intercostal muscles, and through this system the breath is properly given to the vocal cords within the larynx for its conversion into sound.

For pure diction, the tongue must be absolutely free from stiffness and "humps." It is to the flexibility of the tongue that vocalists should direct much attention and practice. With the tongue under gentle, but entire control, and this based on a breath that is as spontaneous as in a sleeping child, the singer has opened the way to a beautifully finished and intelligible diction.

## Shall We Understand Our Singers?

By D. C. PARKER

IN AN ARTICLE, "Our Bad Singing," contributed by the able English critic, D. C. Parker, to *The Musical Standard* of London, he makes these rather pungent comments on the subject of intelligibility of text in vocal music.

"As a result of a pretty wide experience gathered at constant concert and recital attendances, I feel the efforts of the majority of our singers to be so futile and inartistic that I must voice my complaint. I feel their futility and lack of art in all phases. The shortcomings make themselves felt in oratorio, in opera, in the operatic excerpt sung at concerts, in the art-song and the ballad, even in the musical comedy. I used to think that some of our concert singers might profitably visit the musical comedies, for there, at least, one heard excellent diction. But, in the theatrical domain, both diction and singing have fallen to a low ebb in recent years. Will anyone seriously argue that Gilbert and Sullivan would have been content with such singing as that which we often hear to-day in musical comedies and revues? I have sat in the second row of the stalls and been unable to make out a single word sung by the chorus. From the same position I have missed many lines

sung by principals, and my hearing is acute.

"The diction of our native singers requires far more attention than it gets. The very fact that the words of songs are printed on programmes and that they have to be followed so closely by many in the audience appears to me a confession of failure on the part of the singer. The song is music and words. If the words cannot clearly be heard, the task has been only half accomplished. Moreover, the personality of the singer ought to hold the hearer so firmly that he has no desire to read while trying to listen. The diction should be so good as to make printed words superfluous. In the case of foreign languages and translations, there is an argument in favour of their retention; in the case of English songs sung by English singers there is no such argument, provided the singer can articulate properly.

"Not long ago a critic, writing of a recital given by John McCormack, remarked that the words in the programme were quite unnecessary. What a comment on the general state of singing! But the diction of many modern singers is so wretched that one might almost mistake them for actors and actresses of the numbling school."

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# THE ORGANIST'S ETUDE

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## "Let Us Study The New Anthem"

By WILLIAM H. BUCKLEY

WHEN BEGINNING REHEARSAL of a new anthem, take it through at sight with its accompaniment. The attempt to meet the difficulties encountered will usually cause some amusement. Then take it in sections, each part by itself. Play the parts themselves on the organ as you begin to combine them: first, two parts, then three parts, and at last four parts. During this study, conquer all difficult intervals and chord combinations. Then rehearse the four parts without the organ, until perfect accuracy and confidence are assured. Follow this with your interpretation, and lastly, add the accompaniment. When the organ part is added, there will be found a tendency among your singers to be careless about many fine points, which they have learned in their unaccompanied practice. Insist upon each detail being noticed, and point out that the organ is used to intensify their efforts and not to carry the responsibility of the interpretation.

When these stages have been completed, the anthem should be held over and finally brushed up at the next weekly rehearsal. Then it is ready for public performance. Never present a number which has not been thoroughly mastered. An old anthem well done is infinitely preferable to a new one indifferently sung.

Do not allow overanxiety on the part of some choristers to cause an anticipation of the beat. This is as offensive as a tardy attack. Lack of firmness on an initial attack is often caused by choristers not opening the mouths *before* the beat. In this case ask them, facetiously, to open the mouth one measure before they are due to sing.

### "God Is a Spirit"

A VERY ATTRACTIVE COMPOSITION for study by a small choir is the *God is a Spirit*, which is a quartet from the beautiful cantata, "The Woman of Samaria," by the English composer, Sterndale Bennett, who was such a friend and follower of the style of Felix Mendelssohn-Bartholdy.

Begin very quietly, but make the first consonant of the initial word, "God," rather solid. Swell out gradually from the very beginning until the first beat of the second measure is reached, and then die away to the end of the phrase. Get the final *t* of *spirit* exactly on the third beat of the second measure. The second phrase, with the same words, is taken in the same manner, but slightly louder, since it is higher in pitch. The contraltos should emphasize *they* and fall away to *worship Him*, with a slight stress on the first syllable of *worship*.

In Measure 5 the bass and tenor entries must not disturb the flow of the contralto melody. In the next phrase, the accompanying parts follow the expression of the part carrying the melody. In Measure 8, the contraltos again have the melody, with *they* as the strongest word and with a slight stress on the first syllable of *worship*. The sopranos have a secondary part which becomes primary at the second beat of Measure 10. This part begins softly at Measure 9 and progresses steadily up the scale, gathering strength until it reaches

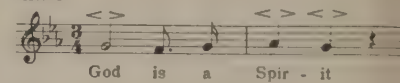
its climax at the first beat of Measure 12. From here let it die away gradually to the end of the phrase. Measure 14 is shaded like the opening phrase but to a lesser degree. It forms a tonal foundation or "bed" for the soprano arpeggio, which should soar above it with the greatest purity of tone. Measure 16 repeats the

where the rest begins, since a bar-line has no time value. This brings the final *t* of *Spirit* on the first beat of the second measure. Unless this is done the first measure will be robbed of a part of its value.

In cases in which another word follows, it is impossible to give full value to the first word and still to articulate the second

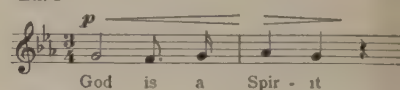
ures will illustrate this point. It is too of sung as

#### Ex. 3



when the correct and much more effective way is

#### Ex. 4



At Measure 21 we begin a new section. *For the Father seeketh such* will be sung with natural expression. That is, the degree of loudness is governed by the pitch of the note to be sung. Use the contralto melody as your guide in this phrase. In the phrase beginning at Measure 23, use *seek* as your peak word and diminish therefrom to the end of Measure 28. Measures 25, 26 and 27 have stressed second beats within the diminishing effect. The cadential second inversion on the first beat of Measure 28 intensifies the normal accent.

### Repeat Problems

AT MEASURE 29 WE BEGIN THE REPEAT of the first section. Sing this phrase very gently with the soft floating tone already described. While the expression is similar to that of the original opening phrase, the treatment is much more delicate because it is a *pianissimo* passage. Do not swell out beyond *piano*. From Measure 31 lead up to a climax at the first beat of Measure 33 and fall away to *Him* in the next measure. At Measure 35 the last phrase is repeated in a lower part of the scale and therefore uses the same expression in a more subdued fashion.

Let the contralto note on the second beat of Measure 36 be firm. Begin the soprano part quietly and gradually work up to the chief climax of the composition at the first beat of Measure 39. Within this general *crescendo* we get secondary effects in Measures 37 and 38 where the initial beat take reinforced accents. The falling away from the main climax continues until the first beat of Measure 45 is reached. A secondary line of expression begins on the last beat of Measure 42 where there is swelling out to the first syllable of *spirit* in Measure 44, from where there is a dying away to *truth*.

The coda begins at Measure 45. The soprano and contralto parts are inverted in Measures 45 and 46. Although the coda is marked *sempre calando*, swell out gently from Measure 45 to *seek* in Measure 46 and then let the volume of tone die away to the end. A slight recovery in tone at Measure 51 makes the *pianissimo* ending all the more effective. Begin the last phrase very softly and slowly. Make a definite separation after *spirit*. Be careful to avoid singing *an din truth*. Hold the last word till the tone has almost vanished.

By such a course of study there will be achieved a sympathetic interpretation of this beautiful composition, which may well serve as a model for many others.



The Organ, with Choir Loft and Screen, of St. Patrick's Catholic Church in San Francisco

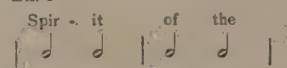
effect of Measure 14. At Measure 18 begins a *crescendo* which culminates at the first beat of Measure 20. Within this *crescendo* there should be added stresses on the first beats of Measures 18 and 19.

Final consonants will be troublesome at times. If not taken exactly together, you get a sort of reversed stutter from your chorus, as *Spirit-t-t*, for instance. Fix the exact point where the final consonant is to be heard, and you will overcome this fault.

If a word is followed by a rest, the final consonant will be sung at the beginning of

word properly. In the following, for instance, there must be care not to sing,

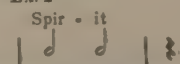
#### Ex. 2



*Spir-i-tov the*. To avoid this, the second syllable of *Spirit* must be shortened. In rapid tempo the *t* could be sung on the fourth beat of the first measure, giving time to do it before beginning the next vowel.

Every phrase has its climax towards which there will be a swelling out, and from which there will be a dying away. Mark the climactic syllable of leading phrases, and then train your choir to learn the feeling of these passages. This marked syllable will be the peak of the phrase to which it belongs. The following two meas-

#### Ex. 1



the rest, since the note lasts until the rest begins. The second half-note ends exactly



# World of Music

(Continued from Page 4)

TO ENCOURAGE NEW MUSIC the Ministry of Popular Culture at Rome has ordered that in all Italian theaters a half of all the music played must be works premiered since 1900, and of these at least fifty per cent must have been first heard during the last twenty years.

ALEXANDER MICHALOWSKI, one of the greatest of Polish teachers of the piano, passed away on October eighteenth. He was perhaps the last representative of the Chopin tradition handed down to him by his teacher, Mikuli, a pupil of Chopin. His entire life was devoted to the interpretation of the Polish master's works and the initiation of hosts of young pianists into the inner secrets of his art.

THIRTY-THREE CONTEMPORARY COMPOSERS were among the programs of the Sixth International Festival of Contemporary Music, held from September 5th to 13th, at Venice, Italy.

PERSIS HEATON TRIMBLE, one of the widely known women musicians of the Middle West, died on June 30, 1938, at her home in Lenox, Iowa, at the age of fifty-three. Mrs. Trimble won national recognition with her "Lay of the Fairies" for women's voices; she was formerly for four years the national president of the Mu Phi Epsilon honorary musical sorority, and at her death was Music Chairman of the National League of American Pen Women.

FOUR WOMEN CONDUCTORS are among the prides of Chicago: Gladys Welge, of the Woman's Symphony Orchestra; Ebba Sundstrom, leader of her Symphonietta; Lillian Poenisch, conductor of the Chicago Woman's Band; and Fanny Arnstrom-Hassler, leader of the Women's Concert Ensemble.

THE ITALIAN SEASON at Covent Garden, London, left the public clamoring for more. In "Rigoletto" Gigli so thrilled the audience with the "magic charm" of his singing and acting as to inspire a leading critic to write that "No tenor since Caruso has reached such perfect vocal quality, or such dramatic fervor." The demonstrative audience demanded encores in "Rigoletto," which interrupted the play and renewed the press controversy as to the right or wrong of encores.

\*\*\*\*\*

## COMPETITIONS

TWO PADEREWSKI PRIZES of one thousand dollars each are available to American composers. One is for an orchestral composition of fifteen to twenty minutes length, another for a concerto for solo instrument with orchestra and not less than fifteen minutes in length. Manuscripts must be received not later than March 1, 1939; and complete information may be had from Mrs. Elizabeth C. Allen, Secretary of Paderewski Fund, 200 Huntington Avenue, Boston, Massachusetts.

THE CALIFORNIA COMPOSERS AND WRITERS SOCIETY will be especially recognized on August 22nd to 25th, 1939, as the sponsors of leading activities of the Golden Gate International Exposition of San Francisco. California born musicians are asked to communicate with Galen M. Harvey, Secretary, 616 Aileen Street, Oakland, California.

AMERICAN COMPOSERS are asked to submit works to Howard Barlow, Columbia Broadcasting Company, 485 Madison Avenue, New York City, to be considered for performance on the Everybody's Music orchestral series over CBS. Having begun with July 24th, each program now includes one American composition—a fine recognition and opportunity for our creative musicians.

THE YSAÏE COMPETITION FOR CONDUCTORS will be held for 1939 at Brussels, Belgium. Full particulars may be had from the Administrator-Director, Foundation Queen Elizabeth, Palais d'Egmont, Brussels, Belgium.

## The Organist's Extra Sense

By ADA CLARK DAVISON

THE CHURCH ORGANIST needs an extra sense, which, for want of a more strictly technical term, may be called a Sense of Awareness. By awareness is meant the sense of being in possession of information of what is happening and, further, what is going to happen. By the organist's intensive training of the other senses, he becomes alert, vigilant, mindful, aware; thus acquiring this extra sense, awareness.

Through the acuteness of sight, he sees that the pastor is closing his hymn book at the third verse of the hymn, having preached several minutes overtime, and that the congregation is following his example.

The organist plays the Amen after the concluding line. An inexperienced musician would start another verse—and embarrassment would follow.

The sense of awareness is also detected through the ear. Familiarity of the pastor's voice is a great help in interpreting the pastor's mood. Is he coming into his pulpit in a state of exaltation; or is he deeply emotional and prayerful? By listening acutely, the organist has trained his ears to hear the pastor's feelings, as they are expressed in his voice.

### The Quickened Senses

THE ORGANIST IS MADE CONSCIOUS of the feelings of the singers in the choir, the soloist, and the congregation, through sight, hearing, and feeling. He knows if the choir anthem will be sung with the proper spirit, or merely sung; and how much help must be supplied to bring the anthem up to its rightful mark.

He knows when a soloist is nervous, or overconfident, or in fine mettle. In the first case, build-up in the accompaniment is necessary; in the second, a toning down; and in the third, the organist may go ahead and do his best work—but always, always, he must be alert for what might happen unexpectedly. The best of singers make mistakes, drop music, turn a wrong page, or do things unthought of at rehearsal.

Soloists sometimes have grown so nervous that the written accompaniment had to be abandoned—for that rendition, at least—and a solid background given them.

The movements, the silences, or the rustlings of the congregation tell the organist volumes—when his music is being played. The tenseness of the attention of the people tells him, as plainly as words, or even more accurately than words, what selections to play. Organists who have developed the sense of awareness, see the congregation's response; they hear it; and they feel it. This response is an excellent teacher.

"But," argues a young organist, "my organ technic is well-nigh perfect, I have been trained to accompany the choir, the soloist, and the congregation; I know how to read a church service; why do I need to develop a sense of awareness? It will give me a feeling of impending danger, and render me self-conscious. And what is the objective of this awareness?"

This argument is quickly answered. The most perfect technic at the console will not help when certain occasions arise, as they very often will, when the organist must breach a gap.

### In Sympathetic Action

AS FOR READING THE CHURCH SERVICE, it is the privilege of most pastors to take liberties in the order of the service. The experienced organist thinks with the pastor, perhaps this way, "That anthem was longer than I had anticipated; I will omit the second hymn." The sense of awareness makes the organist the pastor's "other mind." The hymn is omitted; and the organist makes the necessary changes in the order of service.

Then, there is no sense of impending danger in this alertness, this being on one's guard. Rather, it calls all the bodily forces together for assistance in time of need. One need not feel self-conscious. Instead, a feeling of preparation makes one feel secure. "Whatever may happen, I know what to do!" actually produces poise and efficiency.

The great objective of the sense of awareness is the coordinated, sympathetic movement of the church service.

After a few years of experience, the young organist will be proud of his increasing facility at the console, but he will be prouder still of the development of his extra sense of awareness.

## Church Organists in Australia

By REV. H. P. FINNIS, M.A., MUS. DOC.

"IN AUSTRALIA we have musical deficiencies in every direction, and it is partly our own fault. There are organists so glued to their organ stool that they never hear their choir sing undistracted by organ control and questions of registration. To hear a choir from the last seat in the nave is a very different matter from hearing the same choir while accompanying them from the organ loft.

"It is true that one can read a book, accompany the choir, and listen to their singing all at the one time, but the finer and more delicate questions that govern choral

art require concentration of attention on the part of the listener if he is to detect faults, and see to their correction in future rehearsing. Again, there are potential organists or choir-trainers who would welcome opportunities of assisting in church services by playing some part of the organ accompaniment, or by helping in the conduct of a choir practice, but do not find much incentive or opportunity."—*The Church Standard, Sydney, Australia.*

We are of the opinion that these conditions are not confined to our musical cousins of the antipodes.—*Editorial Note.*

\*\*\*\*\*

### Genius in Simplicity

"Genius seems to be supreme in all those activities, interests and powers that all of us possess in a lesser degree. . . . Genius is more alive, more susceptible to the work about it than other human beings. . . . We may therefore say, in general, that genius is an enhanced, superior capacity for living." Max Schoen, in "Art and Beauty."

ETUDE readers will find classified advertisements of special interest on page 3 of this issue. It may pay you to look over these ads.

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## And The Mothers Sang

(Continued from Page 6)

nation-wide and has a very direct bearing upon many national activities. It is composed of all classes of people who have the greatest stakes in American life and progress—their own children. The institution is now one of the most valuable assets of our country, in standing for the highest American ideals. The fact that it brings fathers and mothers of all types together in a common interest makes one of the most patent democratizing factors in modern American life.

Teachers everywhere have welcomed this coöperation, because the teacher at last has an opportunity to put before the parent the ideals of better education and to display the technic used in accomplishing these ideals. The whole responsibility for the student's schooling is no longer placed upon the teacher's shoulders. The parent is claiming his or her share.

We recently attended an annual gathering of choruses made up from various individual "Home and School Associations" in Philadelphia. We cannot imagine any force that could possibly wipe out class distinctions better than the cultural impetus of such a gathering. There was great rivalry between the different groups in part singing. Then, at the end, the huge chorus of mothers came together upon the stage and sang as a body. Here was a rich and powerful expression of ideals. They were singing to the America of the past and the America of the future, the homeland of those whom they loved more than anything in the world; with gleaming eyes and rapt expressions they were carried away with the high purpose and the inspiration of the moment. With the to-morrow of America in their hands, we need have no fear of destructive "isms." More than all this, they were realizing their own relation to education and taking part in it as their privilege and right. Music, as an invaluable unifying and elevating force, is indisputably recognized in the front rank of all such educational advances.

## Why Rhythm

By G. ALDO RANDEGGER

RHYTHM is the equalized division of time. Rhythm, through sound, has greater force upon man's consciousness than rhythm through visualization. The tick-tock of the pendulum of a clock makes a greater impression on the mind than the two extreme points, right and left, which determine the motion of the pendulum.

The origin, or cause, of rhythm, as related to man's physical receptivity, lies in man's need, and therefore sense, of equilibrium; this, in turn, is based on the balance of the perpendicular halves of his body.

The motion involved in this adjustment provides a cadence (from the Italian *cadere*, to fall) which is and defines the first rhythmical unit.

It is well established that uniform rhythmical motion in a mechanism is a required factor of its efficiency, as indicating a perfectly regulated control. Rhythm can be defined only upon the establishment (balance) of at least two sounds or movements.

A single sound or a single motion gives nothing rhythmical. Instinctively we need and seek a repetition of the first unit in order to grasp fully and appreciate its rhythm.

Rhythm, as something reacting upon our senses, is a physical fact in itself; while speed is purely imaginary until measured or subdivided by the yardstick of rhythm. We may think of speed while viewing a race or considering anything which, by

comparison, is faster or slower than something else. Whether fast or slow in our imagination, speed is nothing tangible until conventionally calculated in relation to time.

The acme of speed in an ant's busy little complex might be to run a yard in ten seconds. Horse speed was once a wonder. Other standards have superseded with mechanical progress, and even astronomical axioms of speed begin to come within the range of understanding. That is why speed is only an imaginary thing, according to who does the thinking.

The first rhythmical unit of time, in our habits, is the sixtieth part of a minute or a subdivision thereof. While fractions of a second can be calculated indefinitely; human perception hardly goes to less than an eighth of a second. Well trained musicians, however, might be able to value a time space as little as a sixteenth of a second, if keen enough to perceive it, and finger dexterous enough to play sixteen even notes to a second—which is rare.

Symmetry is a form of visual rhythm. It is the foundation of architecture, just as rhythmic division of time combined with sound is the foundation of music. The two elements of music are motion and sound.

Finally, in these days of time adjustments of working hours and leisure hours, it may be asserted that the potential factor of all leisure considerations is the rhythm, or balance, of one's daily occupations, as consistent with reason, necessity, inclination and diversion.

\* \* \* \* \*

A lasting reputation is seldom acquired quickly. It is by a slower process, by the prevailing commendation of a few real judges, that true worth is finally discovered and rewarded.—William Crotch.

## ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I am organist of a small church and would like to have a book containing organ numbers that can be used for preludes and postludes. I cannot afford a very expensive one. Would it be possible for you to name one of the best teachers of Piano and of Pipe organ in my vicinity?—K. S.

A. For your use for preludes and postludes, we suggest: "Two Staff Organ Book" by Presser (with pedal indications); and "Church Music for the Smallest Organ," by Nevins (includes separate staff for pedals); at One Dollar each. To be had from Publishers of THE ETUDE. Information as to piano and organ teachers is being sent by mail.

Q. Enclosed is the specification of an organ, on which I would like your opinion. The instrument was constructed in 1928, at a cost of about \$30,000. I would like a candid criticism and suggestions as to any additions. Could a French Horn be accomplished by a use of the following stops: Gemshorn 8' and 4' and a Clarinet? Does the Quintadena stop consist of two ranks of pipes? If not, how is the 12th accomplished?—J. C. M.

A. The specification seems to be quite good, considering the size of the instrument. We should prefer a Solo Organ to the Echo Organ, but that is a matter of opinion. We do not quite understand the Echo organ containing both a Lieblich 16' and a Bourdon 16', unless one of them is a Pedal stop for use with the Echo organ. We suggest the following as possible additions: Great Organ—Twelfth—Mixture stop or stops. Choir Organ—Flute 4'—Piccolo 2'—English Horn 8'—Orchestral Oboe 8'—Dulciana 16'—Dulciana 4'—Dulciana Nazard 2 2/3'—Dulciana Fifteenth 2'—Gamba 8'—Gamba Celeste 8'. These additions will equip your Choir Organ as a Solo Organ. Of course the distinctly solo stops could be used on a Solo Organ, playable from the Echo Organ keyboard. The combination you name might be used as a substitute for the French Horn, but we should doubt its effectiveness as an imitation of the French Horn. The Quintadena includes one pipe of each note, constructed in such manner that the twelfth is present in a prominent degree along with the fundamental 8' tone. On small unified organs the 8' Stopped Diapason and its unit at 2 2/3' are sometimes used to produce a synthetic Quintadena.

Q. We are interested in enlarging our thirty year old organ, which is rather small for our church, seating five or six hundred people. The stops we have are: Swell Organ—Stopped Diapason 8'—Salicional 8'—Bourdon 16'—Flute 4'—Oboe and Bassoon 8'. Great Organ—Open Diapason 8'—Flute 4'—Melodia 8'—Dulciana 8'—Octave 4'. Pedal Organ—Bourdon 16'. Tremolo—Great to Pedal—Swell to Pedal—Swell to Great—and Swell to Great Octaves. I have thought of adding to the Swell organ Aeoline, Gedackt and Vox Celeste; to the Great—a soft Flute 8', Gamba and Gedackt—and to the Pedal—a soft 16' and 8'. I would appreciate your comment on my suggestions. How much would it cost to make these additions? Will you please send me the requirements for membership in The American Guild of Organists?—C. B. A.

A. We should think that some other stops would be more valuable as additions to so small an organ, for a church seating five or six hundred people. The stops you suggest will not add much to the power of the instrument, and will be too similar to some you already have. The Swell Aeoline would be useful for very soft effects. The Gedackt would not be practical, inasmuch as you already have a Stopped Diapason in the Swell and a Melodia in the Great organ. The Vox Celeste is useful, but not for additional power—in fact it should not be used in full ensemble effects, as it is an undulating stop. A Gamba, if added, should not be of a strident character. The Pedal additions you suggest are all right, if the present Bourdon is sufficient to support the "Full Organ." We suggest the following in addition to the Aeoline and Vox Celeste, if they are to be included: Swell Organ—Geigen Diapason—Cornopean (bright) Great Organ—Gamba (mild) Twelfth 2 2/3' and Fifteenth 2'. It would be advisable to secure prices from organ builders who can examine the instrument and quote cost accordingly. The requirements for membership in The American Guild of Organists can be secured by addressing the Guild headquarters, R. K. O. Building, Rockefeller Center, 1270 Sixth Avenue, New York City.

Q. We have a good reed organ which I consider is capable of beautiful expression. The following is the arrangement of the stops: (1) Principal—(2) Diapason—(3) Dulcet—(4) Bass coupler—(5) Diapason—(6) Vox Humana—(7) Flute Forte—(8) Treble Coupler—(9) Echo Horn—(10) Melodia—(11) Celeste. The organ has been played by some very talented musicians, but I cannot agree with their handling of the stops; for instance, they insist on pulling out all the stops at once and pedaling very rapidly. For Sunday school hymns I find plenty of volume in 2, 4, 5, 7 and 10. For very soft passages I often use only 3 and 9 or 1, 3 and 10. Is it not better to pump evenly, feeding only as much air as is needed? What arrangement of stops do you think best for congregational singing, also for solo accompaniment? Organ solo work registration, I should think, would depend on the number being played.—F. T. H.

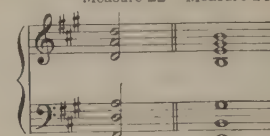
A. If the combinations you use sound well and support the singing, they are all that is necessary. We see no objection, however, to use of the full organ for hearty congregational singing, provided the effect is good and accompaniment is not too loud. Soft effects may be secured by closing the full organ key swell, thus reducing the registration to whatever soft stops may be drawn. The stops to be used for accompaniment of solos depend on the amount of support necessary, the character of the passage and so forth. The organ should not be overblown; that is, the stroke of the wind supply should not be apparent in the tone.

Q. I play an organ with two manuals and stops named on enclosed list. What stops should I use in place of Oboe? Salicional? Vox Humana? Celeste? Unda Maris? Where can I secure a two manual reed organ (with pedals)?—C. T.

A. From the list you send we suggest the following substitutions—not necessarily in that order: Oboe—Cornopean or Viole d'Orchestre; Salicional—Aeoline or Viole d'Orchestre; Vox Humana—Viole d'Orchestre and Tremolo; Celeste—Usually a harp-like stop; Unda Maris—Aeoline and Tremolo. We are sending you information about reed organs by mail.

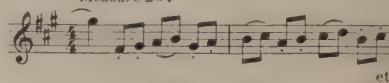
Q. Will you kindly advise me how to execute the quoted passages from Choral Boellmann? Is it necessary to join as much possible the chords of the first page, as well as those from the end of the 21st measure to the 35th? At the end of the 152nd, and of the 153rd measures? The following chords are without pedal.

Ex. 1 Measure 22 Measure 24



I execute this way the following passage

Ex. 2 Measure 204



Often at the beginning of a phrase there the word non-legato, while further on in the same phrase certain notes are surmounted the pointed staccato. What difference is there between these two terms?—S. S. J. G.

A. The Choral by Boellmann does not seem to be very fully edited, and it is difficult to decide just what proceeding to adopt to opening part. If the building is very resonant, playing the chords close together (with ties) might prove satisfactory; but we feel the best effect in the average building is secured by playing the opening Choral the smoothly—with tied notes. For the passage on Page 39—measure 152—we suggest playing the chords in a detached manner over a *legato* pedal passage. The quarter notes in the second measure of the last line on Page 39 we suggest be played smoothly. In order that you be able to play the notes as written in measures 22 and 24, you might retire all pedal stops, except Swell to Pedal, during the rest in Measure 21, and play the lower notes on pedals. Restore the pedal stops again during the rest in Measure 25, to whatever is required for the passage beginning in Measure 35. Your treatment of the second passage you quote is justified by the marking given in the manuscript following the *con fuoco* passage on Page 40. Ordinarily we should interpret a *non-legato* passage with later *staccato* marks as indicating the general effect to be *non-legato* with *staccato* marked notes played in a more detached manner. *Non-legato* indicates a spilling touch rather than *legato*, and is not a real *staccato*.

Q. I am interested in the second question of your department in the April, 1937 ETUDE. Can you tell me why, how and where the sand was used? If not, can you send me the address of the inquirer so that I may write him directly? I have never heard of this suggestion. Will you kindly send me the address of the manufacturers of the new electric organ? I know of the Hammond, but are there others? Also names of manufacturers of the Manual reed organs. Do you know of any organ handles only two manual reed organs used and new, or anyone who has a clearing house for such instruments?—D. S.

A. The only information we have is "putting in sand in the one set of reeds I have been able to tune them alike." We are sending you the address of the inquirer by mail, that you can, if you wish, make direct inquiry. The one other electric instrument on the market, to our knowledge, is the Everet Organon, manufactured by The Everett Pipe Company, South Haven, Michigan. We know of no clearing house of the type you mention. We presume the various organ builders have instruments of this type, from time to time.



# THE ACCORDION DEPARTMENT

## Accordion Concerts

By PIETRO DEIRO

As told to Elvera Collins

ACCORDION CONCERTS have been growing in popularity during the past few years. Many accordion schools intend to inaugurate the policy of annual concerts this season and have asked for a few suggestions on how such concerts may be successfully conducted.

Directors of accordion schools have found that their students are divided into two principal groups—those who study because they enjoy it and want to learn music and those who study because their parents have bought them an instrument and subscribed to a course of lessons. Accordion concerts are beneficial to both of these groups. The ambitious students are given an opportunity to appear in public and such appearances are usually a credit to them, so they feel encouraged to study harder than ever. The less ambitious students find that a concert provides an incentive to practice as they are studying for goal rather than just learning their lessons from week to week. Such students often experience an awakening when they hear their fellow students play well, and thus they are inspired to more serious study.

I believe that it is the duty of every teacher to present his students in concert at least once a year and, if possible, twice a year. These public appearances represent a valuable part of the training of students. Naturally it is the students who derive the major benefits from such concerts but we must also concede that the teacher receives the benefit of indirect advertising from them.

If semiannual concerts are to be given, the early part of December is considered a good time for the first concert while the latter part of May or first of June is a good time for the second concert. Arrangements for the concert hall should be made several months in advance to permit sufficient time for announcements, advertising, printing of tickets, programs and other details.

Accordion concerts may be conducted to present students individually or as an ensemble with some duets, trios and quartets interspersed among the ensemble numbers.

### Rehearse with Regularity

IN A RECENT ARTICLE we discussed the formation of accordion bands and stated that when such bands were formed it should be understood that rehearsals were in preparation for concerts. Teachers who have already formed such accordion bands will find that the weekly rehearsals, if properly conducted, take care of most of the preparations for concerts. The secret of successful accordion ensemble playing lies in systematic rehearsals. Even though each individual member may know his particular part well, the performance will not be successful unless sufficient time has been devoted to rehearsals of the entire ensemble so that they play as one instrument, with expression and shading of tone.

The manner of presentation will have much to do with the success of an accordion concert. Borrowing a few ideas from the theater, we find that the opening will be most effective if the entire ensemble (including the tiny tots as well as the older students), is seated on the stage. If the concert hall has a regular stage with a drop curtain or drapes which can be drawn together, it is well to have them closed so the seating of the ensemble can

be arranged without the audience seeing any possible confusion. As the players are all amateurs it is advisable to try to have at least one rehearsal in the hall with the seating arrangement as it will be used for the concert.

The past few years have brought in the vogue for masters of ceremonies and affairs of this sort hardly seem complete without them. If the services of a master of ceremonies have been engaged, he would make his entrance before the closed curtain and after a few words of greeting would announce the opening group of numbers by the ensemble. The stage curtain would then be lifted to reveal the entire group, ready to play and awaiting the entrance of the director.

The program should be arranged to provide a variety. When discussing accordion band rehearsals it was suggested that the opening number be a spirited march followed by a waltz, then a novel characteristic number. Directors no longer need to take time to make special arrangements for their ensembles because band arrangements of most standard numbers are now available.

After the first group of three numbers by the entire ensemble, the curtain could be drawn and while the ensemble is leaving the stage the master of ceremonies could announce the next group of numbers. Accordion duets, trios and quartets would follow nicely after the ensemble playing. We suggest that after this it would be well to introduce something as a change from the accordions. A vocalist, string ensemble or violin soloist could be used, after which there would be an intermission.

### The Second Part

THE SECOND HALF of the program could consist of ensemble playing by the tiny tots alone, followed by the advanced students. An Argentine tango would make a nice number for them and it could be followed by an overture. The mere mention of an overture brings to mind the word of warning that it should not be attempted unless the advanced players are capable of playing it well. Much time should be devoted to rehearsing an overture if the playing of it is to be a credit to the school. Following the overture, the guest accordionist of the evening could appear. It is usually customary to have some outstanding player at such concerts but if no guest artist is to appear, then the teacher who is giving the concert will play his part of the program as a finale.

And now a word about costumes. An ensemble attractively costumed certainly presents a colorful appearance. The finances of the students would naturally govern this and if they cannot afford costumes then it is well to have the girls and ladies wear white while the boys and men can wear either dark suits or dark coats and white trousers.

The question now arises as to whether all music should be memorized or if the music sheets should be used. If the seemingly impossible could be accomplished and each and every member memorize his parts perfectly, then it would be all right to dispense with the music. However, it is really best to use music when a mixed group of this kind is playing. We suggest that the teacher provide the new orchestra type of music stand, and the initials or insignia

of the school could appear on the back of the stand, facing the audience.

Many schools close their programs with a contest. The winning students are presented with trophy cups. Such contests provide excellent experience for the participants because they realize they are before an audience on a competitive basis and must produce their best. The competing students devote many hours to practice and rehearsals which they might not do otherwise. True enough, the best players do not always win the prizes as lack of experience in playing before the public, as well as nervousness, handicaps them. This proves that public appearances are necessary.

Should the director of the school not care to have an accordion contest, he should then arrange the program so that students are given an opportunity to play solos.

Accordion concerts represent a lot of hard work on the part of the director of the school but they are an important part of the training of students for professional careers and should be included in the curriculum of every well established accordion school.

The ideas given here are only suggestions and are more or less general because much depends upon the city or town where the concerts are to be held, as well as the size of the accordion school. School directors, however, can no doubt work out their individual ideas from these outlined suggestions.

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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



## The Art of the Vibrato

By SAKS SIMONSON

THE SAME EMOTIONAL URGE that causes the human voice to be raised and body muscles to move by reaction to excitement prompts, to a great extent, the violin vibrato. But because its coloring is as varied in appeal as its model, the voice, only the mechanical procedure can be standardized. As a result, any system for vibrato production must concern itself only with the technic for gaining a controlled vibrating movement. Fortunately, unlike the variation of its emotional effect, investigation reveals that the physiological movements governing good vibrato are so definite that its technical intricacies can be overcome by systematic practice. If perfected, its artistic application will contribute more individuality to tone than any other means.

Mechanically, the vibrato's most conspicuous technic is the to and fro movement of the left wrist and finger joints, which produces a rapid oscillation of the finger stopping the string. Such an action causes a slight deviation from the true intonation, as the finger alternately swings above and below the fixed tone, but the speed of the hand fluctuation fuses the combination into a single pitch. It is the swing of the to and fro movement, however, that contains the problem, and to arrive at a solution we must look for the hidden factors that go to make up the vibrato.

Much of the failure to produce properly a normal vibrato can be traced to the inability of adjusting the holding of the instrument from a non-vibrato position to a new position conforming to a change which necessitates the elimination of all left hand tension. Therefore, in the first step toward securing free movement, the left arm must be relieved of the task of supporting the instrument. To counteract this lessening of support, pressure must be

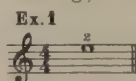
increased between the shoulder and the jaw until the ratio of chin rest pressure will be proportionate to the intensity of the vibrating action. The reasons for such an increase in shoulder pressure are apparent: the shake of the instrument, which results from a relaxed hold during vibrato, sets up waves of incoordinated motion, instead of permitting an equally distributed leverage; the unsteadiness causes the bow to bounce and to prohibit sustained tone by the irregular change of bow pressure. Also, the use of the hand and arm for support necessitates gripping the instrument tightly between the thumb and the base of the forefinger, which locks the hand and, consequently, the fingers. The forefinger joint must be free of the neck, and the hand tensionless, so that an uninterrupted hand swing will be possible. Except where the neck of the violin rests against the thumb and where the finger producing the vibrating tone is pressed, no other part of the hand may touch the violin. In fact, during preliminary training where there is a distinct influence of muscular tension, even the thumb may be kept free.

### The Vibrato Speed

BUT IT IS THE RATE of hand speed that is responsible for so much of the confusion surrounding the effect vibrato has upon tone. The major cause is the supposition that there are slow and fast types of speed, which vary in treatment according to individual style and need. This claim, that increase or decrease is regulated by the depth of feeling desired, is disproved by the fact that the rate of a normal vibrato, under any emotional condition, varies so slightly among experienced performers that it can be treated as a fixed speed. Its rate of six pulsations per second is the result of being the regular and even motion best adapted to constant muscular expenditure; conse-

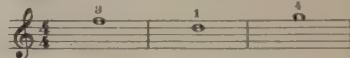
quently, it is a physical fact—not a point of artistry—that speed is not interchangeable from slow to fast. While it is possible that a smoothly executed hand swing can reach its mechanical maximum rate of seven movements per second, trying to exceed this rate is likely to become a forced action restricting free movement. Moreover, the deviation between six and seven movements is so slight that vibrato quality is not affected by the difference, for the scope of tonal intensity is not paralleled by speed but by the width of motion, or arc, traveled by the finger and hand. This swing will vary in width, and therefore force, according to the intensity of the motion, but the number of to and fro movements will remain the same, since even the minimum rate of typical speed is reached at the start of the vibrato and does not accelerate to any marked degree to reach a maximum speed. Specifically, maximum volume creates a maximum of vibrating motion: when the tone is soft, movement is small; when the volume is increased, the arc becomes larger in ratio—but speed remains constant. And, for small volume the vibrating movement is usually confined to the fingers; as volume becomes greater the hand vibrates; finally, for maximum volume the whole arm moves.

Because general technic is under control and there is less danger of stiffness, and because vibrato execution is more difficult in the first position, it is an advantage to make the start in the third position. To simplify practice, the bow is not to be used in this preliminary step, which is to acquire a method for regular movement. Start the hand swing with the thumb free from the neck, with the second finger placed on the E of the A string; this finger is used



because it is the natural point of balance of the hand and is the easier to manipulate. Then, to develop a pulsation that is regular and evenly distributed, use a slow speed about two full movements per second. Undue fatigue and jerkiness will be avoided if the width of the vibrating movement is restricted to a small rotation and the pressure of the vibrating finger is not too great. For the same reason, the practice period should be no longer than a few seconds at a time. After the second finger rotates freely with the swinging of the hand, the other fingers may individually be developed in this order: the third, the first, and the fourth.

Ex. 2



The thumb may now rest against the neck in the ordinary manner, with the base of the forefinger remaining free. At this stage the bow may be used; but pressure should be light, since the width of the vibrato is in ratio to tonal intensity. When there is coordination between smoothness of pulsation and bowing the width of movement may be made wider, and speed gradually increased until the near normal rate of six to and fro movements has been reached. During this process, whole notes should be played to secure evenness and to adjust bowing to the change that vibrato makes upon bow and violin fluctuation; for no matter how steady the bow and instrument are held, and still permit free use, the vibrating movements affect the sum of vibrato quality. Many of these detrimental effects can be carefully watched and reduced to a minimum with the aid of sustained whole notes. After facility has been acquired in the third position the other positions will offer little difficulty. But the first position is the next suggested attempt.

## Paganini's Secret — A Historical Mystery Solved

By DOROTHY BRANDT DALLAS

### PART II

One thus may discover a pitch of superior resonance for each of the twelve semitones. Each receives a reinforcement from certain open tones or harmonics which are sympathetic to it. Some of the resonant tones are not so strong as the a's discussed above; but all are readily distinguished by the violinist. The young pupil, once he has gained a small measure of finger control, easily picks out the twelve resonant tones, which thereafter constitute to him perfect violin intonation.

The fact that the resonant tones are unequal in volume explains the occurrence of key color on the violin, and on other instruments where sympathetic vibration may occur, and on which the temperament is unequal. On the violin the tones G, D, A, and E are decidedly the strongest. It follows that the keys containing all four of these tones in their diatonic progression are

the loudest and brightest keys—C, G, and D. The dullest violin tones are probably F-sharp (G-flat), C-sharp (D-flat), G-sharp (A-flat), and D-sharp (E-flat)—thus rendering A-flat, D-flat and G-flat the most somber keys.

### Paganini's Secret?

JUST AS PAGANINI was indubitably aware of key color, and so tuned his fiddle so as to profit from the fact; so was he unquestionably aware of resonant intonation. It would be the greatest presumption not to suppose that he and other famous violinists, sooner or later in their careers, discovered it for themselves, either unconsciously or otherwise. They simply could not be so intimate with the instrument and miss so marked an idiosyncrasy. Thus we may feel quite certain that this versatile violinistic phenomenon figured, to a more or less de-

gree, in the playing of every outstanding artist and virtuoso of the bowed instruments.

By examining the fingerboard of his instrument, it probably could be ascertained whether or not Paganini employed this violinistic temperament; for his violin has been reverently preserved under glass since his death, and it is unlikely that the ebony has been changed. The fingerboard will show spaced depressions, if a temperament was used, which would be fewer and more marked than if just intonation had been employed; and his intonation could be further checked by playing the tones fixed by these supposed depressions.

It is interesting to note that Paganini's intonation, according to Spohr and other critics, was "constantly pure" and "always accurate"; and his tone, when he was not emitting sounds likened to the "mewlings

of an expiring cat," is recorded to have been "clear and delicate."

As for his failure to reveal his secret before he died—death has a way of slipping in unannounced. And, indeed, who could blame him for being discrete, when the revelation that he possessed a violinist's secret, which should have been eagerly pounced upon by the profession, met with such cold rebuffs from fellow artists and academicians alike.

\* \* \* \* \*

"After the bow is under control, so that the motion of the full stroke is acquired with the simplest motion possible, the light small bowings will be found easy and of pure tone quality."—*The Violin World*.



## The Care of the Violin

By HENRY MORTON McGOHAN

THE GREATEST ASSET toward the production of a good tone, in violin playing, aside from having a fine instrument, is the extreme care that should be given it. The finest instrument is often greatly impaired or ruined through careless neglect or absolute ignorance of its peculiar requisites.

A sure mark of the mediocre fiddler is to see his violin covered with rosin dust. A violin at all times should be kept free of dirt and dust, so the top will vibrate freely and the varnish remain unimpaired. A high grade cedar-oil polish should be used in cleaning the instrument; or a special preparation, which can be obtained at any reputable music store. Clean the violin thoroughly once a week, rubbing to a high polish with a chamois skin or piece of felt. A small piece of cloth from an old billiard table is excellent for this purpose.

A violin should be kept always in perfect tune, at the one degree of pitch. In no case, except in rare emergencies, should this rule be broken. The wood fibers adjust themselves to certain vibrations for each one and when the tension is changed, they must change also. Constant changing of pitch finally will break their fibers apart into very minute particles. These are quite invisible, yet they assuredly are there, and play an important part in the vibratory function of a spruce top.

### Some "Do's" and "Do Not's"

HERE ARE A FEW CONCISE RULES that the professional player, as well as the student, will find well worth remembering.

1. Never allow a violin to be exposed for any length of time in a room of variable temperature.
2. Put it away in a case, after playing, if no case is available, in a silk or flannel bag.
3. Never let anyone play it but yourself. It has become accustomed to your individual touch.
4. See that the sound post and bridge

are adjusted by an expert; and keep them always in the same place. This is most important.

5. Do not let the bridge lean forward. A fall and crash are likely to occur, which may knock down the sound post. This will result in considerable damage to the tone, if not repaired and adjusted by one of long experience.

6. Keep the bridge slightly reclining backward. If it is cut and fitted properly the feet will set solidly on the top in this position.

7. Do not use any more rosin than just enough to cause the bow hair to grip the strings. If too much accumulates on the bow, wipe it off with a clean cloth.

8. Keep the violin flat on a shelf out from the wall; never on the floor. A table is a good place for a violin.

9. Practice scales in every key, and in every position.

10. Always use the same gauge of strings. A difference in string thickness requires a different adjustment of the fingering; and this difference, however slight, contributes, in exact ratio to disturbance of the sensitive wood from its former line of adjustment.

11. Always loosen the screw in the bow when through playing. Many good bows are rendered worthless by leaving the hair taut while lying in the case.

12. Have the bow filled twice a year with a good grade of hair. This is necessary for the production of a good tone. Do not touch the hair with the fingers or allow any one else to do so. Watch out for old time fiddlers! Some of them know next to nothing about holding the bow and they seem to care less.

13. Handle your violin as carefully as you would your most valued treasure. It will repay you well for the extra care you bestow upon it.

Follow the above rules for a year and you will be surprised at the improvement of your instrument. Also, in your playing,

## Expanding the Violinist's Repertoire

By SAMUEL APPLEBAUM

THE REPERTOIRE of the violinist is somewhat limited, with regard to concertos. Bach gave us but two; Beethoven, only one; Brahms, Mendelssohn, Tchaikowsky, Glazounoff, Lalo and Conus, only one each. Bruch gave us two and Saint-Saëns three. How unfortunate—only one each from Beethoven and Brahms! But they are colossal masterpieces. Mozart wrote seven, but Handel, Schubert, Schumann, Wagner and Chopin did not write any. The concertos of Kreutzer, Viotti and of Spohr are but occasionally used; and the brilliant but shallow concertos of Paganini, Wieniawski and of Vieuxtemps are becoming more and

more unsatisfactory to the discriminating listener.

A great many of the artists are referring to the sonatas to build up their programs; and we may quite frequently see programs which contain two sonatas and no concerto. The literature is a bit more rich in sonatas for violin and piano, yet it falls far below the amount of material to which pianists have recourse.

We look hopefully to contemporary and future composers for concerto enrichment of the violin literature. Let us note here that the contemporaries Prokofieff, Elgar, Stravinsky and Sibelius each has already produced a splendid concerto.

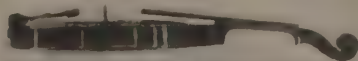
\* \* \*

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## Andres Segovia

**I**N RESPONSE TO INQUIRIES from several of our readers we are giving a short sketch of the career of this great Spanish artist. Born forty-three years ago in Granada, historic city in the Province of Andalusia, Andres Segovia received a thorough musical training in his boyhood. Coming accidentally upon a guitar in the home of one of his friends, he was at once fascinated by its beautiful tone quality; and then and there he decided to master it. Unable to locate a capable teacher, he found it necessary to rely on his own ingenuity in trying to unravel the secrets of its technical intricacies. One day he was fortunate enough to meet a blind guitarist, who suggested to him the study of the works of Sor, Aquado and especially Tarrega; and from then on all his waking hours were devoted to his beloved instrument. When eighteen years of age he made his first public appearance in a recital in his native city, which proved an unqualified success; and within a comparatively short time his fame spread throughout Spain. A contract with the well known Spanish concert manager, Daniel, secured for him engagements in South America, Mexico, France, Germany and Austria; and since then his concert tours have taken him throughout the civilized world. His remarkable successes in this country during the past nine years are too well known to require reiteration. Segovia's rendition of works by Bach, Haydn, Schumann, Mendelssohn, Granados, Albeniz, Turina, and other composers, has endeared him to all music lovers, and many compositions have been dedicated to him by some of the outstanding modern writers. Conditions now existing in his native land are such that he decided to make his temporary home in Montevideo, South America. Let us hope he will soon be with us again.

### The Hawaiian Guitar

THE UNPRECEDENTED POPULARITY of the Hawaiian guitar has been responsible for many letters received from all sections of the country, containing questions relating to different phases of guitar technic and we are glad to offer some suggestions that might help ambitious students, especially those unable to obtain tuition from a capable teacher.

To acquire a satisfactory technic one should strive right from the beginning for perfect intonation, brilliant tone, smooth and even oscillation of the steel; alternation of thumb, first, and second fingers of the right hand in playing scale passages; and later on speed. First of all the strings of the guitar must be tuned correctly and this should be learned as early as possible. A tuning pipe may be used, if the student finds this matter troublesome; but eventually one should learn to tune by the open string intervals.

Alternating the first and second finger of right hand and again the thumb and first finger should first be practiced on the open strings; and not until they function easily should this alternation be used in playing scales. Strike the string with a quick energetic movement of the finger, using only the tip of the thimble; and guard against the thimble coming too close to the string after the stroke, as this will cause a buzzing noise. The playing end of the thumb pick must not be too long in order to avoid scraping across the bass strings, and it should be kept smooth at all times to insure a clean cut tone. In playing scales on bass strings it is advisable to glide the

pick towards the next string, instead of raising it after every stroke. Use thumb, and first and second fingers for chords of three notes—for chords of four or more notes, when on adjoining strings, the thumb is generally used with a sweeping motion across all strings. Sometimes it is well to emphasize the top note of a chord on the first string and in such cases the first finger picks this note at the same moment the thumb sweeps over the remaining part of the chord.

One of the most characteristic and beautiful effects on the Hawaiian guitar is obtained by the proper oscillation of the steel, and this steel technic requires careful and persistent practice until it is perfected. Most professional players are now using the cylindrical steel rounded at one end. It should be made of rustless steel and be kept in perfect condition at all times.

### Some Technical Tricks

HOLD THE STEEL between the extended thumb and the first finger, the second finger giving support on the left side and extending far enough to touch the string. The tip of the second finger acts as a guard against any noises resulting from the contact of the steel with the strings. For single notes tip the steel high enough so it will not touch the next lower string. Now place the tip of the steel on the fret desired, the end of the second finger guarding the string and the steel in exact line with fret; strike the string and oscillate the steel about one-quarter to one-half inch back and forth. Begin by doing it slowly at first, and gradually increase the speed, keeping the fingers, hand and wrist entirely relaxed, and using just a slight pressure. Practice of oscillation on single notes on every string on all frets should be continued until satisfactory results are obtained and only then should the steel be used for double notes and chords. When playing chords the third and fourth fingers act as guards by resting lightly on all the strings, the steel now being placed across the strings in line with the fret. When it is necessary to slide the steel from one chord to another, raise it and glide over the first string only, and then lower it on to the next chord. When oscillating all the notes of a chord, the movement of the steel should be held down to a minimum; but increased pressure with the steel is necessary to get the desired result.

To execute fast scale passages, play the notes desired then raise the steel slightly from the string, keeping the tip of the second finger on this string to stop vibration, which again requires careful and persistent practice. This method is also recommended when notes are marked *staccato*. To muffle or cut short the tones of a chord drop the right hand quickly across all strings after striking them.

Another important phase of guitar technic is the study of intervals on the first and second or the first and third strings. This must be practiced daily, slowly at first while listening carefully to both tones of the interval. Some intervals require a slanting position of the steel which may prove troublesome at first, but persistence will win out in the end.

Most instruction books contain exercises on intervals and we cannot emphasize too strongly the importance of practicing them daily, especially those requiring a change from a straight to a slanting position of

(Continued on Page 72)

## VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

### Value of Guarnerius

T. R.—1. There is no set price for a Joseph Guarnerius violin. It depends on the tone, its beauty, and the skill with which it is made. Instruments of this character have also an historical value. A Guarnerius violin which has been the favorite of some famous violinist, and used by him in his concerts, would have an added value because of this historical background. For instance, the great violinist, Paganini, had a wonderful Guarnerius, which he called his "Cannon," and which was his favorite concert violin. This instrument is priceless. Present day prices for Guarnerius violins are from \$15,000 to \$30,000, or even more in some cases. However a violin is worth what it will bring, and there is a wide range in the prices even of Cremona violins. 2. I presume the word you refer to is "*fecit*." This is a Latin word, meaning "made." It often occurs on the labels of good violins, thus, "*Amati fecit 1731*," means "Amati made this violin in 1731."

### To Acquire the Vibrato

E. B.—I have known many violin students who learned to do the vibrato quite well by watching other violinists play. The best way, of course, is to get a good teacher to show you how, but as there probably is no teacher in your vicinity, you will have to rely on books, and watching others do it. Get the book, "Violin Teaching and Violin Study," by Eugene Gruenberg, which can be purchased through the publishers of THE ETUDE. This book has many pages devoted to the vibrato. It contains instructions on the subject, with illustrations, by famous violinists who give their views on the best way to acquire it. The movies also have occasional pictures of violinists and orchestras, in action which will help you, if you watch the violinists perform the vibrato. If there are any concerts in your town or vicinity, by all means attend them, and watch the violinists perform the vibrato. If you go backstage, perhaps one of the violinists will show you how the vibrato is done, and explain and demonstrate it for you. Perform it with a to and fro motion of the hand from the wrist, with a quiet forearm.

### Accent and Pizzicato

M. N. G.—1. In the example you send the accent should fall on the first note of each group of six or seven notes. 2. The cross above the three-note chord signifies that it should be played *pizzicato*. This could be done with either the right or left hand, preferably with the forefinger of the right hand.

### Violin Literature Books

F. S. S.—1. These books will give you much information in violin playing and violin teaching: "Lexicon of Violin Playing," by George Lehman; "Art of Violin Playing," by Frank Thistleton; "Violin Teaching, and Violin Study," by Eugene Gruenberg; "How to Produce a Beautiful Tone on the Violin," by H. Timmerman; "The Child Violinist," by Edith Winn. There are many others, of course. Start with the Gruenberg book first, and master it from cover to cover, and then take up the others. Read the articles on the violin and violin playing, in "Grove's Dictionary of Music and Musicians," (which you will find in your public library. This contains a vast fund of information which every violinist should have. If possible take lessons from a good, experienced violin teacher and, if he will permit such an arrangement, ask him to allow you to watch him give some of his lessons, which will do more to advance your knowledge of teaching than anything else. Join a students' orchestra if you can. 2. For first instruction books you might use, "Easiest Elementary Method for Violin, Op. 38," by F. Wohlfahrt; this contains tuneful accompaniment parts for the teacher. "Elementary Studies for the Violin, Op. 20, Book 1," by H. E. Kayser, also are very good. Of course there are many others. Go to your music store and look over them. Go to all the pupils' recitals you can. You will learn much from checking up on other teachers' work. Remember that almost all teachers learned to teach by actual experience in teaching their pupils.

### An Obscure Maker

E. D.—The Lowendall violins, made in Germany, are of no especial note, or value. They are mostly copies of Amati, and other famous Cremona makers. I do not think the slight difference in the dimensions of your violin will seriously affect the tone. None of the books on violin makers gives much information on the life and career of Lowendall. Show your violin to a good expert, or to an experienced dealer in old violins. The inscription on the peg-box, "Celebrated Conservatory Violin," is put there as a trade mark, and signifies nothing.

### On Violin Making

W. E. H.—Two good works on violin making, which are not expensive, are: "The Violin and How to Make It," by a Master of the Instrument; and "Violin Making," by Walter H.

Mayson. These can be purchased through the publishers of THE ETUDE. The wood for making the violin can be purchased from any large music dealer, or violin maker.

### Baby Violinists

M. J. H.—1. I do not approve of trying to teach violin playing to children of the tender age of three. Better wait until the child is five or six, or a year or two later. I am sure it will give better results in the long run. There are a number of "Baby Orchestras" in various parts of the country, but they are somewhat unusual, and it is a question whether the results would not have been better if the children had commenced their violin playing five or six, instead of three. I do not know of any baby orchestras or three year olds in the South, or in the vicinity of New York. 2. For a child violin pupil, get a first rate experienced private teacher. Very young children cannot be taught successfully in class.

### How to Divide the Bow

W. McC. 1. For the pain in your left hand, arm and shoulder, I would advise you to see an experienced physician. The trouble may come from arthritis, neuritis, or some other similar cause, which your doctor no doubt could locate, and remedy. 2. As to the division of the bow in playing single notes or passages, it would depend on the length of the note passage to be played. This you could learn by a thorough study of violin technic, exercises and compositions. A whole note would require longer bow in one passage than another. Experience, and lessons from a good teacher would solve your difficulties in this case. Long notes require long bows, medium notes, medium bows, and short notes, short bows. Many violin instructors indicate the bow length for each note in the exercises in their books. Hermann's "Violin School, Vol. 1," deals largely with the subject of bow division, and indicates the length of bow required for various notes and passages.

### A Violin by Stauffer

W. E. M.—Johann Georg Stauffer was an obscure violin maker of the Austrian school of violin makers of the XIX century. The work on violin making give him only two or three lines in their lists of noted makers. His label read: "Johannes Georgius Stauffer, fecit, Vienne, anno 18"—Translated, this means, "Johann Georg Stauffer made this violin in Vienna, the year 18—" If you wish to ascertain the quality and value of the violin, you will have to submit it to an expert. I do not know of a work which contains much information on the maker, but there may be one published in Europe.

### About Honore Derazey

G. L. M.—Honore Derazey was one of the esteemed violin makers of the Mirecourt region in France. He was not a famous maker, but made some excellent violins. You will have to submit your violin, if you own one, to an expert, to an expert, if you wish to ascertain its quality and value. A well known authority says of Derazey, "He was a careful workman but did not use good varnish; also they put too much wood in his instruments."

### Paolo Giovanni Maggini

T. L. M.—Paolo Giovanni Maggini was one of the immortals in the history of violin making. He was one of the Brescian School of the Italian makers from 1590 to 1640. He was the best pupil of Gasparo da Salo. His violins are large and massive, and many of them have double purfling. They are very scarce and valuable, and it is estimated that there are only fifty in existence, and only four in the United States. These violins, at present valued at from \$1,500 to \$3,000. The tone is broad, dark and melancholic, and for this reason they are seldom used for concert purposes since the virtuosity of the present day prefers the bright and brilliant tone which characterizes the violins of Cremona, especially those of Stradivarius and Guarnerius.

There is an immense number of imitations of Maggini's scattered all over the world, so am afraid your violin, which is labeled "Maggini," is only a copy. It would put you to a considerable expense to find out if your violin is genuine. You would have to send it to an expert, paying express charges both ways, and insurance. Experts charge from five dollars up for an opinion as to whether an old violin is genuine or an imitation.

### A First Concerto

L. M. H.—For a start in concerto playing I would advise you to use the Seitz' Pupils' Concertos. Some of these are in the first position, and the others have passages in higher positions. Nos. 2 and 5 lie entirely in the first position, and Nos. 1, 3 and 4 lie mostly for the higher positions. A pupil who mastered the three books of the Kayser "Studies, Op. 20," would be able to play these concertos. They are brilliant and melodious, and make excellent concert numbers. They are used by violin teachers all over the world.



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## Shopping for Charm

(Continued from Page 37)

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## Bands and Orchestras

(Continued from Page 19)

rhythmical patterns can be analyzed without it. Frequently even professional musicians come across complicated figures which require the "foot beat" for a reading or two, after which it is dispensed with. At no time does the player tap his foot when performing in the band or orchestra in a concert, or at rehearsal. When one is playing in a full ensemble under a conductor there is no necessity for a "foot tap" since this physical action is replaced by the visual one of observing the conductor's baton.

Frequently I have been questioned as to how to eliminate the foot beat at rehearsals when the students have become so accustomed to using it in their individual practice. I have found that simply by calling it to their attention and requesting that they do not use the foot beat in rehearsal, the serious minded students will refrain from its use. Occasionally it has been necessary to caution individual students on this point, but altogether very little difficulty with this problem has been encountered.

There is considerable difference in being able merely to feel rhythm and being capable of reading music. The student who cannot sing, or play upon his instrument, the simple rhythmic figures, discovers that with every new selection he has to learn rhythmic patterns all over again.

It is at those times when the average student of our bands and orchestras is called upon to perform individually that weaknesses of rhythm and reading are noticeable. It is then that we realize that the ensemble has been a staff for him to lean on, and that his ability to count time suffers from the lack of a systematic procedure in analysis of the various rhythmic patterns. Most of such students will tell you that they are counting to themselves. This may be true, but their performance would indicate that such is not the case. At least their playing of the figures would hardly show accuracy in this mental counting.

While I am convinced that the "foot beat" is an effective method for the teaching of counting time, I do not intend to convey the impression that it is the sole means to the teaching and handling of this problem. There are undoubtedly many other devices which are used successfully. It is not so much a matter of method as it is the result obtained. Of one fact I am certain—many students cannot read even the simplest of rhythmic patterns because they use no method for the learning of counting time or the analyzing of these figures.

Teaching the reading of musical figures must not be confined to oral presentation. It is best to use also a blackboard, so that the student may actually visualize the pat-

tern he is being taught. A few minutes spent at each rehearsal on the study of musical figures will prove of great interest and help to the young band or orchestra. Begin with the most simple pattern such as the usual figures met with in four-four meter. These patterns should be sung in unison, with the entire ensemble using the foot tap throughout the pattern. Careful attention should be given the foot beat, and consideration should be given to the problem of division; that is, accuracy in the subdivision of the notes should be insisted upon. For instance if the figure should be

Ex. 4

4 2 . .

the instructor should check upon all downward and upward motions of the foot, seeing that they coincide with the ensemble beat, and observing whether or not the foot is dividing the beats accurately.

First attempts in this method will probably necessitate considerable individual help. As the attainment of proficiency warrants, additional and more complicated patterns should be presented, with the foot tap still being employed as the guide for dividing such patterns into their proper divisions. In addition to the combinations of patterns, rests of various values should be interspersed. We are all familiar with the usual student difficulty with rests, and this study should be just as thorough as that of any other pattern.

An effective means for improving accuracy in reading rests is as follows: Write a rhythmic study upon the board. Have the entire class sing and tap the study, then call upon different individuals to perform these figures in the same way. Substitute rests here and there for notes, and then review the exercise using the foot tap and observing rests as carefully as note values. The more individual attention given, the more effectively this problem can be met, for it is inevitably true that the organization is no stronger than its weakest player.

In conclusion I wish to point out that rhythm is but one of a number of elements that a student must master before satisfactory performance can be achieved. Yet it is one of the most essential, and without it the student can never hope to be a good "sight-reader." Some students seem to be naturally endowed with a sense of rhythm, and they are fortunate; the larger majority who are not so gifted have to work out the rhythmic patterns the "hard" way, and it is this greater number that we are daily trying to help. The "foot tap" method might be "old-fashioned" or antiquated, but its efficacy cannot be denied. Until a more worth while method is put forth, I shall be inclined to defend and make use of the method.

## Keeping Fit Physically

(Continued from Page 38)

discovering the ideal number of sleeping hours. No two individuals, he explains, need the same amount of sleep, although the average is usually nine to eleven hours. If you find it difficult to get up in the morning, you simply are not sleeping enough. Try going to bed a half an hour earlier each night, until you find that you wake refreshed and eager for the day's practice.

### Read and Sleep

A NUMBER OF BOOKS have been published to aid restless tossers in wooing sleep and in getting the most out of their actual sleeping hours. Since obstacles to restful slum-

ber are in large part mental, almost any sleep book (unlike any novel) is good, if it puts you to sleep. Here are a few suggested titles:

Edmund Jacobson, *You Can Sleep Well*; Whittlesey House, New York, 1938; Ray Giles, *Sleep! The Secret of Greater Power and Achievement*; Bobbs Merrill, Indianapolis, 1938; John A. P. Millet, *Insomnia, Its Causes and Treatment*; Greenberg, New York, 1938; Donald Anderson Laird, *How to Sleep and Rest Better*; Funk and Wagnalls, New York, 1937; Donald Anderson Laird and Charles G. Muller, *Sleep! Why We Need It and How to Get It*, John Day, New York, 1930.

Even in his most intricate compositions, and particularly in those which express his most mysterious feelings, the artist should employ simple form in order to render his ideas clear and intelligible.—Stephen Heller.

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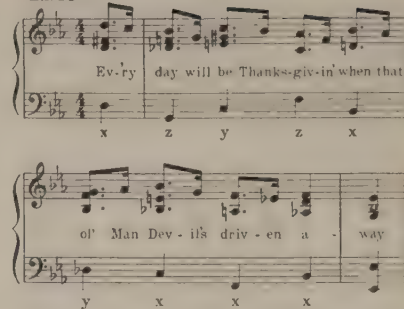
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## The Threshold of Music

(Continued from Page 10)

Ex. 16



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Max Rich is reproduced with the permis-  
sion of Stasny Music Corporation,  
owners of the copyright.

Here the Bass Law guides the left hand  
part from D to G, to C, to F, to B-flat;  
and then, after a surprise chord which in-  
terrupts the chain by taking the bass to  
D-flat instead of E-flat, the Bass Law starts  
its inexorable work again and carries the  
left hand part from C through F and B-  
flat back to the home note, E-flat.

Not all the chords involved are dominant,  
however. The ones marked with x's are,  
and the two marked with y's are distorted  
versions of the dominant chord (about  
which we shall learn later). But the two  
chords marked with z's are not dominant  
at all; and yet they are just as successful  
as the others in keeping the bass moving  
according to the Bass Law.

For even better examples, turn back to  
the three illustrations of seventh chords in  
Chapter VII, and examine the bass notes.  
You will see that most of the time they,  
too, follow the Bass Law, moving either  
down a fifth or up a fourth.

As these excerpts are played on the  
piano be sure to stress the bass notes. And,  
by the way, be strongly advised to play  
over each and every illustration that is  
mentioned, even when it means turning  
back to another page. In no other way can  
the language of music become really clear  
and intelligible to you.

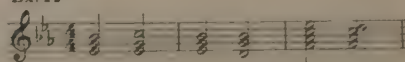
### The Line of Least Resistance

WE MIGHT MENTION AT THIS POINT another  
natural tendency in music—a law of har-  
monic inertia. Notes, like human beings,  
have a certain lazy streak in them. When-  
ever they find themselves situated in a posi-  
tion of rest, they show a tendency to follow  
the line of least resistance. Their first choice  
is to stay just where they are; their second  
choice is to move a step at a time; and only  
when they are prodded or fired with sudden  
bursts of enthusiasm will they move in  
larger intervals.

Chords follow the line of least resistance,  
too—which is only natural, since a chord is  
simply a collection of several notes each of  
which has its own instinctive laziness.

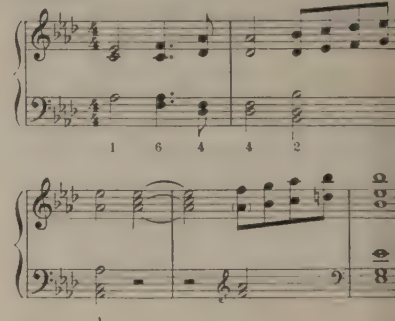
The way for a piece of music to move  
with the least possible effort from one  
chord to another is for the first chord to  
change only one of its notes, leaving the  
others just as they were. This is the laziest  
of harmonic progressions. The 1-3-5 chord  
(tonic, or Do) can turn into 1-3-6 (an up-  
side-down version of the La triad) with  
the greatest of ease. One note (5) moves a  
step (to 6), while the others stand still.  
Just as easy is the transformation of 1-3-5  
(Do triad) into 7-3-5 (Mi triad), and of  
2-4-6-8 (Re seventh) into 2-4-6-7 (Ti  
seventh):

Ex. 17



Notice the smoothness of the progress  
from one chord to the next in this exam-  
ple the *Grail Motive* from "Parsifal" by Ri-  
chard Wagner

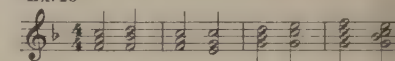
Ex. 18



The first five chords follow the line of  
least resistance absolutely. The first chord  
is the tonic of A-flat. In the second,  
note E-flat moves up a step to F (5 to 6).  
In the third, C moves up a step to D-flat.  
The fourth chord is simply a repetition of  
the third. In the fifth, A-flat moves up  
a step to B-flat.

Next in the order of laziness is the pro-  
gression that requires two of the notes to  
change, leaving one unmoved, or, in the case  
of a seventh chord, two notes unmoved.

Ex. 19



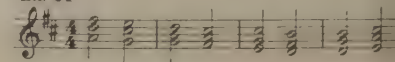
When we come to progressions which  
require three notes to change, we are back  
to the line of least resistance still more  
heavily. In the case of triads, such pro-  
gressions leave no notes in common—not even  
one foot on common ground.

Ex. 20



Under certain circumstances, however,  
a chord may move to another chord with  
has no notes in common, without bucking  
the line of least resistance to any great  
degree. These circumstances are when the  
entire chord slides in a body to a new po-  
sition, placing a step higher or lower. Un-  
der such conditions the effort seems fairly  
negligible. Here are some slides compl-

Ex. 21



### Composers—and the Natural Law of Music

WHEN COMPOSERS LINK TOGETHER notes and  
chords into musical compositions, they  
usually work unconsciously, realizing in-  
stinctively what is natural and effective  
and what to avoid as incorrect or unsu-  
fying. But if we analyze what they have  
written we usually find that their music  
conforms to

1. Melody Law.
2. The Motion and Rest Law.
3. The Bass Law.
4. The Line of Least Resistance.

Within these general bounds, of course,  
composers are free to do as they wish; just  
as authors are free to transfer their  
thoughts into words in as bold a way  
they please, provided they show some re-  
spect for the common sense laws of gram-  
mar and rhetoric.







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## Another Use for Reward Cards

By EDWARD J. PLANK

EVERY MUSIC TEACHER has been at some time or other discouraged by the poor attendance at recitals on the part of the fathers of the pupils. It is disappointing to realize that the only concern the average father has about his child's music study is to pay the bill. The writer has observed that fathers of new pupils came to the first recital on which their child appeared, and finding themselves in a decided minority, did not attend further programs.

Visitors at recitals serve as an excellent advertising medium for the teacher. Pupils bring their relatives and friends and they should be encouraged to do so. To stimulate this extending of invitations the writer offered a Reward Card to any pupil who brought three guests. The required num-

ber may be three, four, or five guests. Naturally, the first guests a child considers are his parents. This is an opportunity to win a Reward Card very quickly; as the usual way is by practicing a maximum amount of time for a few weeks. The children appreciate such a "bargain" and will see to it that their fathers are present. This offer brought out the fathers, the masse (and even some grandfathers), the writer's studio.

Having won another card in the series, the student is more anxious to complete the set. Besides solving the father attendance problem and creating a larger student audience, this offer thereby incites the student to earn more Reward Cards in the usual practice manner.

## The Men of the Orchestra

(Continued from Page 13)

of two kinds: general and musical. Both are excellent character builders, and cannot but be of assistance to the persons who benefit by them.

The general discipline of an orchestra is a very army-like affair. The men soon learn to arrive punctually; to get themselves and their instruments in good order promptly on the stage; to think in terms of the group as a whole and not of themselves; to obey instructions quickly, accurately, and without questioning; and to check impulsive exuberances of their own. When one rehearses with one hundred and five men on the stage, for instance, and the conductor stops a moment to explain something, he can have no little buzzing of talk among the players, discussing points of their own. Even if the conductor is not sufficiently interesting or vital to maintain discipline in his own right, the men must nonetheless go through the motions and present him with the sort of disciplined attention he has not earned. This sometimes happens, and the men must know how to behave.

Musical discipline is different. This involves knowing exactly and at all times what to do and what not to do. The goal of a well disciplined orchestra is to acquire such exact familiarity with the scores—with their emphasis, their ensemble give and take, as well as with their notes—that the conductor's signals to bring this or that group into the forefront of attention will be not even needed. Great playing is approximated when the conductor is free to concentrate upon his interpretations, while the men take care of how to realize them without having to be told.

It requires the greatest flexibility, of course, to perform familiar works with various conductors, each of whom brings his own individual interpretative conceptions of work upon them. Even when the orchestral players do not agree with the indications of the all important baton, they have to follow them. An orchestra is a mirror; it

does not play either well or badly (in the interpretative sense, of course) but reflects the musical personality directing it—neither more nor less.

The men of the orchestra have problems to face which the public hardly realizes. Take, for instance, the matter of intonation. One sometimes reads reviews in which the orchestra is criticised for imperfect intonation. In nine cases out of ten (when dealing with a group of experienced or seasoned men) this is not the players' fault at all but depends on atmospheric conditions. Strings usually hold their tone best. The woodwinds and the brasses suffer most from sudden changes in heat or cold. The woodwinds are especially sensitive, and thus it results that they set the intonation for the entire orchestra. The colder it is, the higher they sound; the warmer, the lower. Thus, as the program progresses and the hall becomes warmer (merely from having so many human beings breathing it), the musicians are in constant danger of playing out of tune, without being able to do anything about it. On bitter cold days the woodwind players frequently come down to the hall two full hours before they are due (and often at great sacrifice simply to acclimate their instruments to the difference in temperature between outdoors and the hall in which they will play. The danger is greatest when the outdoor of the hall is close to the stage, when the auditorium is too suddenly chilled during intermission times. Give a seasoned orchestra a scientifically air conditioned hall to play in, and defects of intonation will disappear as if by magic.

But no matter how fine the hall, how adequate the training, how splendid the technique, or how disciplined the musician, background, the orchestral musician is at a disadvantage if he approaches his work with the nature of disgraceful second choice. Routine playing is entirely worthy and capable of leading to dignified musical heights. Let us learn to regard it in that light.

## Expanding Your Cultural and Musical Life

(Continued from Page 38)

fine rotogravure photographs, most of which we have never heretofore seen. With its gay scarlet modern cover design by Gerscovici, it is the kind of book that people will like to expose in the music room, for decorative purposes. One interesting chart in the book reveals that the vocal student studying in New York for three years, should not expect to spend less than eight thousand dollars for the period. In fact it may run nearer nine, with living expenses at \$30 a week totaling \$4500 and vocal lessons at \$5.00 a lesson, costing \$4,000.

Certainly one of the most significant figures in the art history of all time is Leonardo da Vinci; and any new work,

such as that of Antonina Valentin (The Viking Press, \$3.75), deserves the serious consideration of all who are endeavoring to seek a wider culture. This is one of the strongest biographies of this world figure; and fortunate is he who through it extends his knowledge of the great era in which the versatile Leonardo lived.

The writer has found the remarkable motion picture, "A Man You Will Remember" one of the most worth while of its type. With a cast of actors little known to the public, and with a setting entirely adequate but without pretensions, it is one of the most forceful and compelling dramas that has ever been presented on the screen.

## Lessons With Ossip Gabrilowitsch

(Continued from Page 14)

an interpreter. He could not commit a grossness or sensationalism if he would, and would not if he could."

For instance, Gabrilowitsch would say:

"Do not play loud for the sake of playing loud, or fast for the sake of playing fast. If such conditions do not grow logically out of the music, they are cheap and unworthy effects."

He insisted on perfect repose.

"For without repose a pianist has no control over an audience. You must have absolute mental control of the situation. He would often say:

"Guard against restless playing. You may use rubato when the character of the work permits it, but maintain a certain steadiness throughout."

He always stressed the "breathing places."

(Continued in THE ETUDE for February)

Write, "I saw it in THE ETUDE."



## VOICE QUESTIONS

Answered

By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### Head Voice and Falsetto.

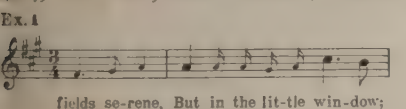
Q.—I am a young man twenty years old, with a high, lyric tenor voice and I have been singing since May, 1937. My teacher makes me use the so-called falsetto voice, which I do not, developing it so that there is no break between it and the chest voice. What then is that I can get no power, and my high tones are rather breathy. I am sure that I am breathing correctly. Am I using the head tones correctly? If not what is my trouble?—C. R. B.

A.—I wish the expressions "Head Voice" and "falsetto voice" could be clearly defined, almost every attempt to do so meets with my objection. Here is an attempt to clarify my misconception. It is my opinion only, and just be accepted as such. The expression "head voice" is used to classify those high notes that seem to have the greater part of their resonance in the head, and the bones of the face. The French words "Dans la Masque" mean the same thing. It is a sensation of vibration only, as Lilli Lehman pointed out, all the notes throughout the entire range of the voice are formed by the action of the breath upon the approximated vocal cords.

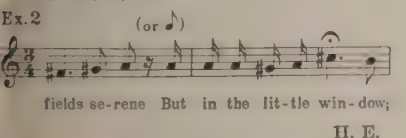
Theoretically at least, the falsetto voice, is produced with much less firmly approximated vocal cords, which accounts for both the breathiness and the lack of carrying power of the falsetto voice. Under the advice of the teacher it may be used, in an attempt to obtain a sense of vibration without stiffening the throat muscles or the tongue. The resulting notes are too weak and emaciated for opera concert. I think your teacher will agree that eventually you will have to use a firmer and stronger tone, if you expect to be successful. Please remember that this is only my opinion. Consult your teacher.

### Chopin's "Maiden's Wish."

Q.—In the song, The Maiden's Wish, by Chopin, please give me the execution of, the 4, second line, "But in the little window."

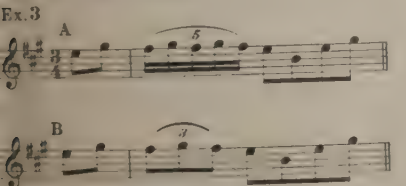


so a good, fairly easy way to play the many notes in the introduction—piano part. Could this do?



A.—In the song, Maiden's Wish, Chopin, at the words "But in the little window," clearly indicates that the small notes should be sung *tempo rubato*; or, if you prefer the expression, *a piacere*. To change the value of the notes in the first measure, and the accent in the second, as you suggest, would be, in my opinion, to improve upon Chopin; and I am sure either you nor I would have the temerity to do that.

2. Perhaps Chopin intended that a skillful pianist should play the trills in the introduction something like this:



A is too rapid for your technic, then be satisfied with B.

### The Tenor's High Tones Once More

Q.—I am a tenor twenty-two years of age, who has been studying voice two years. Although I use facial and bodily exercises daily, my freedom, relaxed tongue and floating jaw position, my upper tones seem strained and forced, and I tire easily. There seems to be either substance nor mellowness in the upper voice. Are the terms head voice and falsetto synonymous; and, if I cultivate my voice from top downward, starting upon a falsetto note, will it in time unite with the lower chest, making an evenly balanced head? A falsetto voice is easy to sing but weak and lacks a break between the B and D immediately above the bass staff.—E. M.

A.—Are you sure that your voice is really a tenor and not a high baritone? You should be sure about this before you commence serious vocal study. Please read my answer to R. B. in this issue. In an attempt to clarify the situation such as yours, I venture here a statement of both falsetto and head voice, which may help you to understand the difference.

2. To blend these two registers so that there is no break between them requires a great deal of skill and practice. If you are successful, there is some reason why the scale from the top to the bottom should not be sung without any break and in consequence be quite smooth. Lis-

ten to Richard Crooks, who is a past master in this sort of thing. Remember that in the so-called head voice the vocal cords are more firmly approximated than they are in the so-called falsetto, and that the resulting tone is stronger and less breathy. The falsetto is very effective over the radio, but too small and thin for use in concert or opera with a large orchestra. Consult your teacher for a more definite description of falsetto and head voice.

### The Abominable Tremolo

Q.—I am a soprano fifteen years of age; and I am also a violinist. I can sing my high notes nicely and use my tremolo, but I cannot do my low notes very well.

2. Can you give me any exercises or scales to help this. What classical or popular music do you recommend for soprano?—V. M.

A.—It is not at all unusual for a girl of fifteen to sing very high notes. Later in life, as the girl develops into a woman, usually a few tones are added by time to the lower voice, while one or two may disappear from the upper voice. The tremolo is a very dangerous habit to form. It is easy to acquire, very difficult to overcome, and most audiences dislike it. It is quite objectionable over the radio. Sing with a clear, pure, steady tone, without any shake in it at all.

2. There are so many excellent books of exercises for the soprano voice that I hesitate to recommend any. Abt's "Singing Tutor"; Connell's "Master Exercises"; and Marchesi's "Method" Vol. 1, are outstanding. If you need a small book about the theory of voice production, you might look at my "What The Vocal Student Should Know."

Until you have a good command of your voice, it would be well to refrain from singing too many and too difficult songs. However, any song that is within the range of your voice, and not too hard for your musicianship, may be attempted. It sounds as if you need instruction in the art of singing, from a competent teacher.

### Singing After Tonsillectomy.

Q.—I am sixteen years of age. Four years ago my voice changed from soprano to alto, as the result of a tonsil operation. My range is

SLUG 1—

just two octaves. On the low notes I sing with volume and without strain; but my voice strains and gets hoarse on the high tones. How can I increase my range up? I have had no voice lessons. What instruction books upon the voice could I buy? Please answer in THE ETUDE.—R. J. G.

A.—1. The range you indicate is a good one, provided the tones are all of the same color and the scale is smooth. Did your voice change as the result of the tonsillectomy, or was it the result of your growing from a child of twelve to a young woman of sixteen? This should be satisfactorily answered before you decide whether your voice is soprano or contralto. It is not at all unusual for the character and the range of a voice to change after the tonsils are removed, because the whole shape of the throat has changed. After the wound has healed and the scar tissue been absorbed, the true quality of the voice usually shows itself again. Four years seem plenty of time for these things to have occurred, and at this distance it looks as if you would remain a contralto. No certain answer to this question could be given without a hearing.

2. Perhaps you are forcing your voice to go too high, thus causing hoarseness. Or it may be that you are relying too much upon the so-called chest quality, as many contraltos do, thus limiting the upper range of the voice. Try practicing ascending and descending scales, being careful not to sing too loudly, and avoiding any tremolo, which is apt to appear after a tonsillectomy. Also see that you do not carry the "chest voice" too high, and that there is little or no break between the low and the high voices; but that the scale is smooth. The late Herbert Witherspoon has devoted a portion of his book upon the vocal art to exercises designed to help singers after tonsillectomy. Read it, and try them. You might use Sieber's "Thirty-six Eight Measure Vocalises."

### She Wants Some New Songs.

Q.—I am a senior in High School and have taken singing lessons two years. I sing all types of songs, with a range from middle C to high G or A. Sing On by Denza suits me and my style. Please suggest some songs that would be good for me to sing this year.—D. B.

A.—After all, every man must choose for himself the music that he likes. Here are a few suggestions: Sheila, by Kellogg; When I have sung my songs, by Charles; Curmudgeon, by Wilson; Wake Up, by Phillips; and Going Home, by Dvořák. All are pretty, and one of them might suit your needs.

### Should a Soprano Sing Alto?

Q.—Please tell me the effect upon the soprano voice of singing alto.—V. L. W.

A.—First you must be sure that you really are a soprano. There are some voices on the border line between soprano and alto. They are called either mezzo-soprano or mezzo-contralto. Are you sure that you are not one of these? Have a thorough examination by a good singing teacher, who will classify your voice for you and tell you what exercises and songs you should study. When a real soprano sings alto for any length of time, it usually takes away some of her high notes.

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## "Well Done"

By IZANE PECK

Do you SING, or play some musical instrument? If so, it might be well to apply a simple gauge to the performance. Ask yourself these three questions.

1. Can I play or sing several pieces from memory?
2. Do I play or sing these well enough to interest my hearers?

3. Are these pieces well chosen?

If these questions cannot be answered in the affirmative, strive until they can be done so. Thereby it will be found that both interest and efficiency will be doubled and even trebled. There will be also an inner conviction that you can express yourself well musically.

## The "Moonlight" Sonata

(Continued from Page 9)

to the sacred pile that shines yonder before the tearless eye, etc. etc. . . ."

Adolph Albert Schmitz, in a publication appearing in 1898, places the scene of action of this sonata "in a cemetery." He sees "a poor widow, falteringly approaching the grave of her deceased husband." Standing there, she thinks, "I must resign myself to Fate." In the second movement Beethoven calls to the forsaken widow in three-voiced chords, "Have faith in the TRINITY (!) suffer with fortitude, pray and work, put your trust in God, he will not forsake you and your children." In the final movement, the widow becomes involved in a struggle for existence; she reproaches herself, suffers pangs of conscience, sees the hand of Providence in her suffering, is overcome with remorse! From time to time, major chords are heard, representing consolation; but her wavering hope vanishes before her great grief. The second section ends with the ultimate death struggle."

Ulibischeff finds in the *Adagio* "the moving plaint of a love that knows no realization and feeds upon itself like a flame lacking fuel. As the melody sounds more brokenly, the moon shines forth, like a pale, corpse-like face, and then veils itself in a moment behind the gloom-cloud, hastening past. We seem to view an immense grave on a wild barren plain. Melodies rise, like the responses of a complaining spirit, bemoaning its impotence. In the Presto, Beethoven gives vent to his fury and despair, cursing Destiny which crushes the human race under the load of its curse—and then weeps again like a child begging its mother's forgiveness."

Elterlein regards "unspeakable pain, cutting agony of soul" as the keynote of the entire work. "In the *Adagio*, the inner suffering appears restrained, repressed. Measured sighs escape to the Inevitable. The *colorit* of the whole is magical—a twilight, a night-zephyr. In the *Allegretto* we fall as from heaven into an easy, carelessness, light mood of the other movement (?). In the last movement, the pain-racked soul surges up in agonized passion. The repressed feelings find vent, a whirlwind of emotion rages. As out of the rumbling con-tortions from the crater of the heart, the soul struggles fiercely with the power of Darkness. It does not, however, succumb; disenthraling humor glances out in a few passages. The composer's spirit has given free rein to its tears and thus won off the spell."

To Louis Koehler "the mood of the *Adagio sostenuto* reveals a churchyard, beneath weeping willows, with the moon shining on funeral urns. The *Allegretto* in D flat leads into a mood mingling with tears, transforming the earlier agony of grief into tender consolation. In the Presto agitato, accents of fear and terror alternate with moments of delirious rapture in the play of unfettered feeling and with moments of sublime resignation, teeming with lofty, soul-felt dignity. After flaring up in a violent career of passion, it falls in mortal lassitude, in a last intense effort."

Marx calls the first movement "the soft song of renouncing love." It is the farewell to all hope of the thirsting soul, when speech fails, when the fearful sigh from the faithful breast can hardly breathe its lay, when the pulse of rhythm, scarce awakened, falters and delays, like the last, lingering gaze of a sad parting. Life, too, glides downward with ghostly calm into depths,

wherein no balm is found for these pains. And, in such chaste tranquillity, untroubled by all disturbing storms of passion, this mournful song flows on. Renunciation is followed by the parting in the second movement. Oh, think of me, I think of thee. Farewell! Farewell forever! And no Life must nevertheless be lived. The love storms abroad and storms aloft and fumes and complains. All the assaults and thunderbolts of Fate shall not bow the noble head of the devoted one."

Czerny speaks only of the first movement, calling it "a night scene in which a wailing spirit-voice is heard."

Liszt called the *Allegretto* "a flower between two abysses."—a comparison, by the way, which Ulibischeff did not approve.

The above analyses and stories are but a few taken at random from a vast number which have appeared in print. Other writers who have discoursed in more or less similar fashion include: Mme. A. Audley, W. von Lenz, Carl Zastrow, Willibald Nagel, etc.

## The Nub of the Matter

No ONE WILL GAIN SAY that most of the above stories are pretty. Nor will any one gainsay that numerous individuals, apparently, do not, or cannot, enjoy music without some verbal prop. It is, of course, very difficult to fathom or justify the reactions of others to music; but it would seem that, in such cases, it is the story rather than the music which is apprehended. Be that as it may, music which requires a story, music which cannot, so to speak, "stand on its own legs," is a pretty flimsy product, which certainly does not merit the immortality of Beethoven's "Op. 27, No. 2." The real reason, finally, why it is so hard to talk or write about music is that the art's actual emotional content—certainly the most important thing about it—transcends ordinary language and cannot be expressed or described in words.

In conclusion, Dr. Adolph Kullak, in his "Esthetics of Piano Playing," sounds a rational note. "In view of the boundless affinities between tone and life, he (the pianoforte player) should only begin with the idea, that every noble composition of lyric expression is of such wonderful, infinitely profound depth, that the soul cannot translate the most rapturous emotion of its life through it alone. Beethoven's "Sonata in C-sharp minor" is neither the picture of a churchyard, nor of a temple, nor of a mourning love. It is more than this. It is the picture of the primal source of the emotions, which are experienced in these several situations. . . . Although piano playing belongs to the domain of reproductive art, its elements cannot be projected without the highest cultural development of the interpreter. . . . Feeling will be the lovelier, the more it is spiritualized by thought. . . . Let the player not be content to leave everything to his blind emotional instinct; in all there dwells a law of beauty which would be discovered by meditation. . . . In many works the sensuous power of a fine technique may exhaust the meaning—the beauty of the mechanical art is then the intention of the work; but the player must discern with tact and precision. The lofty creations of a Beethoven, Bach, Schubert, Schumann, Chopin, Mendelssohn, Brahms take beauty of this nature for granted—THEIR REAL ESSENCE LIES DEEPER."

\* \* \* \* \*

Some of our modern young composers ought to be made to sing the music they write for the voice."—Sir Henry Wood.

Write, "I saw it in THE ETUDE."

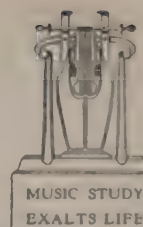
THE ETUDE





# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



## Advance of Publication Offers

—January 1939—

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

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## The Cover for This Month



Little Nance Borbridge and Jane Bloxom of Flower-town, Pa., help Mr. Si LaTour, already known to ETUDE readers through several interesting photographic covers, to obtain the "turning over a new leaf" photograph with which THE ETUDE

MUSIC MAGAZINE greets its readers on its first issue of the year 1939.

More than one wise mind has expressed the conviction that the four necessities in man's life, apart from his faith, are food, shelter, aimment, and music. The value of music to a life is enhanced many-fold when it is self-created. The young lady at the piano is fortunate that her parents already have made it possible for her to have music in her life. The little child reaching for the music is a reminder to all parents of children of this age that now is the time to make plans, so that within a few years hence their little boys and little girls may have a real New Year in their lives as they way is provided for them to begin to learn how to bring music forth from the piano.

THE ETUDE MUSIC MAGAZINE secured the magazine cover privileges on the photograph reproduced on this issue from Si LaTour and sons, 475 Attica Street, Altadena, California.

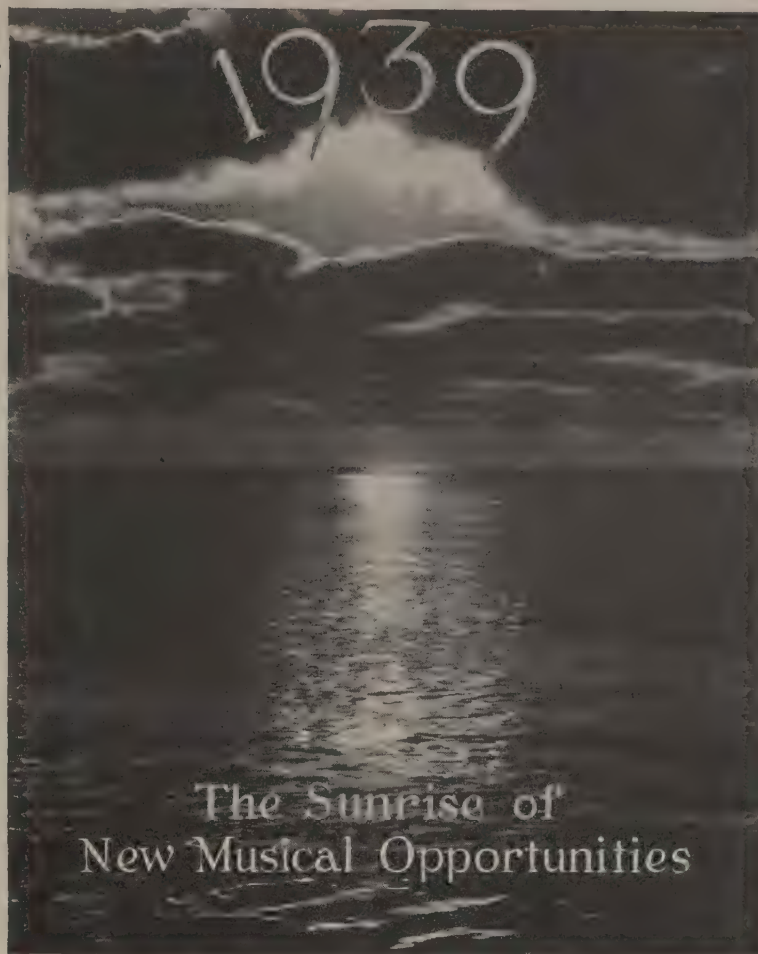
## Play and Sing

Favorite Songs in Easy Arrangements for Piano

By Ada Richter

Judging by the popular favor shown to *My First Song Book*, by Ada Richter, we are certain of making no mistake in publishing a collection by the same author of other song arrangements slightly more advanced in difficulty but not to exceed grade two.

This collection will shortly appear under the title *Play and Sing*, and will be found to meet fully the grade requirement. For general convenience, as well as to fit in with school needs, the contents have been subdivided into the following five heads: School Songs, Songs of Other Lands, Songs of My



## The Sunrise of New Musical Opportunities

1938 with its strifes, uncertainty, sorrows and bitternesses is gone and "good riddance." For many, it was, confessedly, a hateful year.

1939 is here with glad promise and assurance of new, more stable, more rational, more constructive foundations for all, particularly for you and your music.

We pray that tolerance, patience and forbearance may forever lead to the settlement of "wars" in advance, in the Spirit of Christ, instead of in the Spirit of Mars, after millions have been annihilated. Time adjusts all things.

The prospect of more settled conditions in Europe has given new hope, new courage, new energy, new incentive, and new ambition to everyone in America. This already has produced thrilling results. The sales of pianos and musical instruments have shown a startling increase. This issue of THE ETUDE is 50,000 greater than a year ago.

At last the music teachers' long-

awaited opportunity for expansion is here and those who "dig in" and give their best energies at this time should be properly rewarded.

The Theodore Presser Co., with its vast publishing and publicity resources, is continually promoting music and music study in the interests of teachers, schools and conservatories, as well as in the interests of other publishers and music dealers everywhere. In return, we have been honored with the enthusiastic cooperation, confidence and patronage of all interested in music.

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As originally printed, the music of these numbers is too hard for the young performer, but as arranged in *Play and Sing* they should

be easy enough for any second grader to master in a short time. Pupils in company are often asked to play something for others; with a copy of this book handy they should have no trouble in pleasing their auditors.

Our special advance of publication cash price of 25 cents for a single copy, postpaid, should appeal to customers who like to keep abreast of the latest in musical publications.

These copies will be delivered as soon as published. The sale of this book is confined to the U. S. A. and Its Possessions.

## It's Time to Prepare for Lenten and Easter Music

While this copy of THE ETUDE may be delivered to you as the bells are ringing out the Old Year and ringing in the New; while the January date on THE ETUDE reminds us of new hopes and aspirations and inspires thoughts of new plans, the sagacious choir director will be reminded that "Ash Wednesday cannot be far away." Nor is it. This year the Lenten season begins on Washington's birthday, February 22. Easter falls on April 9.

There is such a wealth of music today for this period of church devotion, Lenten cantatas and anthems, special solos and chorus numbers for Palm Sunday, music for all of the services during Holy Week and, of course, the magnificent music many composers have written for the great church feast day, Easter.

Choirmasters who realize the importance of their group's contribution to the church services begin to plan these Lenten and Easter season programs well in advance. If a cantata is to be presented, an early start on rehearsals is absolutely necessary, even short anthems should be adequately prepared. Now is the time to decide on materials, rehearsals should begin in the next week or two.

In another note on these pages attention is called to a brand-new cantata for the choir's Easter program, *Hail! King of Glory* by Lawrence Keating. Other notes announce new arrangements for the treble voice section of the choir, or for choirs composed entirely of women's voices. The J. H. Maunder Lenten cantata *Penitence, Pardon and Peace*, arranged by J. C. Warhurst, should prove quite effective, and we know many choirmasters who will welcome Dr. J. Christopher Marks' celebrated Easter cantata *Victory Divine* in Mr. Warhurst's arrangement for treble voice choirs.

The Theodore Presser Co. catalog is rich in appropriate music for Lent, Palm Sunday, Holy Week and Easter. There are cantatas that even the inexperienced choir can present with a little rehearsing; cantatas, almost of oratorio proportions for the proficient choir with trained soloists. Short anthems and carol-anthems, brilliant anthems that may be used instead of a cantata. Vocal solos and duets, organ and piano pieces and services of verses and songs for the Sunday school.

All of these are listed in Folder P-1, a copy of which will be sent FREE upon request. Single copies of any Easter music publication may be had for examination.

## Hail! King of Glory

An Easter Cantata for Volunteer Choirs By Lawrence Keating

Choir leaders seeking an Easter cantata which will meet the needs of the choir without trained voices will do well to examine this new work by a composer, who not only is able to write with melodic and harmonic interest, but who also knows the limitations of the average small choir.

The text has been written and selected by Mattie B. Shannon, who has adapted Scriptural quotations and drawn freely from appropriate hymns in her telling of the Resurrection story. Besides the choruses in the usual four-part harmony for mixed voices, there are short and easy solos for soprano, alto, tenor, and bass, which, if desired, may be sung by those sections in unison. Of particular interest is a three-part trio or chorus for women's voices, and duets for soprano and alto, and soprano and tenor. These are not difficult and all parts are written within

(Continued on Page 68)



## Hail! King of Glory

(Continued from Page 67)

a very limited vocal range. The composer in this way creates variety in the performance and reduces the amount of group rehearsal necessary.

A single reference copy of this cantata may be ordered now at our low advance of publication cash price of 30 cents, postpaid, with the assurance that delivery will be made in plenty of time for early rehearsals.

### Victory Divine

An Easter Cantata by J. Christopher Marks  
Arranged for Women's Voices

By James C. Warhurst



DR. MARKS

There is something about this cantata that carries an especial appeal to hearers and participants. The chorus numbers *God So Loved the World*, *Death Is Swallowed Up*, and *It Is the Hour of Morning* are especially noteworthy. Several of the solo numbers have accompanying choruses. In this arrangement all of the chorus numbers will be arranged for three-part singing (SSA) with only occasional division of the voices for emphasis or to provide an optional note where the range is wide.

This cantata is considered by many one of the outstanding contributions of this noted composer to the literature of American church music. In this arrangement for women's voices it should be just as attractive as in the popular arrangement for mixed voices because the original harmonies have been retained with the fine supporting organ accompaniment. There will be solos for Soprano, Mezzo and Alto, and a duet for Soprano and Alto.

This cantata will be ready in time for rehearsing for Easter presentation. Single copies may be ordered now at the special advance of publication cash price, 35 cents, postpaid.

### Penitence, Pardon and Peace

A Lenten Cantata by J. H. Maunder  
Arranged for Women's Voices

By James C. Warhurst

This positively will be the last month during which orders may be placed for copies of this work at the special advance of publication cash price, 30 cents, postpaid. Next month, February, the Lenten season begins, and we hope to have copies of this cantata in the hands of advance subscribers before the end of this month.

*Penitence, Pardon and Peace* is known to many choirmasters in its original (SATB) arrangement. In this new form it loses none of its effectiveness and its availability for many choirs will be augmented. It should be especially valuable to those choirs where the male voices are weak, or not dependable. Of course, choirs composed entirely of women's voices will be delighted to add this noteworthy cantata to the repertoire.

The choruses have been arranged for three-part singing and there are soprano, mezzo and alto solos for variety. The cantata may be given in its entirety, about 35 minutes, or it may be rendered in three separate parts in connection with the church services.

This is your last chance to order single copies at the special advance of publication price. Orders can be accepted only from patrons in the U. S. A. and Its Possessions.

### One-String Solos

For Violin Beginners

By Kate LaRue Harper

The violin always has been a favorite instrument, both with players who are what might be called "solo minded," and with those musical-loving folk who enjoy playing in groups. The demand for violinists in the school orchestra makes advisable the early instruction of children who will take up the study of this instrument.

One of the drawbacks to teaching violin in the primary grades has been the lack of material that carries an appeal to the modern youngster. Dancel, Wohlfahrt, DeBeriot, Sitt and other authorities built well, and their primary studies hardly will be surpassed for value in technical development. Köhler, Czerny, Heller, etc. also contributed indispensable study material for young piano

students, but no teacher would think of prescribing an entire course consisting of the works of these masters.

Supplementary literature of a lighter character, preferably pieces that introduce various technical figures, liberally intersperse any modern piano course. Young violinists, treated with the same consideration, should advance rapidly, too. The author of this work achieves some really remarkable results with little tunes in which the playing is confined to one string, and then using only the first, second and third fingers. Of course, a well harmonized piano part helps considerably.

As an added attraction for the youngsters their violin part will be most interestingly presented. Each piece will be accompanied by a fascinating story and clever illustrations. This book may be used from the very beginning of study and in conjunction with any violin course.

*One String Solos* will be issued in two separate books, oblong in shape. One will be for the students, the other for the teacher or accompanying pianist. The violin parts may be ordered in advance of publication at 15 cents a copy, the piano part at 20 cents, postpaid.

### 16 Modern Etudes

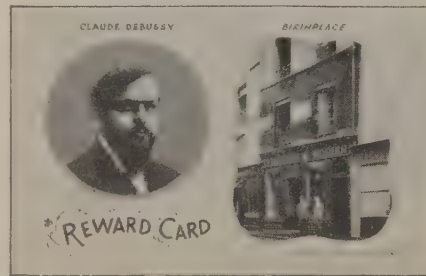
For the Advanced Trumpet Player

By John Huber

As preparation for the demands made upon his technical proficiency by modern composers and arrangers of band, orchestra and ensemble music, the advanced trumpet player will find these studies most helpful. They also should help in developing interpretative ability, proper breathing, correct tone production and facility in triple-tonguing. In advance of publication orders may be placed for copies of this book at the special cash price, 40 cents, postpaid.

### Reward Cards for Music Pupils

(Second Series)



Bizet	Gluck	Rimsky-Korsakov
Chaminade	Grieg	Rossini
Debussy	MacDowell	Rubinstein
Dvořák	Massenet	Saint-Saëns
Elgar	Moszkowski	Sibelius
	Moussorgsky	

For many years teachers of piano, and others having in charge the instruction of young music pupils, have used with much success the set preceding this series of *Reward Cards*. The original set of 16 cards included the following: Bach, Beethoven, Brahms, Chopin, Gounod, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Tchaikowsky, Verdi, Wagner and Weber. These, with a *Prize Card*, are obtainable at 50 cents a set.

The usual method of using *Reward Cards* is to give the pupil a card for each completed, or well practiced lesson, and, when all 16 cards have been earned to give the *Prize Card* (a beautiful souvenir printed from a steel engraving, and containing portraits of 8 great composers grouped in an artistic border design); writing thereon the pupil's name, the date of award and adding the teacher's signature.

Many teachers have requested that we add various composers to the *Reward Cards* so, rather than enlarge the first series, we decided to publish an entire new group, to be designated *Reward Cards for Music Pupils* (Second Series). These cards will be exactly like the first 16, a handsome lithographic reproduction of the composer's portrait and his birthplace, or some other scene of interest, and having on the reverse a condensed biography, a facsimile of his manuscript and a reproduction of his signature. The *Prize Card* will accompany each set.

Considerable research has been necessary in order to obtain all this data and there are many details to be taken care of by our Mechanical Department in preparing these

cards for publication. However, we hope to have them ready in the near future, and just as soon as they are available sets will be mailed to those who order them in advance of publication.

There still is time this month to place your order for sets of *Reward Cards* (Second Series) at the special prepublication price, 35 cents, postpaid.

### Manual of Fugue

By Preston Ware Orem, Mus. Doc.



In writing this book Dr. Orem followed the same "breezy" style of presentation that made his previously published theoretical works so popular with teachers and students. The study of this subject presumes a thorough knowledge of harmony and the fundamentals

of counterpoint. It is a course seldom attempted by any but the most ambitious students. Yet, modern developments in music composition make absolutely essential a knowledge of fugal writing. Study the chorus material found listed on current programs, even those of high school groups. The student who has completed Dr. Orem's prior works, *Harmony Book for Beginners*, *Theory and Composition of Music* and *The Art of Interweaving Melodies* should have no difficulty in taking up this book; in fact, he should find it a real pleasure and a ready means to advance in musical knowledge.

There is still time this month to order a single copy of *Manual of Fugue* at the special advance of publication cash price, 40 cents, postpaid.

### The Youthful Baritone

An Album of Songs for Studio and Recital

When a composer sets out to write a song for baritones or basses, the first thing that comes to his mind, as a rule, is a robust, rollicking, or dramatic musical composition—with text to match. Leading vocal artists of the concert platform, the screen and the radio have done much to popularize this type of song from the *Largo al factotum* to the bandit and horror numbers that are the vogue today.

However, such songs require considerable experience and no little voice study and training. To give such songs to the youthful baritone, young men of high school or college age, would be exceedingly dangerous. The attempt to sing them might result in permanent injury to the young man's voice.

Far better that young singers in their first years of study be given songs safely within their vocal range. They can be songs of spirit, songs with lots of "pep and go," songs of melodic charm, even dramatic songs (and all with virile, manly texts) and yet not be too difficult for somewhat inexperienced singers. It is such songs that are being collected for this album.

It has been the publishers' experience that collections of this kind, designed especially for student singers, are considerably in demand with established vocalists who use them frequently as encore selections, or as a, b, and c numbers on their programs. Probably this volume will have a similar appeal.

In advance of publication single copies of this book may be ordered at the special advance of publication cash price, 35 cents, postpaid.

### The Youthful Tenor

An Album of Songs for Studio or Recital

The title of this new book should catch the eyes of youthful tenors in search of worthwhile songs for parlor or concert use.

This is more than a mere collection of songs for a tenor voice. It is now well-known that developed high tones at the expense of a weak middle register do not make a true vocal artist. In selecting the contents for *The Youthful Tenor* we have kept in mind melodiousness, interesting variety, opportunity for effective interpretation, quality of music and words, and ample chance to use the rich middle tones as well as an occasional effective high one.

This collection will appeal, not only to the youthful tenor, but also to more mature and advanced singers, many of whom do not

always know where to look for material that will stand the test of frequent use.

At a time when interest in vocal culture is increasing almost daily, it is gratifying to find a collection of songs that meets all the demands in modern voice training.

This carefully edited and well prepared group of about a dozen tenor songs will be found to be a paying investment. It is not possible to order single copies at the special price of 35 cents, postpaid, by taking advantage of our special advance of publication cash offer, copies to be sent as soon as received from the printer.

### Fragments from Famous Symphonies

Compiled and Arranged for Piano

By William Baines

On occasions when music loving individuals visit the establishment of the Theodore Presser Co., or when some such individuals learn that its representatives are present with a exhibit of music publications at some large music conference or convention in their home city, it is not unusual for some of these individuals to pick up some of the present day piano methods and piano collections for young pupils and exclaim "I wish such things had been available when I was learning to play the piano."

In every way the piano student of to-day has many advantages over the piano beginners of days gone by. They not only have the advantage of hearing so much good music through the radio, through music activities in the public schools, and through community band orchestras, and choruses, but they also have made available to them, through gifted and skillful arrangers, melodious and characteristic bits from the writings of the master composers.

The latest offering of this character is the volume *Fragments from Famous Symphonies*. Teachers will find this album gives an excellent variety of study pieces, and over and above such practical usages is the joy in music which it gives to the pupil along in the second grade of study by making it possible for him to play, on his own piano, arrangements of themes from some of the glorious symphonies written by such composers as Beethoven, Brahms, Dvořák, Haydn, Schubert, Schumann, and Tchaikowsky.

Although designed for the young piano student we can see where many grown-up pianists, beginners, or pianists of very limited attainments, will find enjoyment through the well-made yet not difficult to play arrangements in this album. We regret that copyright restrictions prevent this album from crossing into other lands beyond the border of United States and Its Possessions, but most certainly those within the United States of America and Its Possessions, who order a copy of this book at the advance of publication cash price of 30 cents, postpaid will obtain splendid value for so nominal an outlay.

### The Organist's Resource

A New Collection of Organ Music Selected from the Compositions and Arrangements of I. V. Flagler

In organ literature, probably more than in any other classification of music, volumes of selected compositions are favored. This is, no doubt, due to the fact that ready access to the library is a prime consideration of the church musician, and a substantially bound volume is usually a convenience for the concert and home organist, too.

The organ works of I. V. Flagler are well known. As composer, and as editor and arranger of other composers' works, he was an important contributor to the literature for this "King of Instruments." His editing for the modern organ of the works of Dubois, Bizet, Lemaigre, Widor, Guilmant, Massenet, Rubinstein, Meyer-Helmund, etc. are especially noteworthy.

A five-volume collection of Flagler's organ compositions, editings and arrangements for years has been highly favored by organists. From this collection the present volume has been selected. Copies of *The Organist's Resource* may be ordered now in advance of publication at the special cash price of 30 cents, postpaid. The sale of this book will be restricted to the U. S. A. and Its Possessions.





## en Studies in Black and White

By Mana-Zucca

Allured by the universal popularity of the technical studies by such writers as Loeschhorn, Heller, Clementi, Cramer, von Bülow, and others, hundreds of experienced teacher-composers have tried to achieve equal success with their own efforts in the same direction. Rarely have they succeeded. Successful writers, such as those mentioned, had the rare gift of achieving just the right blending of melody and technical worth that has made their works enduring and assures them of long future or. Therefore, we feel proud to be able to announce the coming publication of ten original studies by a modern writer; studies which we feel sure have the essence which makes for long usefulness and popularity. These are by Mme. Mana-Zucca, a highly-able teacher, concert pianist, and composer widely known to modern musicians. The studies are of fourth grade and higher and have the following titles and characteristics: *A Misty Scene* (melody and accompaniment in legato style); *A Sky-Line* (develop the stretch of the hand); *The Dancing Spray* (rhythmical wrist attack); *Twelve Leaves* (octave study in crisp legato); *A Sea-Scape* (left hand arpeggio study with right hand melody); *A Spanish Tune* (study in rhythm); *Still Life* (legato study); *Clouds Over the Ocean* (double treble); *The Fountain* (study in velocity); *Flowers in Bloom* (study for quick attacks). This new book will be a worthy addition to the *Music Mastery Series*. Those wishing to obtain single copies at our special advance of publication cash price of 20 cents, prepaid, may send in their orders now and receive the book as soon as it is published.

## Spring Programs

At about this season of the year various departments in the Theodore Presser Co. are serving the foresighted individuals who are planning well ahead on Spring Programs. One department the orders and requests for selections show that school music educators, junior choir directors, choral club conductors, and others working with vocal ensembles large and small are getting their materials together. Mature groups, of course, want good things worthy of the standard they have established and these things we can supply. Just as careful attention, however, is given to the choral requests for younger singers where it means much to have melodious singable things which they will enjoy doing, and which their perhaps not too discriminating music audiences will like. Many suitable choruses with stirring Spring messages in their text are among the things available to such groups. Over in the Sheet Music Selection Department during the month of January and continuing on through the Spring months will be found many requests for selections of materials which progressive teachers want for purposes of building up an interesting Spring Festival Program for their piano pupils. Some teachers work out very attractive Programs often carrying the Program along in some special continuity of their own arrangement, sometimes setting the platform and costuming the pupils in keeping with the whole mood of the Program.

It is an easy matter to select pieces with titles which make it possible to have a "With the Birds Recital", "A Flower Recital", "A Nature Recital", "A Birds and Blossoms of Spring Recital", or some other similar designated type of recital. There is a musical sketch for young musicians, *Birds of All Feathers* by Mildred Adair which provides vocal solos, as well as piano solos, a violin number, some piano ensemble numbers, and a toy symphony number. This sketch as well as various types of recitals mentioned may be enhanced if desired by costumes which can be made very readily of crepe paper.

Other publications which provide useful material are *Around the Maypole*, A May Day Festival, with eight piano numbers, two vocal selections, and dance directions, by William Baines; *Music of the Flowers*, piano solo album; *Spring*, (Around the Year with Music Series), piano solo album; *Among the Birds*, piano solo album; and *The Melting Pot*, piano solo album.

Let our expert selectionists help you find suitable material for whatever type Spring Program you are planning. You may name specific publications which you would like to have sent to you for examination with return privileges, and you may submit such specific requests, or, entirely apart from any specific requests, you may describe your needs and ask that suitable suggestions be sent to you "on approval."

## All-Classic Band Book

Arranged by Erik W. G. Leidzén

First announcement in last month's *ETUDE* of this forthcoming publication for band brought quick response from band leaders interested in modern materials. Already familiar with the brilliant and skilful transcriptions by Erik W. G. Leidzén, through his many important published works, readers know in advance what may be expected in this volume prepared to meet the needs of the elementary band.

As the title suggests, the contents have been drawn entirely from the classic composers and represent a careful selection from unacknowledged compositions not available in other collections for band. Haydn, Schumann, Schubert, Handel, and Bach are each represented with two typical selections; an *Andante* from Beethoven and *Reverie* from Mendelssohn are characteristic of these composers; and a little-known song of Mozart supplies the gem, *Blushing Roses*. Other composers included are Gluck, Verdi, and Martini.

As would be expected, the instrumentation is complete for the modern school band. The conductor's score provides a playable piano part for pre-rehearsal study and a fully-adequate short score on two staves for conducting. All entries are marked and cues indicated. Complete instrumentation follows:

C Flute and Piccolo  
D-flat Piccolo  
E-flat Clarinet  
Solo and 1st B-flat Clarinet  
2nd B-flat Clarinet  
3rd B-flat Clarinet  
E-flat Alto Clarinet  
B-flat Bass Clarinet  
Oboe  
Bassoon  
1st E-flat Alto Saxophone  
2nd E-flat Alto Saxophone  
B-flat Tenor Saxophone  
E-flat Baritone Saxophone  
Solo and 1st B-flat Cornet  
(B-flat Soprano Saxophones)  
2nd B-flat Cornet  
3rd B-flat Cornet  
1st Horn in F  
2nd Horn in F  
1st E-flat Horn (Alto)  
2nd E-flat Horn (Alto)  
1st Trombone  
2nd Trombone  
3rd Trombone  
1st and 2nd Trombone (Treble Clef)  
3rd Trombone (Treble Clef) (B-flat Bass Saxophone, or B-flat Bass)  
Baritone (Bass Clef) (Euphonium)  
Baritone (Treble Clef)  
Basses  
Timpani, Drums  
Conductor's Score (Piano)

In advance of publication copies of this work may be ordered at 15c each for the Parts; 25c, or more, Parts at 10c each; 25c for the Conductor's Score (Piano).

## "Wind Falls"

The buyer who purchases to resell can not afford to be fooled. If he runs a high class food market he wants the choice hand-picked fruit that does not have the blemishes or bruises of the fruit classed as "Wind Fall."

Such a buyer also must cater to various tastes and even though he seeks the choicest fruit in buying apples, for instance, he will not limit his display of fruit to one type of apple. Some people enjoy practically every type of apple, others want nothing but a sweet apple of soft texture, while others delight only in having a hard firm apple with a tartness in its flavor.

Tastes vary in music, and in the great stock of music publications carried by the Theodore Presser Co. all varieties are represented, and in the Publisher's Printing Order of every month all types of numbers will be found. Numbers appearing on the Publisher's Printing Order, however, are there for needs of stock replenishing so the active music worker

is kept acquainted with such materials as represented by numbers on the Monthly Printing Order, and comes to know the "hand-picked" music selections, which others have used with success.

The following list represents some numbers selected from last month's Printing Order. The Theodore Presser Co. will be happy to send single copies of any of these numbers for examination with return privileges.

SHEET MUSIC—PIANO SOLOS			
Cat. No.	Title and Composer	Grade	Price
25361	In My Garden—Scott	1	\$0.30
26605	Swinging in the Treetops— Forrest	1	.25
24010	Waltz with Me—Kerr	1	.25
24429	All March—Johnson	1	.25
26234	Tripping Along—Thompson	1 1/2	.25
26040	Aunt Belinda's Music Box— Copeland	2	.25
26060	Viennese Refrain—Hodson	3	.25
26599	Balloons in the Air—Frick	3	.35
30044	Liberty Bell March—Souza	3	R.50
30687	Mighty Lak' a Rose—Nevin— Felton	3	R.35

PIANO STUDIES			
Cat. No.	Title and Composer	Grade	Price
13244	Etudes Melodiques—Spaulding	2-3	.60
24891	Facile Fingers, Op. 60—Lemont	3	.60
16920	20 Progressive Studies— Greenwald	2	.60

PIANO SOLO COLLECTIONS			
Cat. No.	Title and Composer	Grade	Price
Standard	Compositions, Vol. 2— Mathews	2	.75
Standard	Compositions, Vol. 4— Mathews	4	.75
	Sacred Music for Piano Solo		1.00
	Sousa Album for Piano Solo		1.25

SHEET MUSIC—PIANO DUET			
Cat. No.	Title and Composer	Grade	Price
24247	The Camel Train—Baines	2 1/2	.60

PIANO DUET COLLECTION			
Cat. No.	Title and Composer	Grade	Price
Musical Zoo—Wood			.75

SHEET MUSIC—VOCAL SOLOS			
Cat. No.	Title and Composer	Grade	Price
30221	A Necklace of Love, Op. 28, No. 1 (Low) Nevin		.60
30387	I Do Not Ask, O Lord (High) Spross		.60
30600	The Bird with the Broken Wing (Medium)—Golson		.60
30515	My Heart Is a Haven (Low) Steinel		.60

SONG COLLECTION			
Cat. No.	Title and Composer	Grade	Price
Songs for Girls			1.00

OCTAVO—MIXED VOICES, SACRED			
Cat. No.	Title and Composer	Grade	Price
20880	Vesper Bells—Rubinstein-Hanna		.18
21157	The Lord Is My Light—Stoughton		.12
10455	Jesus Saviour, Pilot Me—Blount		.12
10737	Jesus Is Mine—Blount		.12
21041	Rock of Ages—Schubert-Felton		.12
21201	O Lamb of God, I Come—Blair		.12
21310	Thine Forever, God of Love—Sykes		.66
21311	Lord, We Have Gathered in Thy Temple—Sykes		.06

OCTAVO—MIXED VOICES, SECULAR			
Cat. No.	Title and Composer	Grade	Price
21327	Spanish Gardens—Haupt		.12

OCTAVO—WOMEN'S VOICES, SACRED			
Cat. No.	Title and Composer	Grade	Price
20273	Hark! Hark, My Soul (S.A.)—Baines		.12
21239	Jesus, Jesus, Thou Art Mine (S.S.A.) —Bach-Aslanoff		.12
35020	Recessional (S.A.)—DeKoven		.12
35251	The Voice of the Chimes (S.S.A.)— Hahn		.15

OCTAVO—WOMEN'S VOICES, SECULAR			
Cat. No.	Title and Composer	Grade	Price
20454	Barcarolle (S.A.)—Kieserling		.12
21000	Carmina (S.S.A.)—Wilson		.12

CHORUS COLLECTIONS			
Cat. No.	Title and Composer	Grade	Price
Sacred Two-Part Choruses—Bliss			.50
Junior-Senior High School Chorus Book— Baker-Daniel			1.50

## The Etude Historical Musical Portrait Series

To an ever-increasing number of our readers, this unique feature of THE ETUDE has assumed the proportions of a monthly "prize package." Filled with pictures and interesting information concerning 44 of the world's best known musicians and musical personalities,



each new instalment becomes a valued addition to this unprecedented collection. And this month's instalment is no exception, as you readily can see by turning to page two. Here you will find included outstanding composers, instrumentalists, conductors, directors, teachers, editors, writers and critics whose names fall into that part of the alphabetical sequence reached by the series this month.

Although the collection is now nearing completion so that those who have followed "all the way" soon will have the most all-inclusive pictorial-biographical reference work available in any form, you'll find it worth your while to look for remaining instalments in the series. And if you would like separate copies of past instalments so that you may have a complete set, or for scrap book purposes, we will be glad to supply you with them at the rate of 5 cents each.

ADVERTISEMENT

## New and Frequently-Requested Awards for ETUDE Subscriptions

THE ETUDE offers fine merchandise in exchange for sending us subscriptions. Many of our musical friends, teachers, students and music lovers generally obtain articles of merchandise of which they are proud, both for their beauty and utility. Make up a list of your musical acquaintances. Call on them. Show them a copy of THE ETUDE and you will have no difficulty in securing their subscription. For each subscription sent to us at the full price of \$2.00 (not your own) we will give you a credit of one point toward any premium selected.

The following is a selected list of rewards: **SILVERCRAFT SERVER:** This new, chromium-finish, pointed-edge-design Server is 13 1/2" in diameter and has a removable, etched-glass compute 5" in diameter and 2 1/2" high. This center dish can be used for cheese, jelly, butter, etc., making the Server adaptable to many uses. Awarded for securing seven subscriptions.

**ICE TUB AND TONGS:** Here is a useful as well as decorative combination. Both Tub and Tongs are completely finished in chromium and the Tub has the new, modern line decoration, with new design handles. Height of Tub, 5 1/2"; opening 5 1/2". Your reward for securing four subscriptions.

**MATCHED KNIFE SET:** This fine set of Knives consists of an 8" Slicing Knife, a 7" Butcher Knife, a Pot Fork and a Parer. All are made of high quality, heavy gauge Carbon Vanadium Steel and have polished rosewood handles. An unusual gift or prize. Awarded for securing four subscriptions.

**PYREX PIE SERVER:** Lined with genuine heat-resisting pyrex, has cast handles and feet and a pierced bulged embossed design frame. Diameter 9". Its chromium finish will remain bright and new looking. Awarded for securing four subscriptions.

**KROME-KRAFT SERVER:** Here is a Server for cake or sandwiches that also may be used as a center piece for fruit, etc. It is 10 1/2" in diameter and has a bright chromium finish. Awarded for securing three subscriptions.

**BREAD TRAY:** A Bread Tray that is a little different in shape and for that reason may be a little more appealing than some others offered. It is 11" x 6 3/4" and has a gracefully irregular rim with decorated ends. Its chromium finish is easily kept bright and new looking. Your reward for securing one subscription, not your own.

## A Binder for Your Copies of THE ETUDE (1938)

Regular subscribers, who have all twelve volumes of THE ETUDE, 1938, no doubt will wish to keep these together in accessible form. For this purpose they can obtain a fine silk-cloth binder stamped in gold "THE ETUDE" for a very small sum.

The price of your renewal for 1939 is \$2.00 in the United States and Its Possessions. If you send your renewal subscription now, adding \$1.25, we will send to you this fine binder which regularly sells for \$2.25; in other words, remit \$3.25 and your subscription to THE ETUDE will be renewed for one year and the binder will be forwarded to you, all charges prepaid. Canadian subscribers, please add 25 cents. On foreign subscriptions, add \$1.00.

## Fraud Agents

We again warn our musical friends against paying money to strangers, unless convinced that the canvasser is reliable. Do not accept a common stationery store receipt. Duly accredited agents carry the official receipt of Theodore Presser Co., publishers of THE ETUDE, or the receipt of the agency for which they work. Read any contract offered to you before paying money. Help us to protect you from loss.

## Delays in Delivery of THE ETUDE

Each year during the holiday season, owing to congested mails, we have more or less complaint on delay in delivery of THE ETUDE. Please bear with us. If your current issue does not reach you within a reasonable time after the first of the month, drop us a post card and we will gladly investigate.





# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



## The Keyboard Traffic Line

By Gladys M. Stein

"I DO WISH my teacher would not fuss so about my hand position," Frederick grumbled to his mother, when he had returned from his piano lesson. "She said that if I would play in farther on the keys my fingers would not flatten out so much, and that my thumbs would rest on the keys instead of slipping down over the edges."

"Why don't you draw a traffic line on the white keys of the piano, and then try to hold your hands so that the finger tips will fall on the inside of this line when you play?" suggested his mother.

"That might help," admitted Frederick, as he reached into his desk for a ruler and pencil to use in marking the line on the keyboard.



Traffic line

Frederick drew the traffic line exactly one inch in from the outer edge of the piano keys, and then, by keeping the tips of his second, third, fourth, and fifth fingers inside this line while practicing, he soon overcame his flat finger troubles and developed a really good hand position.

## A Musical Flight

By Janet Nichols

WHEN YOU START to practice anything new (or old for that matter) pretend that you are on a "Musical Flight," for you really are, and realize that it is your job to make a safe landing.

Of course before the flight is attempted the plane must be in perfect mechanical condition; that is, your attention must be concentrated on the task, and you must know the exact course that you are to follow, which means you must understand every detail of the musical passage so that it can be executed flawlessly.

Trial flights are made many, many times by inexperienced pilots before they are permitted to do a long distance flight. Likewise the musician, in his "Musical Flight," should attempt not more than a phrase at a time. If there is any hesitancy within the phrase we will consider that the pilot has flown into an "air pocket." Of course it would be better if the "air pocket" could be avoided but they are to be preferred by far to a complete crack-up, which would indicate that the musical pilot had broken down in the middle of his journey. If everything were in perfect order and thoroughly examined in advance this would never, never happen, and if the pilot kept his wits about him it could not happen. Such pilots are never able to make successful long distance flights.

If you want to learn how to keep your mind on your musical task you should play this game of "Musical Flight." It will teach you to concentrate; and a half hour of concentrated effort is worth twice the time spent at the keyboard with the mind wandering and becoming distracted by outside subjects.

Be a good Musical Pilot and you will surely have a "Happy Landing."

## The Shepherd Sings Folk Songs In New Mexico

By Marjorie Knox

ACROSS the blazing crackling campfire, around which they sat that dark lonely night, Chido, the small Mexican boy, spoke to his new friend, the shepherd.

"It is very kind of you, Señor, to let me rest here in your camp tonight. It is a long way to the city where I am taking my burro, packed with my mother's newest woven blankets, and my father's fresh garden vegetables. He is very tired, too." Chido glanced toward the animal strolling contentedly in the dry red pathway in the partial shadows beyond the circle of fire light.

"It is good to have a visitor," cried the Shepherd. "My wife is the loneliest in New Mexico, for I am out in the bleak wilderness away from my people for so many months at a time. You see, I have with me only that large flock of sheep, two dogs, and my Mexican peon cook. These do not fulfill my desire for company so I resort to thinking up new folk-songs or remembering old ones. I sing and play them to pass the lonely hours away."

Chido clapped his hands. "Tell me about them—and sing some—too." The Shepherd smiled and began immediately.

"Folk-songs are those which have originated among the native people of any country. The Mexicans and Indians of New Mexico sing many of these, but the shepherd, having more time, produces most of these songs. From behind a rock, the Shepherd drew forth a crude looking object that appeared to be a giant jews-harp.

"This is the instrument that is confined to the sheep camp. It is called a 'bijuela' and is formed in the same manner as a small jews-harp, only, as you can see, the bow frame is three feet long. This string is made from a guitar gut. But before I got this instrument, I made one of my own from a stiff weed stalk and a linen thread."

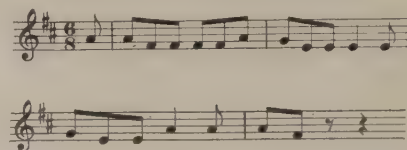
"Indeed," said Chido.

"Like all Mexicans," continued the Shepherd, "I have a natural talent for playing other instruments—the simpler ones such as the harmonica, guitar, and the accordion."

"Sing a folk song," demanded Chido, anxiously.

"I will sing *The Charcoal-Man*, a quaint little song which is supposed to have come from El Pino, a tiny hamlet on the edge

of the Navajo Reservation, where coal is mined in New Mexico. But probably, it actually originated in Central Mexico where charcoal burners are a part of the landscape." The Shepherd, accompanying himself on the bijuela, sang the following.



The Charcoal Man

Chido clapped his small brown hands. "I like that song—mucho!"

"Most of the New Mexico folk-songs are love songs. Most of them are sad and in a minor key. The comical song is rare. Sometimes the words of a song express a philosophy of life." The Shepherd strummed his bijuela a minute, then spoke again.

"The New Mexican is not a good singer. Perhaps it is because the very dry atmosphere of this State affects his throat and gives him a husky, unmusical voice. The Mexican is a master of rhythm, but he persists in slurring over his notes. *Con espressione* (with expression) means, in his conception, to clamber for the highest possible pitch his voice can reach. In doing this his tones become nasal and distasteful to the ear of a good musician. But there are a few good singers and, consequently, their songs are very sweet."

"Tonight, upon the mesas across the river from here, there is a Pueblo Indian tending his sheep. Often we meet as we did to-day as we roam this open country. Contrary to the Mexican, the Pueblo knows how to sing. One time while we rested together, he sang for me a corn grinder's song that the Pueblo Indian sings while he grinds corn into meal between lava slabs. 'Shall I sing it for you?' And he sang several other charming folk-songs, also."

Chido listened quietly. Then as the Shepherd finished, the boy yawned and the two lay down and went to sleep as the campfire crackled on into the starlit night.



WAYSIDE SCENE IN MEXICO

## Modern Music

By Carmen Malone

Just listen to the sound  
Of all things everywhere;  
There's rhythm on a breeze,  
There's music in the air.

There's rhythm in the way the raindrops patter down; and in the way the wind swish limbs of trees around. There's music in the phone-wires near a country lane in crossing signals of a swiftly moving train. How different is the pitch the morning whistles blow; or honking horns of cars, as down the road they go. A steel gate loudly clangs; is its pitch A or B? A balky hydrant turns; is its pitch F or G?

Just listen to the sound  
Of all things everywhere;  
There's rhythm on a breeze,  
There's music in the air.

## Harold's Machines

By Leonora Sill Ashton

"I LIKE to play with automobiles. I like machines that have different parts in them to make them go." So said Harold to his music teacher.

"Come over here by the window, Harold," said Miss Davis, "And I will show you a fine machine."

Harold jumped up on the window seat and peered out of the window, but the road in front of the house was empty.

"Where is it?" he asked. "I don't see any machine."

Miss Davis pointed to his own small brown hands. "There are some of the best machines that were ever made," said she. "They have very excellent parts connected with each other by links."

"Now, let us see how many different ones we can count."

Miss Davis pointed to the brown hand again. "Here are the fingers. Each one is composed of three parts connected by fine strong links. The last of these three links connect the fingers with the hands. They have a name—the knuckles."

"Then we come to the larger parts of the machine. The hand is able to move to and fro by means of a wonderful link called the wrist. The wrist also connects the hand with the forearm; and the forearm in turn has a large link—the elbow which connects it with the arm. The arm has a yet larger link, the shoulder, which connects it with the body."

Harold looked at his two brown hands and he felt of his arm and shoulder and wrist.

"It's got parts all connected just like an automobile or any other machine, hasn't it?" he exclaimed.

"Yes," answered Miss Davis. "There is one thing, however, that makes this body different, and the best kind of a machine I think, that ever could be made. The brain which tells you how to guide the different parts is inside of it, instead of outside."

"I guess you're all right about it," said Harold. Then he jumped down from the window seat and started for the piano.

"Come on. I want to practice," he shouted. "I want to make the machines go."



# JUNIOR ETUDE—(Continued)

## Minnie's Musical Arithmetic

(For Very Little Juniors)

By ALETHA M. BONNER

It is Minnie speaking; I love music very early but how I do detest arithmetic! No, I should put the detesting in the past tense, you know what I mean—but let me explain.

I had not been studying music very long when one day my teacher said that in order to play or sing well one must learn to keep time. I asked her how this was done, and when she introduced me to the Note Family Whole, Half, Quarter, Eighth, Sixteenth and Thirty-second. Then it was I found that music is marked by a time signature, such as two-four, six-eight, four-four, or some other fraction placed at the beginning of the Staff House.

The bottom number gives the names of the one particular Note Family living in the house, while the top number tells how many of these Note folk may crowd into the different rooms, or measures.

If, for example, the Time Signature is four-four, it means that the Quarter-Note family lives within, and that four of them may stay in a Measure-room.

I asked my teacher how they managed if they had a party, and invited in the neighbor notes, such as the Eighths and Sixteenths. She thought that was a good question and explained that since the Eighths are only half as large as the Quarters, and

the Sixteenths are so small that four of them can occupy the space of one Quarter, many members of these families could be invited.

It was quite different though when the Whole and Half Notes called, for the Wholes are very stout—four times the size of the Quarters, so only one could squeeze in the measure holding four of the home folks, and the Halves are almost as fat, or twice as big as a Quarter Note, and only two of them could get in the room.

My teacher then asked me how many neighbors might find standing-room in a four-four measure, and I said that if a Half came into the measure, there would be space left for only one Quarter and two Eighths; or that the Quarter might stay out and let the two Eighths and the four Sixteenths in with the Half. Then Miss Frances, my teacher remarked that I must be "good in arithmetic," as that was a correct answer.

I could hardly wait to get home to tell mother about it, as she had always said I was "hopeless in fractions"! And believe it or not, but from that day I began really to study and to be interested in arithmetic, as I wanted to "live up" to my music teacher's compliment, so as to be worthy of her confidence.

## Letter Box

DEAR JUNIOR ETUDE:

As I am greatly interested in the activities and interests of other young people and often receive inspiration from them, I am writing to tell a little about myself and hope to hear from other young folk.

I began to study piano before I was two years old and early began composing little pieces. My other studies were begun before I was three and by the age of seven I twice passed College entrance examinations. I have always worked long hours until a year ago when I was forced to relax. From the age of ten to fourteen I practiced eight hours a day and kept up my studies. Now I practice only six or seven hours and am studying hard and writing music. People often laugh at me now because I am writing a symphony; however, they may soon be surprised.

I have very little time for making friends, but would love to receive some letters.

From your friend,

M. Katrin Van Jount (Age 15),  
California

DEAR JUNIOR ETUDE:

We have organized a music club which meets the last Monday afternoon of each month. We have twenty members ranging in age up to fourteen years. Each member plays a piano selection; and also we read the lives of composers. We have club pins and at the end of the meetings refreshments are served.

We feel that the club is valuable experience for us.

From your friend,  
NORMAN LEE DAVIS (Age 8), Ohio.

## Who Knows ???

1. What is a polonaise?
2. Who wrote the oratorio, "Creation"?
3. When did Debussy die?
4. If the supertonic of a major scale is C-sharp, what is the signature of that scale?
5. How many measures are in the *Star Spangled Banner*?
6. Which composer was born in 1797 and died in 1828?
7. What is meant by *con grazia*?
8. Is Iturbi a composer, conductor, pianist or violinist?
9. What nationality was Edward Elgar?
10. What instruments comprise the brass choir in a symphony orchestra?

(Answers on this page)

## Prize Winners for Broken Letter Puzzle:

Class A, Nancy Zanolli (Age 15), Connecticut.

Class B, Glory Rathe (Age 12), Illinois.

Class C, Frances Sutton (Age 9), Virginia.

## Answers to Who Knows

1. A stately court dance, originating in Poland.
2. Haydn.
3. 1918.
4. Five sharps.
5. Thirty-two.
6. Schubert.
7. With grace, or gracefully.
8. Pianist and conductor.
9. English.
10. Trumpets, French Horns, Trombones and Tubas.

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "My favorite composer." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by January 18th. Names of prize winners and their contributions will appear in the April issue. The thirty next best contributors will receive honorable mention.

## RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriters and do not

have anyone copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

## The Inside of My Piano

(Prize Winner)

PEOPLE DO NOT REALIZE what a piano is. It is something like magic. The clear tones that come from it are really grand, if you like music. Sometimes I think a fairy is in my piano, making beautiful music for me. If a piano could talk it would tell you many wonderful things about how its lovely tones are produced. Often I wish I could get inside of my piano to see what happens. I would have been inside long ago, but I am too big!

GENEVIEVE BEVESS (Age 9), Class C,  
Iowa

## The Inside of My Piano

(Prize Winner)

UNTIL NOT so very long ago the inside of my piano was a mystery to me. Then suddenly I awoke to the fact that not all of the music was determined by the action of my fingers, and my curiosity was aroused. Upon inspection I found that behind the beautiful exterior of my piano there is an intricate set of wires and hammers, all of them servants that cooperate with me to make lovely chords and melodies.

To me, the whole system is rather like an army. My brain is the Commander-in-chief; my fingers are the commanding officers; and as I depress each key the hammer behind springs into action without hesitation. The hammers might be called the subordinate officers in this imaginary battalion, and they in turn, give directions to the strings who are the privates. In my army there are no revolutions but always willing obedience and perfect accord and harmony.

PATRICIA HANSON (Age 15), Class A,  
Washington

## The Inside of My Piano

(Prize Winner)

THE CASE OF MY PIANO consists of two sides made up of many thin strips of wood, bent to shape and glued together. They are supported and held in place by posts of heavy timber. Over the sounding board is placed a metal plate to hold the strings, which are drawn from the tuning pins to the hitch pins at the other end. The action is adjusted in such a manner that a felt hammer strikes a string, or a group of strings in unison. The strings pass over a bridge which is glued to the sounding board. Press down a key and you will see how its rear end rises and lifts the "jack" which throws the hammer against the strings, at the same time raising the damper from them.

The left (soft) pedal, in upright pianos shifts the hammers nearer the strings so their strokes are shorter and lighter. In grand pianos it shifts them to the side. The middle, or sustaining pedal, when the keys are pressed, holds the dampers away from those particular strings, where as the damper pedal holds the dampers away from all the strings.

The tone of a piano depends largely on the length and size of the strings and on the resonance space.

CAROLYN CUNNINGHAM (Age 13), Class B,  
New York

## Letter E Puzzle

By Stella M. Hadden

1	*	*	*	*	3
*	*	*	*	*	*
*	*	*	*	*	*
5	*	*	*	*	6
*	*	*	*	*	*
*	*	*	*	*	*
2	*	*	*	*	4

- 1 to 2, the Muse of Music
- 1 to 3, English Composer
- 2 to 4, A Musical Study
- 5 to 6, Finis

## Answers to Broken Letter Puzzle in October:

FAUST, CARMEN, PARSIFAL,  
LOHENGRIN, AIDA, RIGOLETTO,  
TANNHAUSER, NORMA.



SUNRISE CLUB  
San Francisco, California

## Anagram Tunes Game

By Gertrude Greenhalgh Walker

THIS GAME necessitates some preparation. Cut pieces of manuscript paper into one half inch or one inch squares. Upon each square write a note, flat, rest, sharp, accidental, dot, or in fact, any character used in music notation. Make many duplicates of each character.

After players are seated around a table put all characters in a pile in center of table. Each player silently thinks of a tune (four measure phrase may be long enough if very young people are playing) after which he pulls one character out of the pile. If he can use it he keeps it; if not, he returns it to the pile.

The one first completing his tune or phrase is declared winner.

Suggested tunes are *America*, *Star Spangled Banner*, *Dixie*, and so on.



Rita Sue Sheahan, Missouri  
Age three and a half years

## Honorable Mention for Broken Letter Puzzle:

June Steidinger, Sara Cable, Lily Mae Lanzmar, Grace Larsen, Marjorie Clipper, Cecil Seigler, Thomas Petrik, Marcia Paulch, Irene Clinton, Mary Brideson, Rita Elaine Scogna, Sheila Falconer, Dorothy Gaudin, Virginia Hummel, Bertha Sagel, Anne Marie Friedly, Darleane Christian, Murrel Brite, Elizabeth Jones, Lola Sabo, Gloria Roth, Rita Kalinowski, John E. Price, Edith Doring, Patricia Fay, Betty Madigan, Lena Stecker, Elizabeth Johnson, Julia Johnson, Lola Wallace Johnson, Mary Katherine Bayless, Theodore Wolfe.



## LETTERS FROM ETUDE FRIENDS

### How Flowers Taught Sybil to Count

TO THE ETUDE:

Sybil, an eight year old, sweet, but stubborn child, refused to count. I explained the reasons for counting, illustrating them by marching, dancing, doing calisthenics, and rocking a doll, to show how the body moves rhythmically. I told about accents, allowing marchers and waltzers to get in step, should they miss. I played tunes in different time to show they couldn't be recognized. Her Irish, blue eyes would look up saying, "Why bother, you or I?"

One afternoon when walking in my garden to pick her a bouquet, I noticed that Cosmos has eight petals. I enthusiastically drew her attention to this, and we counted dozens of cosmos. Then we counted toes and fingers. Why even our Creator counted! If God counted, perhaps a wee little miss should count her music.

Trotting home, she carried not only flowers, but also a thought. She must have done a heap o' thinking, for never again did I need to mention counting. She loved to count, gaining such a thorough knowledge of time that she now has a ladies' orchestra. Her mother says she loves her music more than anything else in her life.

HAZEL DITZ BROWN

### An "Etude Room"

TO THE ETUDE:

"I have turned an entrance hall into an ETUDE room, placing shelves all the way down and they are filled with Etudes, have five music cabinets full of sheet music, and am I proud of my Etude room. Pupils who are unable to buy THE ETUDE (some just can't afford to) I donate copies to—assign lessons out of them in hopes of making them Etude conscious."

MAYBELLE URADNICKER, Washington

### Music Extension Study Course

(Continued from Page 20)

sharply defined while the tonal values of the piece as a whole are on the light side.

A well marked rhythm is the result of proper accents and proper phrasing. Do not forget that the phrasing has a decided influence on the rhythm.

And, of course, the degree of tone is controlled by the amount of force expended whether it be finger, wrist or arm touch.

For the rest, simply follow the marks as given and proper interpretation is bound to result.

### EVENING BELLS

By OPAL LOUISE HAYES

This piece is of about grade one-and-a-half and should be played in slow tempo and descriptive manner. The ringing of the bells is heard at intervals throughout the piece—always indicated by the words of the text. Strive to produce a bell-like tone by striking the keys rather sharply with fingers and hands held somewhat tense. The tenseness of the hands will inject a metallic effect to the tones, thus following the intention of the title.

### HAPPY HANS

By OLIVE P. ENDRES

This little Dutch Dance is so full of cheer and good humor that it is practically impossible to play it in any other than a happy manner.

Do not stint the accents and give plenty of significance to the notes bearing the *marcato* marks. They all indicate the tapping of the wooden clogs in the dance. Note that the middle section is played somewhat slower and be sure to sustain the right hand chords throughout the measure.

The *staccato* notes of the accompaniment preserve the rhythm of the dance and should be clipped off sharply against the *sostenuto* of the upper voice.

\* \* \* \* \*

No man has too much talent to be a musician; most men have too little.—George Sand.

## Earning a Living Through Singing

(Continued from Page 18)

of the station, and talk your ideas over with him. Be willing to sing for nothing until you lose the feeling of strangeness and embarrassment before the mike.

An enterprising young singer thought up a good idea for a radio program which included songs and then went around the small town in which she lived until she found her own sponsors. She went to the advertising managers of several firms who were not on the air and asked if they would be interested in paying a reasonable sum for a little such advertising. She explained that with several in the combination no one would pay very much. The idea struck fire and she won sufficient cooperation to cover

thoughts, feelings and moods is their speaking voice. The same vocal principles and methods apply to the speaking voice as to the singing voice. Add to this that every human breast hides a secret desire to sing. Now that it is a known fact that a naturally and easily produced voice always gives pleasure, inhibitions begin to break down and these people develop their own self expression. Even if it is only to sing in a chorus or to sing around the house, they want to do it acceptably well so as to enjoy it.

Public speaking classes are greatly in demand. Singing classes that end up with a community "sing" and a social evening

## Next Month

THE ETUDE for February 1939—An Issue of Surprises  
Second in the twelve month chain of Supernumbers of THE ETUDE

### SMART ATTIRE FOR CONCERTS AND RECITALS



ELIZABETH HAWES

In an interview illustrated with original, exclusive, and hitherto unpublished designs, Elizabeth Hawes, outstanding fashion specialist of the hour, tells what should be worn at recitals and concerts. Readers of the gentler sex will consume this with delight. Miss Hawes' "Fashion is Spinach" is still one of the best sellers in book stores.

### LET'S GO TO RADIO CITY MUSIC HALL

Stephen West takes you on a visit behind the scenes in the world's largest theatre, the Radio City Music Hall in New York, and tells how the great show seen by millions of visitors is put on. This is an article filled with lively interest.

### MUSIC'S DEBT TO SHAKESPEARE

Time and again we have had friends of THE ETUDE write, asking us for material to use in Shakespeare programs. Well, here it is, by W. F. Gates, with a great deal of very interesting additional information about the music of the greatest figure in English literature.

### MUSIC, THE MOST POPULAR OF THE ARTS

Walter R. Spalding, M.A., Professor Emeritus of Music at Harvard University, and famed for his rich experience and sagacity, discusses this subject in a very stimulating manner.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of delightful new music to play and sing.

## MUSICAL BOOKS REVIEWED

### Psychology of Music

By CARL E. SEASHORE

Thirty years ago we knew of only two comprehensive books in the English language (one British and one American) upon the subject of psychology; and they were both developed upon the very chimerical lines of the study of what was known as metaphysics, in which the author depended more upon his imagination than upon scientific research and measurement. In 1857 Wilhelm Max Wundt, a physiologist, commenced to lecture at Heidelberg, Germany, and during the next thirty years virtually revolutionized the study of psychology, by putting it upon a laboratory basis. He thus opened up another vast field for other investigators. Carl E. Seashore, who was born at Morland, Sweden, in 1866, was one of these. He was educated at Gustavus Adolphus College and at Yale (Ph. D. Sed.). He has done more in the field of Musical Psychology than any other worker. Therefore a new and comprehensive volume from Dr. Seashore, who, at the University of Iowa and at other universities and music schools, has had extraordinary opportunities for the observation of his scientific musical tests, is sure to attract the widest attention. While some have pointed out that occasionally students, who have successfully passed the tests, fail in achieving worthwhile musical results, the tests have certainly presented teachers with a means of determining values which hitherto never have existed. The twenty-eight chapters of the book, which is designed only for serious workers, cover a wide range. Much of it is an exposition of results obtained through acoustical apparatus. The chapters upon the musical instruments are especially interesting. The book will unquestionably find a wide usage.

Pages: 430.

Price: \$4.00.

Publisher: McGraw-Hill Book Company, Inc.

### Chopin, His Life and Letters

By MORITZ KARASOWSKI

In 1879 William Reeves of London brought out a two volume edition of "Chopin, His Life and Letters," by Moritz Karasowski. Appearing only thirty years after the death of Chopin, it was sufficiently near to his activity to register much authentic information which might otherwise have been lost. Chopin has now been dead nearly ninety years, and Reeves is bringing out a third and enlarged printing of this notable work. One of the things which always has impressed us about this book is that Chopin's correspondence with his family is intimate and thoughtful as it is, is singularly naive, and deals largely with personal matters. There is very little dealing directly with art or the philosophy of music. The work however makes very interesting reading for Chopin enthusiasts.

Pages: 542.

Price: \$6.00.

Publisher: William Reeves, London, England.

### Songs of Praise

By LOUIS E. DANIELS

New hymn books usually contain new editions of compilations of established hymns. "Songs of Praise for America" is the selection of Louis E. Daniels, Doctor of Sacred Music, Canon of Trinity Cathedral, Cleveland, Ohio. It also includes a short psalter with canticles, simply pointed. So numerous are the little known settings of hymns, both ancient and new, that the book is like an entirely new assembly of material. People sing hymns best when they know the tunes. In these days possibly fifty percent of the members of a cultured congregation can read music. To them these new hymns will prove a pleasant surprise. Others may find some difficulty in becoming acquainted with the new themes. The work is splendidly edited.

Pages: 272.

Price: \$1.00.

Publisher: Oxford University Press.

## Fretted Instruments Department

(Continued from Page 60)

the steel.

To obtain good all round results it is essential of course to have a good guitar as an inferior instrument will nullify the best efforts of the player. Use only the best strings obtainable, made of bronze or copper wire; and all wound strings should be of the polished kind. For the Hawaiian guitar a heavier string than those used on the Spanish guitar is preferable; and many players use a regulation second string for the first.

Keep the strings free from rust by wiping them with a woolen cloth after playing; and place your guitar in its case when it is not in use. In conclusion, please remember that we are always ready to help with any problem that might seem too difficult to solve.

\* \* \* \* \*

### As Strauss Advises Stravinsky

"You make a mistake in beginning your piece pianissimo; the public will not listen. You should astonish them with a sudden crash at the very start. After that they will follow you and you can do whatever you like."

Write, "I saw it in THE ETUDE."



<b>ETHELBERT NEVIN</b>	Range	Price
The Dream-maker Man (30469)	d to D	\$0.60
Mighty Lak' a Rose (30036)	E to F-sharp	.50R
Mighty Lak' a Rose (30037).....	d to E	.50R
Mighty Lak' a Rose (30028).....	c to D	.50R
My Desire, <i>Mon Desir, Fr. and Eng.</i> (30081).....	E-sharp to g-sharp	.60R
My Desire, <i>Mon Desir, Fr. and Eng.</i> (30082).....	b-flat to F	.60R
A Necklace of Love (30221).....	b to C-sharp	.50
The Nightingale's Song, <i>It. and Eng.</i> (30527).....	E-flat to g	.65
The Nightingale's Song, <i>It. and Eng.</i> (30528).....	c to E	.65
The Woodpecker (30262).....	F to F	.50
The Woodpecker (30263).....	d to D	.50
<b>ALEXANDER RUSSELL</b>		
Sunset (30017).....	F-flat to b-flat	.50
Sunset (30018).....	b-flat to F	.50
<b>OLEY SPEAKS</b>		
April Rain (30422).....	E-flat to g	.60R
April Rain (30423).....	c to E	.60R
Dawn Light and Bird Song (30206)	d to g	.60R
Dawn Light and Bird Song (30207)	b to E	.60R
For You, Dear Heart (30173).....	d to g	.60R
For You, Dear Heart (30174).....	b-flat to E-flat	.60R
In Maytime (30034).....	F to g	.60R
In Maytime (30035).....	d to E	.60R
<b>CHARLES GILBERT SPROSS</b>		
A Bird-note Is Calling (30090).....	G to a	.60R
A Bird-note Is Calling (30091).....	b-flat to F	.60R
Birds (30571).....	F to a-flat	.60R
Come Down, Laughing Streamlet (30569).....	E to a	.60R
Come Down, Laughing Streamlet (30570).....	b to E	.60R
How Many Times Do I Love Thee? (30573).....	F to b-flat	.60R
How Many Times Do I Love Thee? (30574).....	d-flat to g-flat	.60R
Invocation to Life (30342).....	E-flat to a	.60R
Invocation to Life (30343).....	c to F-sharp	.60R
Invocation to Life (30344).....	b-flat to E	.60R
Ishtar, <i>An Assyrian Love Song</i> (30001).....	E to g	.50R
Ishtar, <i>An Assyrian Love Song</i> (30002).....	c to E-flat	.50R
Let All My Life Be Music (30427).....	F to a-flat	.65R
Let All My Life Be Music (30428).....	d to F-sharp	.65R
The Little House (30566).....	F to F	.50
Minor and Major (30032).....	F to F	.50R
Minor and Major (30033).....	c-sharp to F	.50R
The Raindrop (30624).....	F to G	.65R
The Raindrop (30625).....	d to E	.65R
A Song of Steel (30118).....	g to E-flat	.60R
Will o' the Wisp (30065).....	c to c	.60R
Will o' the Wisp (30066).....	g to D	.60R
The Wind (30092).....	F to b-flat	.50R
The Wind (30093).....	c to F	.50R
Yesterday and Today (30004).....	E to a-flat	.50R
Yesterday and Today (30004).....	b to E-flat	.50R
<b>W. C. STEERE</b>		
The New Year's Coming In (30697)	d to g	.40
<b>IRVING A. STEINEL</b>		
My Heart Is a Haven (30550).....	G to g	.50
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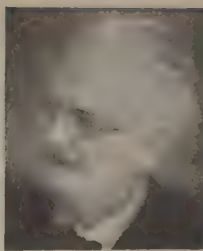
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**Georg Philipp Telemann**—B. Magdeburg, Ger. Mar. 14, 1681; d. Hamburg, July 25, 1767. Comp., noted contemp. of Bach. In 1709 court cond. at Eisenach. Fr. 1721, town mus. dir. at Hamburg.



**Robert Teichmüller**—B. Brunswick, Ger., May 4, 1863. Eminent pla. tchr. Stud. at Leipzig Cons.; then became a tchr. there; also mem. of council of studies. Many revisions of pla. wks.



**Henri Temianka**—B. Greenock, Scotland, Nov. 19, 1906. Vlnst. Studied at Berlin Hochschule and Curtis Inst. of Mus., Phila. Tours of Europe and U. S. Appearances with leading orchs.



**Robert Tampus**—B. Phila., 1868. Comp., pnst. Pupil of Carl von Amberg and Edward Zerkel. Was pnst. of Del Puente Con. Co. Appearances in Phila. (Acad. of Mus.), Paris, and London.



**Hope Temple** (pseudonym of Dotie Davies)—B. Dublin, Ireland. Comp., pnst. Stud. in London and Paris. A hand injury compelled abandonment of virt. career. Many songs, incl. *My Lady's Boyer*.



**Alec Templeton**—B. near Cardiff, Wales. Comp., pnst. (blind). At 12, a student at B. A. M., London. Many concerts, Eng. Sensational debut with Detroit Symph. O., 1937. Marv. improviser.



**Fay Templeton**—Famous Am. light op. singer. Began stage career at age of three. For years a brilliant star in Gilbert & Sullivan ops. Sang title rôle in Amer. prem. of Audran's "The Mascot."



**Raffaele Tenaglia**—B. Orsogna, Italy, March 16, 1884. Comp. Stud. at Naples Cons. with De Nardis, Serras, and Martucci. Orch. wks. cant., piano, and violin and pla. pes. Res. Milan.



**John Harrison Tenny**—B. Rowley, Mass., Nov. 22, 1840. Comp., editor. Is best known as a writer of gospel songs and hymns. Edited many books of hymns and anthems, also Sun. Sch. bks.



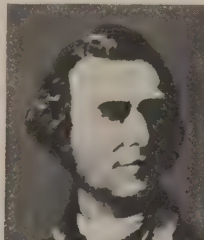
**Marion Telva**—B. St. L. Contralto. Sang for some with Metro. Opera Co. (but 1921). Also with Francisco and Los Angeles opera companies. Few and oratorio appearances.



**Anice Terhune**—B. Hampden, Mass. Comp. pnst. wife of Albert Payson T., the author. Stud. at Cleveland Cons., and in N. Y. Has writn. comic ops., songs, many excel. pla. pes. for children.



**Milka Ternina**—B. Vezisice, Croatia, Dec. 19, 1863. Noted dram. soprano. Debut 1882. Agram, Croatia. Sang with Damm. Op. Co. With Met. Op. Co., 1899-1904. Sang *Kundry* at Amer. Prem., "Parsifal."



**Domingo Terradellas**—B. Barcelona, Spain, Feb., 1711; d. Rome, May 20, 1751. Comp., ch. mus. dir. Was active in London, Rome. Wrote many ops., overt, and songs with misc. instrmtl. accomp.



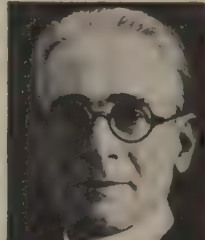
**Charles Sanford Terry**—B. London, Oct. 24, 1864; d. Aberdeen, Scotland, Nov. 5, 1936. Wrtr., eminent auth. on Bach. From 1903-30, prof. of hist., Aberdeen U. His "Life of Bach" a masterpiece.



**Frances Terry**—B. Windsor, Conn. Comp., post. Studied w. Mr. and Mrs. Edm. Severn, X. Scharwenka, L. V. Saar. Her larger wks. suc. perf. Pub. wks. chiefly pla. comps. Res. Northampton, Mass.



**Richard Runciman Terry**—B. Ellington, Eng., 1865. Comp. orgnst., edit. Choirm. at various churches. In 1901 became org.-dir. of Westminster Cath. Has written masses and other church mus.



**Robert Huntington Terry**—B. Hudson, N. Y., Mar. 27, 1877. Comp., orgnst. Pupil of Dudley Buck, X. Scharwenka, S. Salter, and Claude Warford. Act. in N. Y. Has wrtn. songs and pla. pes.



**Lionel Tertis**—B. West Hampstead, Eng., Dec. 23, 1891. Viola virtuoso. Studied Leipzig Cons. and B. A. London. His playing inspires many mod. comp. to viola wks. Res., London.



**Hans Tesserer**—B. Berlin, Jan. 19, 1895. Wrtr. op. dir. Has held posts at Dresden Th., Berl. Op. H., Stuttg. Op. House. Since 1935 in Goerlitz. Wks. on Bruckner, Schumann, Wagner, others.



**Luisa Tetrazzini**—B. Florence, Italy, June 29, 1871. Fam. col. sopr. Debut, Flor. 1895. In 1904 sang in San Fr.; in 1907 at Covent Garden; fr. 1908-10 at Manh. Op. H.; 1913-14 w. Chicago Op. Co.



**Maggie Teyte**—B. Wolverhampton, Eng. Sop. Stud. at R. C. M., London, and with J. de Reszke in Paris. Debut, Monte Carlo, 1907. Mem. of Chicago Op. Co., 1911-14. Concert appearances in Eng.



**Marclan Thalberg**—B. Odessa, Russia, Nov. 26, 1877. Pnst. Stud. at Leipzig Cons. Concertized and taught in Europe till 1913, when he became princ. piano tchr. at Cincinnati Cons.



**Sigismund Thalberg**—B. Geneva, Jan. 7, 1812; d. Naples, Apr. 27, 1871. Comp., dist. piano virtuoso. Made many tours Europe and Amer. Orig. pla. pes. and many trans. and fantasias.



**Robert Thallon**—B. Liverpool, Mar. 18, 1852. Comp., orgnst., tchr. Stud. at Stuttgart, Leipzig and Paris. For many years was active in Brooklyn, N. Y. Wrote songs and piano pes.



**Howard R. Thatcher**—B. Baltimore, Md. Comp., orgnst., tchr. Stud. at Peabody Cons., where since 1911 he has been a faculty mem. Has wrtn. orch. wks. vln. pcs., organ pcs. and songs.



**Andrew Wheelock Thayer**—B. South Natick, Mass., 22, 1817; d. Trieste, 15, 1887. Wrtr. Was a libr., Harvard Univ. Wrote a biogr. of Beethoven, able for accuracy of de-



**Eugene Thayer**—B. Melton, Mass., Dec. 11, 1838; d. Burl., Vt., Jan. 27, 1889. Comp., orgnst., cond., editor. Was orgnst. of Mus. Hall, Boston; cond., Boston Choral Union. Gave lecture-recitals.



**William Armour Thayer**—B. Brooklyn, N. Y., Oct. 5, 1874; d. there, Dec. 9, 1933. Comp., choral cond., orgnst., tchr. Pupil of J. H. Brewer, D. Buck. Active in Brooklyn. Has wrtn. many songs.



**Leon Theremin**—B. Petrograd, Aug. 15, 1896. Inventor of the Theremin. Stud. at Petrograd Mus. Ins. His inven., an elec. mus. instr., created a temporary sensation in the music world.



**Hans-Joachim Therstappen**—B. Bremen, Ger., Aug. 1, 1905. Comp., writer, lecturer. Stud. at Munich Acad. of Music and Leipzig Cons. Since 1930 lecturer at Kiel Univ. Misc. wks.



**Jacques Thibaud**—B. Bordeaux, Fr., Sept. 27, 1889. Emin. vlnst. Pup. of Marsiek at Paris Cons. Has app. in all mus. centers of Europe. Tours of Amer., Japan, China, S. Amer., and Africa.



**Conrad Thibault**—B. Northampton, Mass. Baritone. Pup. of De Gogorza at Curtis Inst. of Mus. Sang with Phila. Grand Opera Co. for three seasons. Appear. in concert and on many radio hours.



**Karl Thiel**—B. Klein Ols, Silesia, July 9, 1862. Comp., choral cond. Stud. at R. Inst. for Sacred Mus., Berlin; later became master there. Since 1930 dir. of Sacred Mus. School, Regensburg.



**Alfred Thiele**—B. Jena, 26, 1892. Cond., tchr. S. comp. under Richard Wagner and organ under Fred. Martin. Tch. of theory, 1917. Mar. H. S. Sued. Wet. cond. of chorus at Erl.



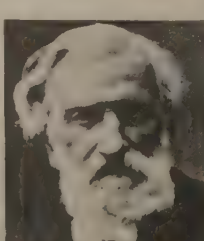
**Karl Thome**—B. Leipzig, Ger., 1900. Comp. Studied with Hermann Grabner at Leipzig Cons. Active in Leipzig. Has wrtn. orch. wks., organ pcs., choruses and pcs. for two pianos.



**Georges Tholl**—B. Paris, 1889. Operatic tenor. Stud. at Paris Cons. Debut, Paris Op. 1924. App. in Op. at Monte Carlo, Covent Garden, La Scala, and the Colon (Buenos Aires). Met. Op. deb., 1931.



**Eric H. Thorman**—B. Ashford Kent, Sept. 12, 1900. Comp., orgnst. Stud. at Trinity Coll. of Mus. and Gullihall Sch. of Mus. Many publ. wks. incl. cant., pla. pes., choruses and ens. pes.



**Ambrose Thomas**—B. Metz, France, Aug. 5, 1811; d. Paris, Feb. 12, 1896. Noted dram. comp. Stud. at Paris Cons. In 1871 succ'd Auber as dir. of Cons. His wks. incl. world fam. op., "Mignon."



**John Charles Thomas**—B. Meyersdale, Pa., 1891. Eminent baritone. Stud. at Peabody Cons. and in Europe. Debut in opera at Brussels, 1925. Metro. Op. debut, 1934. Active in concert and radio.



**Kurt Thomas**—B. Tanning on the Elber, May 25, 1901. Comp., tchr. His wks. masses, a vln. son., a pla. trio, a str. quart. place him am. forem. cont. Ger. comps. Since 1925, tchr. tchr. at Leipzig Cons.



**Theodore Thomas**—B. Essons, E. Friesland, Oct. 11, 1825; d. Chic., Jan. 4, 1905. Distinguished cond. Engaged as cond. of orch. at Phila. Cent. (1876). Fdr. Cin. May Fest. Fr. 1891 cond., Chic. Sym. O.



**Thomas L. Thomas**—B. baritone. Pupil of C. Seagle in N. Y. A warm Metro. Op. Audition. debut w. Met. Op. in attended by 1200 adm. fr. nat. city of Scranton.



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VOLUME LVII, No. 2

FEBRUARY, 1939

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# CONTENTS

Etude Historical Portrait Series.....	74
World of Music.....	76
Editorials.....	77
Smart Attire for Concert and Recital.....	77
Why Music Is the Most Popular of the Fine Arts.....	79
Worth While Music in the Movies.....	81
Radio Flashes.....	82
Let's Go to the Music Hall.....	83
How to Play Notes.....	84
Music's Debt to Shakespeare.....	85
Recent Record Releases.....	86
Mystic Dances of the Far East.....	87
Music Elects a Governor.....	88
Lessons with Ossip Gabrilowitsch.....	89
The Threshold of Music.....	90
Bands and Orchestras.....	91
The Band Repertoire.....	91
Music Extension Study Course.....	92
Teachers' Round Table.....	93
The Meaning of Musical Ornamentation.....	94
Fifty Years Ago This Month.....	123
Etude's Courses in Culture.....	107
Shopping for Charm.....	108
A Magnificent New "The Mikado".....	109
The Forward March of Music.....	110
Musicians Should Read History.....	123
Singer's Etude.....	124
The Tremolo, Its Cause and Cure.....	124
What Do They Hear in My Singing?.....	125
Organist's Etude.....	126
Enriching Organ Accompaniments.....	126
Do It Differently.....	126
Obviating Mechanics in Playing.....	127
Learning from Other Choirs.....	127
Try Playing the Organ.....	127
Organ Questions and Answers.....	128
Accordian Department.....	129
Give Your Accordian Proper Care.....	129
Violinist's Etude.....	130
The Hand Position Basis of Violoncello Playing.....	130
Treasures from Cremona.....	130
Advanced Studies for Violist.....	131
The "Earthquake" Violin.....	131
Radio History.....	131
Violin Questions and Answers.....	132
"Next Lesson We Advance a Little".....	133
When to Start Teaching Music.....	134
Questions and Answers.....	135
Fretted Instruments Department.....	136
The Guitar in Chamber Music.....	136
Voice Questions Answered.....	137
Junior Etude.....	142
Letters from Etude Friends.....	144
This Month's Schedule.....	144
Musical Books Reviewed.....	144

## Music

### Fascinating Pieces for the Musical Home

German Dance.....	K. Ditters von Dittersdorf	95
Variation.....	G. A. Grant-Schaefer	96
Flashlight.....	F. Grey	96
Musical Clock in the Antique Shop.....	E. Lehman	98
In a Ricksha.....	E. L. Hopson	98
Impromptu.....	L. Strickland	100
Frosty Morning.....	G. F. Hamer	101
Scherzo.....	F. Ferry	102

### Master Works

Adagio in F major, from "Sonata in C major".....	F. J. Haydn	103
Song of Spring.....	A. Henselt	106

### Outstanding Vocal and Instrumental Novelties

Sweetest Story Ever Told, The (Vocal).....	R. M. Stults	111
Home to Thee, Lord (Vocal).....	I. A. Steinel	112
Prelude in D minor (Violin and Piano).....	A. Chasinas	114
By the Lake of Gennesaret (Organ).....	R. Diggle	115
Sarabande from "6th Violoncello Sonata" (Four Hands).....	J. S. Bach	116
Mazurka (Four Hands).....	H. Sanders	116

### Progressive Music for Orchestra

March of the Boy Scouts.....	G. A. Grant-Schaefer	118
------------------------------	----------------------	-----

### Delightful Pieces for Junior Etude Readers

Little Brown Bear.....	B. R. Copeland	120
Happy Hands.....	C. S. Mallard	120
March of the Tin Soldiers, The.....	M. Adair	121
Squirrels at Play.....	O. P. Endres	121
Valentine, The.....	H. L. Cramm	122
Bird Calls in the Wood, A.....	B. Wagners	122



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3187 Andante Cantabile, Em—5.....	Tschaikowsky
3185 Ave Maria, F—4.....	Schubert
3182 Barberini's Minuet, C—2.....	Hasse
3166 Bounce the Ball, C—2.....	Armour
3168 Busy Little Bee (Valse Capri), Am—2.....	Richter
3179 Chacales (Sym. 8), F—2.....	Beethoven-Rolfe
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3157 Soldiers All (March), C—1.....	Armour
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# THE ETUDE

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FEBRUARY, 1939

Editor  
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Associate Editor  
EDWARD ELLSWORTH  
HIPSHER

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## The World of Music

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



DR. FREDERICK  
S. CONVERSE

DR. FREDERICK SHEPHERD CONVERSE, eminent American composer and teacher, received the homage of musical Boston when recently the Music Lovers' Club of "The Hub" presented in historic Jordan Hall of the New England Conservatory a program devoted to his compositions. Especial interest was centered in a new "Piano Sonata in A minor" which had its world première on this occasion, at the end of which Dr. Converse received an enthusiastic ovation.

LA SCALA, of Milan, premier opera house of opera prolific Italy, opened its season for 1938-1939, on its traditional date of December 26th, with a gala performance of Verdi's "Macbeth."

THE PRIZE OF FIVE HUNDRED DOLLARS for a choral work suitable for high school voices, and dedicated to the World's Fair of New York, has been awarded to Norman Lockwood, associate professor in Oberlin Conservatory of Music. He used for text Walt Whitman's "Out of the Cradle Endlessly Rocking."

THE HAYDN BIRTHHOUSE at Rohrau, a humble cottage in which the master's father plied his trade as a wheelwright, is to be restored and turned into a Haydn Museum.

HARTFORD, CONNECTICUT, has been celebrating the eighty-second anniversary of the teaching of music in its public schools, and along with this the three hundredth anniversary of the establishment there of a High School in 1638, doubtless the first in America.

ALFRED CORTOT has been the recipient of the decoration of a Grand Officer of the Royal Order of the Phoenix, at Athens, Greece.

THE APOLLO MUSICAL CLUB of Chicago gave on December 27th its ninety-second performance of Handel's "Messiah." The two hundred voices were supported by the Chicago Symphony Orchestra, with Kathryn Witwer, soprano; Ruth Slater, contralto; Leslie Maddall, tenor; Frederic Baer, bass; as soloists, and Edgar Nelson conducting.



CLARENCE  
H. MACKAY

CLARENCE H. MACKAY, art patron, chairman of the board of directors of the New York Philharmonic-Symphony Orchestra, and a director of the Metropolitan Opera Company, died suddenly on November 12th, in New York. Mr. Mackay is credited with having been the moving spirit in the forming of the Chicago Grand Opera Company, in bringing Arturo Toscanini to lead the Philharmonic-Symphony Orchestra of New York, and he was a sponsor of the series of concerts at the Metropolitan Museum of Art, with David Mannes as leader.

JOHN McCORMACK gave what he declared to be his farewell concert, at Dublin, on the evening of October 8th, last, before an audience of four thousand people. Though but fifty-four, and with a voice in many ways at its prime, Mr. McCormack is said to have answered inquirers, "I would rather hear people say 'Why did you retire?' than 'Why don't you retire?'"

TWO UNPUBLISHED DEBUSSY COMPOSITIONS, *Crépuscule d'Été* and *Intermède*, as orchestrated by Maurice Dumesnil, were first heard in public when on October 31st they were on the program of the Orchestre du Conservatoire, under the baton of M. Lucien Niverd, at Tourcoing, France. Critics praised the instrumentation and the original charm of the works which showed many unmistakable signs of Debussy in his later years.

DON GREGORY SUNOL has been appointed director of the Pontifical School of Music of Rome. He was formerly at the Monastery of Monserrat, near Barcelona, Spain, which, we are pleased to learn, has not been damaged in the Spanish Civil War of the last two years.

THE NEW YORK MADRIGAL SOCIETY AWARDS, providing a professional début recital at Steinway Hall, on January 10th, have been won by Norman Goldblatt, violinist, of Dover, Delaware; and Josephine Neri, soprano, of Denver, Colorado; in a nation wide competition.

GEORGE BAKLANOFF, Russian baritone remembered as long a member of the Boston Opera Company and of the Chicago Opera Association, passed away on December 6th, at Basel, Switzerland, at the age of fifty-six. He first became famous because of his successful interpretation of the part of *Boris* in Moussorgsky's "Boris Godounoff" at the Imperial Opera of Moscow.

LISZT'S "CHRISTUS," in operatic form, was the work chosen for the opening of the season of the Budapest Opera House. As presented, it became one of the most picturesque and artistic events of recent years. Thus the ambitious manager, László Markus, broke with the traditional use of Erkel's "Hunyadi László" to initiate Budapest's "season."

ERNEST BLOCH'S new concerto for violin and orchestra was heard for the first time in public when, on December 15th, it was on the program of the Cleveland Symphony Orchestra, with Joseph Szigeti as soloist and Artur Rodzinski conducting.

MILAN OUTDOOR OPERA of the past summer, in the courtyard of Sforza Castle, offered a repertoire of eleven operas and one ballet. It is estimated that six and a half millions of listeners attended; that the nominally priced tickets realized above two million, one hundred and thirty-three thousand lire; and that the enterprise gave employment to two thousand people.

MASSENET'S "WERTHER" had, early in last November, its one thousandth performance at the Opéra-Comique of Paris, when the occasion was turned into an official gala night. President of the Republic and Mme. Albert Lebrun entertained in the state Box. A magnet of interest in the brilliant audience was M. Ibos, now seventy-eight, who, on January 16, 1893, sang the tenor rôle when this opera had its first performance at the Opéra-Comique; before which he had created, in 1892, this part in the world première of "Werther" at the now Théâtre Sarah-Bernhardt which in earlier years housed the Opéra-Comique.

MME. ELLY NEY was piano soloist at a late concert of the Philharmonic Orchestra of Berlin, with Max Fiedler conducting, when she played both of the great concertos of Brahms—the "Concerto in D minor, Op. 15" and the gigantic "Concerto in B-flat, Op. 83."

THE GOVERNMENT SUBSIDIES of the Grand Opéra and the Opéra-Comique of Paris have received an increase for the season of 1938-1939, of twenty-four million francs (about four million dollars at present exchange). And this is opera in impoverished Europe!

THE BIZET CENTENARY has been celebrated at the Théâtre de la Monnaie of Brussels, Belgium by presenting "Carmen" on the exact anniversary of the first performance of Bizet's masterpiece at this historic opera house. Those who know their "Carmen" traditions will recall that it was at this first performance at La Monnaie that "Carmen" won the enthusiastic acclaim which turned sentiment in its favor as perhaps the greatest of all French operas, after its première at the Opéra-Comique of Paris had been a rather complete fiasco.

VITTORIO GIANNINI, American composer, has succeeded to the position of instructor of composition at the New York College of Music, left vacant by the late Aurelio Giorni. Born in Philadelphia in 1903, Mr. Giannini first attracted attention by winning three years in succession the Grand Prize of the American Academy in Rome, and later when his opera "Lucedia" was performed in Munich in 1934, and his "Scarlet Letter" at Hamburg in 1938, the latter with the composer's sister Dusolina in the leading rôle of Hester Prynne.

RICHARD STRAUSS is reported to be engaged on the writing of a new opera, "King Midas with the Ass's Ears."

FRANK L. SEALY, widely known American organist and conductor, died on December 13th, in New York, as the result of an automobile accident. Eighty years of age, Mr. Sealy had been for long terms director of the New York Oratorio Society of New York; organist of the Fifth Avenue Presbyterian Church; president of the New York Manuscript Society; and during the ten years he was warden of the American Guild of Organists, the membership grew from eighteen hundred to forty-three hundred.

LEOPOLD GODOWSKY, distinguished pianist, composer and teacher of many now eminent artists, passed away on November 20th, in New York, in his sixty-ninth year. Born on February 13, 1870, he first appeared as a pianist at the age of nine; then studied under Rudorff at the Hochschule of Berlin; and at fourteen he began a series of American tours as accompanist of our own brilliant sopranos, Clara Louise Kellogg and Emma Thursby, and later with the famous Ovide Musin, Belgian violinist. In 1892 he became instructor of teachers at the Broad Street Conservatory of Philadelphia, and from 1894 to 1899 was director of the piano department of the Chicago Conservatory. He then made many world tours as pianist and became eminently known as a composer and editor. A coming editorial will tell more intimately of his wide achievements.

A TEMPLE OF MUSIC BANDSHELL has been given to the city of Milwaukee by Emil Blatz. The Temple stands in Washington Park. It was dedicated by a gala concert by the Wisconsin Symphony Orchestra under the baton of Siegfried Prager, before an audience of forty thousand music lovers, when Mr. Blatz formally presented the Bandshell, which was accepted for the city and county by Mayor Daniel Hogan.

DANIEL MELILLO, born in Castelgrande, Italy, and for his second six years a resident of Denver, has been awarded the Five Hundred Dollar Prize offered by the Colorado Federation of Music Clubs to violinists of that state.

HANDEL'S "BELSHAZZAR," now so seldom heard, was recently performed by the society "The Voice of the People," Amsterdam, Holland.

EVANGELINE LEHMAN, well known to our readers for her distinctive compositions which have appeared in THE ETUDE, has received her third recognition from the French Government, in the form of the "Ordre Latin," in acknowledgement of her many works of French inspiration and performed in that country. She had previously received the "Medal of the Ministry of Foreign Affairs" and the "Palms of an Officer of the Academy."

SEVEN AMERICAN WORKS will be performed during the season of the National Symphony Orchestra of Washington, under the direction of Dr. Hans Kindler. Four of these works will have their world première performances, these being a symphony by Roy Harris; a piano concerto by Paul Nordoff; a suite, "Miniatures," by Isidore Freed; and a tone poem, "Seven Visions," by La Salle Spier, one of Washington's leading musicians.

(Continued on page 140)

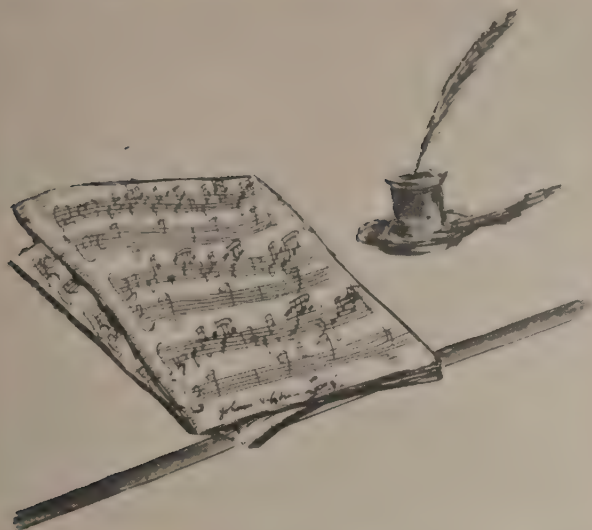


LEOPOLD  
GODOWSKY

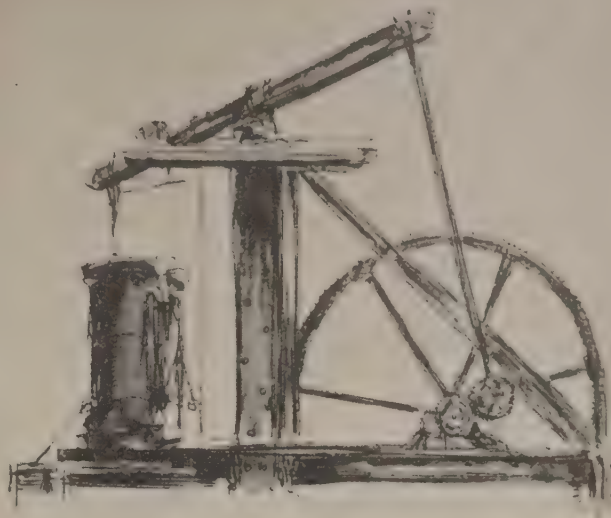


PAUL  
NORDOFF





BACH'S WELL TEMPERED CLAVICHORD



THE FIRST STEAM ENGINE OF JAMES WATT

## Music And The Arts

**H**ENDRIK WILLEM VAN LOON (pronounce it Van Lone), he of the omnivorous mind and near omniscient outlook, represents a most singular figure in this day, when much writing dealing with world affairs is done by men and women with superficial experience and knowledge. Van Loon is, of course, a very great genius; but, notwithstanding his gifts and his training, he works as hard and long as could any hack, in turning out the material he has to his credit.

The interest of *THE ETUDE* in this remarkable man is heightened by the fact that he is an able and well schooled musician, capable of slipping into the violin section of any great symphony orchestra and taking his part with the best. Therefore, when he produces a six hundred and seventy-eight page book, such as "The Arts" (Simon and Schuster, New York), we hail it as a momentous occasion. This, of course, is in no sense an advertisement; but, after having read this huge work, we feel that every musician who has not already acquired the equivalent of the contents of it has an opportunity here to acquire a cultural grasp of the significance of the other arts which must make itself felt in all his musical work. As Dr. van Loon says in the beginning, "All the arts should have but one single purpose and should contribute, as much as it is within their own particular power to do so, to the highest of all the arts—the art of living."

The work starts in prehistoric times. It tells very cleverly and dramatically how a Spaniard, the Marquis de Sautuola, went with his little daughter into a cave in the Cantabrian Mountains; and how the child found a picture of a huge bull painted upon the wall. This mural, nearly twenty-seven thousand years old, is said to be the first of the famous prehistoric pictures to be discovered. So remarkable were the pictures found in this cave that the art critics of his day contended that the Marquis de Sautuola was a fakir, that he had hired expert artists from Madrid to paint them, because surely no savage, prehistoric people could possibly have done anything so extraordinary. The discoveries of other pictures in France and Italy vindicated the ruffled feelings of the injured Marquis. Thus, page by page, van Loon goes on telling the majestic story of the progress of art, down through the centuries. Of the sixty-four chapters, including a prologue, fourteen are definitely devoted to music, and two to dramatic art. The entire book of some three hundred thousand words is enlivened on each page with collateral anecdotes and

knowledge which make the work a most necessary one, particularly for the music student, the music teacher and the music lover, who cannot fail to benefit by a wider outlook upon the field of art as a whole.

The particular service that Dr. van Loon has rendered is that of assembling from the huge mass of universal knowledge which floods the libraries of the world, just those things about which a worker in the arts must know, to gain a proper perspective. To the general importance of the book, Dr. van Loon has contributed over eighty notable drawings and designs (many of them full page and printed in color), which contribute immensely to the stimulating value of the work.

The graphic and comprehensive manner in which he compresses a great deal of information into a very few words is shown in the following extract devoted to the piano:

"Good instrumental music was impossible without good instruments. The *Lied* depended for its development upon a suitable instrument with which to accompany the voice. The lute was too difficult. The sound of the violin was too thin. The harpsichord did not have volume enough. Then the piano was invented and the problem was solved.

"This most popular of all instruments, like its predecessors, the clavichord and the clavicembalo, was a keyboard instrument; but its tone was produced by means of padded hammers which struck a tightly stretched metal string. In the older keyboard instruments the strings were plucked in the same way you still pluck the strings of a mandolin or guitar. Furthermore, the old instruments were not able to vary the volume of sound they produced. The new hammer piano, unlike the old plucked instruments, could play either very loud or very soft. Hence its name when Bartolommeo Cristofori of Florence invented it in the year 1709, the *clavicembalo col piano e forte*, 'the clavicembalo that could play both loudly and softly.' That name was too long for practical purposes. It became the pianoforte, the 'loud and soft.' Even that was too complicated. Thereafter it became known as the *piano*. The *forte* was left to the player.

"The invention of Cristofori's did not exactly sweep everything before it. Another hundred years had to go by before the inner mechanism of the pianoforte was sufficiently simplified to make it an instrument everybody could handle.

"The first real improvements were introduced by a cer-



tain Stein, an instrument maker of Augsburg. But in Berlin there was an enterprising instrument maker by the name of Silbermann who had more or less stolen Cristofori's idea, and it was Herr Silbermann who manufactured those new pianos which so delighted the honest heart of Johann Sebastian Bach, when he was asked to improvise for the benefit of Frederick the Great. Sometime after 1775 these Berlin pianos found their way to London, and there a certain Broadwood started building them. By now all the great musicians were playing the piano and were expressing their preferences and their dislikes. They either went into raptures over the harder toned English pianos, or they would not touch a key unless they could have the lighter and more elegant pianofortes that were the product of the Viennese school. Mozart was a champion of the Viennese pianofortes. Clementi, the Italian, who during the first thirty years of the last century taught all the best families of London their piano (as his contemporary, Czerny, was teaching those of Vienna), was loud in his praises of the Broadwood variety.

"Soon afterward Erard in Paris began to put a piano on the market that combined the best features of both schools. Since then we can say that Cristofori's invention has penetrated into more homes than even the toothbrush or the automobile. For, in the New World, too, a certain Chickering began to build pianos of his own in 1823, and Steinway followed suit in 1853; and since then the number of different makes has run into the dozens.

"For the piano successfully solved the problem of the one-man orchestra. Until the days of Schubert, all really satisfactory accompaniments for songs had had to be written for orchestra."

Readers of *THE ETUDE* also will find the chapter, "New Ears Begin to Listen," an unusually fine and lucid exposition of the beginnings of notation.

The book is filled with the author's rare ingenuity and consideration for the reader's natural curiosity and interests. He even goes so far as to design and include a special bookmark. To our mind, bookmarks are indispensable, especially in this day when we are all obliged to get in our reading when our much crowded hours permit. There was a time when bookmarks were in almost universal use, and they were not needed nearly so much in that day as at this time. *THE ETUDE* publishes a bookmark for complimentary distribution to its friends, and some three hundred thousand have been requested. They are still available, *gratis*. Dr. van Loon is to be thanked for his efforts in reviving the useful reading help, the bookmark.

We hail Dr. van Loon's achievement as an indispensable volume in the cultural curriculum of all who have to do with the arts. One ingenious device present with the book is that of a jacket cover on the inside of which is an original chronological map (18 x 22 inches) giving the relative dates of the most important events in the history of the arts.

### Men in Great Places

**T**HE Rotary motto, "He profits most who serves best," has been demonstrated in the cases of thousands of successful people in all fields. The young man or the young woman who starts out in life with the single motive of "getting" rather than "giving" is often unconsciously throwing up a barrier which isolates the individual from the highest things in life. The phenomenon of getting through giving seems to work out in a way which is mystical to an amazing degree; but, after all, it is a most logical and practical resultant. The whole theory of Christianity is based upon sacrifice and service, and the greatest triumphs of the Christian religion have evolved from these noble attributes.

The late Theodore Presser, who acquired a large fortune, never had money as his objective. When he was preparing a new work for publication, he cautioned his helpers, "Never think about the profits. If there is an educational or a human need to serve, and if the publication has been properly prepared from a technical and an artis-

tic standpoint, you will never have to worry about its success. Set out with the idea of making money and, ten to one, you will produce a worthless or a very transient work." Time and again, he counselled teachers who applied to him for advice upon how to be successful, "Don't try to make money; make fine pupils and your troubles will be over."

Henry Ford has an identical philosophy. Mr. Ford is so remarkably like the late Mr. Presser in his expressions, reactions, simple democratic fundamental principles of procedure and physical movements, his rapid arrival at unusual and wise decisions, that your editor, who was intimately associated with Mr. Presser for eighteen years, was, upon meeting Mr. Ford, bewildered by this uncanny similarity. Note the following statement made by Mr. Ford and reported in the *Detroit Free Press* during the past year: "One thing I never thought about was making money. And in my life I have yet to know a man who set out to make a lot of money that ever succeeded." Put your own interpretation on what Mr. Ford really means.

Perhaps he had in mind some of the gentry who have taken to themselves "a lot of money" but who are now, despite their past millions, looking out through prison bars. Certainly no one could call them a success. In the same light, riches certainly can not be measured by mere money. Many a paupered genius has left a priceless fortune to the world. Service to mankind, however, is often the foundation for great fortunes. Service implies a vast responsibility. It was Bacon who said, "Men in great places are thrice servants"; and the most illustrious of men are usually those who have served most and best.

### Pipe Organs in Homes

**T**HE American home of to-day is rich in musical instruments. In the time of the Puritans the home that owned a fiddle, or a hautboy or a flute was one of wealth. How dumbfounded Miles Standish and Governor Winthrop would be if they were to return and go into a modern home where there are not only a piano, a violin, a phonograph and a radio but a real pipe organ, not pumped by hand power as were those of only fifty years ago but by an electric motor that may be turned on and off with the ease of turning a switch for a light. Time was, within the memory of the present generation, when the organ in a private dwelling was a comparative rarity. Fortunate was the host who could include this delightful form of entertainment for his guests. They, in turn, carried away, as one of the pleasantest of recollections, the memory of music such as only the organ can provide.

That rare treat is no longer for the few. Almost overnight, by leaps and bounds, progress in inventive genius and manufacturing skill as applied to the pipe organ, has made it possible for the average, instead of the exceptional, home, to have organ music that adheres to the ancient tradition in the incomparable quality of tone that comes from accurately voiced pipes.

This progress supplies a price to fit the purse, a design and size adapted to the individual home, an ease of installation that involves no building changes—in all, as simple as inserting a plug in an electric outlet in the floor or wall. These pipe organs with pipes, for the home, have the same rich tone quality as the great church instruments; they are voiced in their speech by the same artists who preside over this important phase of the largest of installations. It is not infrequently that one finds among business men, amateur performers who not only can give good account of themselves with Bach, Rheinberger and Merkel, but who also have a wonderful time delving into Debussy and Ravel.

### An Organist's Advice to Singers

**A** VOCALIST should be an all 'round musician, play the piano, know at least something about harmony and musical form, and be able to read at sight. A singer who cannot read at sight is of no use in any organization whatsoever."—Dr. William C. Carl.



# Smart Attire for Concert and Recital

By ELIZABETH HAWES

Distinguished American Designer

Author of "Fashion Is Spinach"

With Original Designs Made for The Etude

A Conference Secured Expressly for

The Etude Music Magazine

By ROSE HEYLBUT



The concert gown, whether used for student recitals or for celebrity performances, must be designed so that it does not detract from the main business of the wearer, which is the making of music. There must be no irritating trimmings; nothing that moves or sways; nothing bizarre; nothing, in short, which makes the audience stop listening in order to look. The lines of a concert gown should be dignified, reposeful, and worthy of their part in a sum total of music making. Lines should not go places on their own account; they should stay still. Keep away from dancing flounces, wiggly trains, floppy scarfs. Keep the lines of your gown quiet and inconspicuous.

"SWANEE"

A youthful frock of plaid taffeta with a Southern origin.

"VOLGA"

With plum velveteen green slip. This is very effective for informal recital.

"SCAPA FLOW"

Printed velveteen in modified lines for concert wear.

LIKE MANY OTHER important matters, the problem of dressing well becomes simplified, once you begin the work correctly. In selecting clothes for studio concerts and other public affairs, the participants should remember the same thing that all women should bear in mind about all clothes for all occasions; namely, that simplicity, line, and suitability mean a great deal more than furbelows, novelty, and "fashion." There, in a word, is the secret of dressing well.

It is, of course, in a so limited discussion, impossible to attempt detailed suggestions for individual frocks. There are a number of general suggestions, however, that can be applied to good advantage, by everyone. First of all, remember that it is not the dress that makes the person—it is the person who makes the dress. Many women have the discouraging experience of buying new things and then feeling disappointed in them. This can be often explained by the fact that they have chosen their frocks according to the dictates of fashion, without consulting the very definite requirements of their own particular style. Never wear anything simply because it is "new," or because someone else looks "perfectly adorable" in the same model, or because the saleslady tells you you "ought to have it." You must feel thoroughly comfortable in a frock, before it is really your own. It must suit you—and you must feel that it does—in line, color, and style. Otherwise it is not your rock; and no amount of studying the fashion notes can make it yours.

"GULF STREAM"

Smart lines in blue and yellow. A very successful recital model for any age.



## Tinting the Rose

AS TO COLOR SELECTION, any color is preferable to dead black—unless the material is velvet, which has sufficient warmth and softness to counteract the unrelieved tone of black. If you want a "colorless" color, choose white. Black is about the most unbecoming color to be found. It drains everything out of you. Women who are very young and very beautiful can wear black. Their personal vibrance allows them to wear practically anything successfully; but, otherwise, stay away from it. In cases where black is necessary, try to relieve it with a touch of color near the skin-line. Our studio made some concert gowns for a professional harpist who plays in an orchestra of men, and who would look undesirably conspicuous in bright colors against the severe black and white background of her colleagues. We conquered that difficulty by making one gown of vibrant black velvet and another, of crêpe with touches of gold at the throat and hands. Both gowns were black, to be sure, but neither had the devitalizing effect of unrelieved blackness. I believe that many women choose black, as a sort of last resort, because the usual colors available in the average ready made frocks are difficult to adapt to individual needs. Women have an excellent feeling for color; but the exactly right color is not always available. So they fall back on black, which is a pity.

As a matter of fact, a singer may wear any color she likes provided she wears it in her own particular shade. There is no color of which some shade will not suit her. The difficulty is to determine that absolutely correct shade. Most skins are yellow, to a greater or less degree. This can be easily proven by a glance at one's gloves. The shade which matches the skin is more yellow, or tannish, than pink or white. Keep that in mind when choosing dress colors. Blue is becoming to everyone, because blue complements yellow and tones it down. Therefore, select that shade of your favorite color which has most blue in it. There are bluish tints to be had in every color. Nothing could be more unbecoming than a yellowish brown, which heightens every yellow tint in the skin. But a bluish brown is very becoming, because the undesirable yellow tints have been toned down. Similarly, a yellowish gray is unbecoming, while a clear gray, built on a bluish base, is very flattering. Bluish green, bluish violet and even bluish red, can be worn very successfully by women who would look rather unattractive in the yellow tints of the same colors.

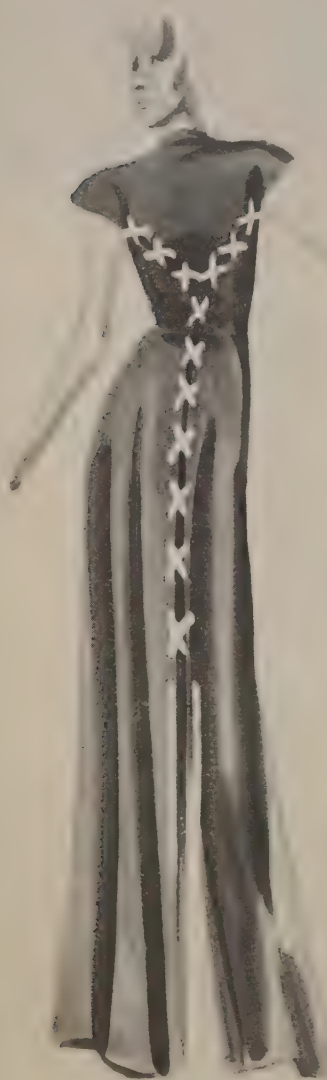
On the other hand, the colors for concert gowns should be kept quiet and non-distracting, exactly like the lines. Even though it is found that you can wear a brilliant bluish fuschia shade, do not do it when people come to hear you make music, because they will begin

many singers feel that they have to "do something" with their hands, and we often have trouble about the object they choose to "do things" with. One singer wanted a large, trailing chiffon handkerchief; and there was the danger that she would allow it to make motions of its own and cut across the singing. We finally persuaded her to use a smaller handkerchief, and to tuck it into her hand so that she might have the comfort of holding it without visible effects. This worked very well. If there must be something to be held, while singing, let it be something invisible. Do not trail handkerchiefs, or flirt fans, or wave flowers.

The most important thing, in selecting a dress, is to make sure it is the right dress for the one to wear it. This state of rightness has nothing to do with being "new" or "smart" or "different," nor with any other of the adjectives one often hears applied to clothes. It means simply that the dress shall suit you, express you, allow you to be your freest, best, most natural self when you wear it. In other words, you must feel comfortable and expressive in it. Nobody can tell you what that dress shall be; but when you are fortunate enough to find it, you will know by the feeling. And when you do, stick to it!

Do not (Continued on Page 138)

*A gay print especially adaptable for concert or recital. This was also designed for a trailing scarf.*



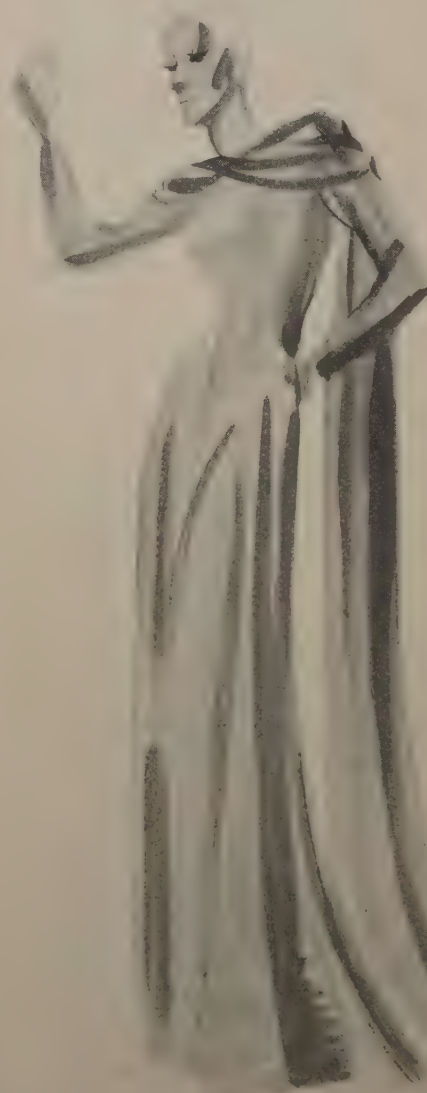
Concert gown of brown jersey laced with gold cord. This was designed for a noted prima donna.

to look at your frock; and, in proportion as they do that, their listening interest will be decreased. Keep away from any of the violent shades—Kelly green, Yale blue, brick red, eggy yellow. But, apart from that suggestion, try to find the particular shade of color—any color—that suits you, and be assured that it will serve you better than black. Older women often adopt black because of their years, or, possibly, their size. I think that is a mistake. Certainly, older faces should not attempt to carry baby colors or debutante shades; yet the correct tint of a warm, vibrant color will very definitely add radiance to their appearance. Indeed, older women, whose natural radiance is perforce decreasing, should look to colors to aid them in appearing at their best.

It sometimes happens that a well designed gown of the proper shade may have its effect nullified by an unwise use of decorations. I remember once telling a singer to point up her gown with a red camelia. She got three red camelias—and the desired effect was quite annihilated. In dressing, it does not follow that good ideas are improved by carrying them out in double quantity. Be very careful of flowers, whether they come as part of a gown, or whether they are freshly ordered ones. A singer should never wear flowers at her neckline, or anywhere near her chest. If she does, the flowers will rise and fall when she breathes; and the effect will be distracting, if not downright funny. Do not wear too many flowers, or too large flowers. Do not wear or carry anything that could by any possibility distract the attention of your listeners from the important business of music listening.

## Beware the Needless Bauble

SINGERS RUN THE GREATEST RISK of giving in to a fondness for "trimmings" of this kind. Instrumentalists have their hands disposed of, and they learn, too, that these decorations are more of a hindrance than a help when managing an instrument. But



Crepe gown, modelled on classic lines, with the added glamour of mink tails on trailing scarf.

## Elizabeth Hawes: Her Life

- 1903. Born in Ridgewood, N. J.
- 1912. At the age of nine sewed her own clothes.
- 1915. At the age of twelve did her first professional dressmaking for a small shop.
- 1921. Entered Vassar. Liked Economics. Outside of that, concentrated on clothes. At the end of second year at Vassar went to Parsons School for applied Arts.
- 1924. Summer as apprentice at Bergdorf Goodman.
- 1925. Graduated from Vassar and went to Paris to learn clothes designing.
- 1926. Became sketcher for prominent wholesaler and fashion reporter for New Yorker.
- 1927. Became Paris stylist for R. H. Macy.
- 1927. Later—Became Stylist for Lord and Taylor.
- 1928. April—Called at Paris Vogue office under Mainbocher.
- 1928. May—Took job as designer for Madame Groult.
- 1928. October—Opened shop in New York.
- 1930. First American designer to have an exhibition in Paris.
- 1931. Went into designing of accessories for wholesale Manufacturer.
- 1935. Invited to Russia to exhibit clothes.
- 1936. First showing of Hawes' new designs for MEN'S clothing.
- 1938. "Fashion is Spinach" is published.



# Why Music Is the Most Popular of the Fine Arts

By WALTER RAYMOND SPALDING, A.M.

PROFESSOR EMERITUS OF MUSIC AT HARVARD UNIVERSITY

MUSIC, IN OUR COUNTRY, is rapidly becoming the most popular of the Fine Arts, attaining, in fact, the position which among Continental peoples it has long enjoyed. This statement is corroborated by the growth of radio transmission, in quantity, quality and variety; in the emphasis laid upon the study of music in our schools and universities; and above all in the renaissance of music in the home music, that is, by nonprofessional but enthusiastic music lovers of all ages, who more and more crave the influence of this transporting art. Whoever has observed the popularity of Valter Damrosch's Radio Series, and the development of glee clubs, small orchestras and bands in our public and private schools, will acknowledge that here are manifestations of a definite trend in our national culture. This desire for music as an integral part of man's daily life cannot be stopped. The problem is how may it best be nourished, guided and brought to fruition. For we are still a young country with the restless zeal of youth for beginning at the top and doing everything at once.

It seems, therefore, just at this particular stage in our artistic progress, that certain fundamental reflections concerning music may be in order. Notwithstanding all the ferment, to say that as a people we are as yet cultivated lovers of music is wide of the mark. Whoever examines the conditions of school and college education will agree that the more special emphasis is placed upon the development of the brain, upon research, tabulations, graphs, documentation and the inferences therefrom, this attitude is doubtless justifiable and his machinery necessary in the Sciences, in History and in Political Economy, where exact data are available.

But what of those subjects of more subtle appeal, without which any education is entirely one-sided? Mere mention of the above terms implies the antithesis between them and the Fine Arts. For how can music be studied chiefly from the standpoint of the brain and of knowledge—in the reasonable sense of that term—when music is compounded of two factors, rhythm and sound, the influence of which we can feel but about which we know little or nothing? Music is a Fine Art, the language of the emotions and it makes, through the sense of hearing, its appeal to our imagination, spiritual intelligence and even to our souls. (if so be we have souls).

## The Breath of Art-Life

THE MOST FAMOUS COMPOSER who ever lived did not create his works primarily through his brain. That organ indeed would have been of slight avail had there not been underlying this a creative passion, an imagination, a warm emotional nature, all the attributes of our being which are bound up with the senses and the emotions. Beethoven proclaimed, in the inscription of his Mass—"From the heart it has come, to the heart it shall go"—and the modern French composer, d'Indy, has echoed the same sentiment—"la musique doit vibrer au cœur" (music ought to move the heart). Even the man on the street speaks of a tune he likes as "soulful" and says it makes him "feel good." He does not think of it as enlarging his brain and adding to his store of knowledge. As that great



WALTER RAYMOND SPALDING

prelate, Cardinal Mercier, eloquently puts it, "The intrinsic aim of Art is to move and to make an impression. A work which does not contain within itself a genuine source of emotion is not a work of art."<sup>1</sup>

This being so, what about the listener who should recreate the music in his own being, but too often is a mere passive recipient. Music being a reciprocal art, if the listener be lacking in imagination, enthusiasm<sup>2</sup> and in "bowels of emotion," though the composer speak with the tongues of men and angels it is impossible to communicate his message to ears that hear not, or to strike sparks from flabby tissue.

## An Art Trilogy

A FACT FROM WHICH stimulating inferences may be drawn is this: Music is a three-dimensional art, involving composer, performer and receptive listener; and among them must be a spontaneous and sympathetic spirit of coöperation. In this respect, music is in a class by itself, differing fundamentally from all the other arts. A work of poetry or prose, when created and printed, is at the disposal and for the pleasure of the reader, without an intermediary. We can walk through a cathedral, stand before a picture as long as we like, touch a work of sculpture; establish, in fact, a direct personal contact. How different is music. Works for the pianoforte, to be sure, we can play to ourselves. Music, however, for orchestra, string quartet, or for voices and orchestra, has first to be performed; and, as listeners, we get just what we can as the music rushes upon us. We may not say, "Stop, you are going too fast!" or "Play that part over again," unless we wish to be ejected from the auditorium.

Let us now ask what are the reasonable requirements to be made of these three factors: composer, performer and listener. A composer, who publishes a work for subsequent performance, obviously wishes to deliver a message to his listeners, that is, to say something to them, to make them

sharers in his own emotional and spiritual experiences. For him, therefore, directness and clearness of expression should be the highest ideal. Diffuseness, redundancy, that which Philip Hale used to call "treading water," noise for its own sake, the desire to make sounds and rhythms never made before—which only perplex and irritate the hearer—all these are intolerable. The glory of the classical composers is their directness and clearness. Yet these qualities are seldom displayed as mere craftsmanship, but are closely involved with warmth and spontaneity of expression. In fact, the more impassioned these composers were, the more they strove to be so direct that no one could miss their point.

Beginning, however, with the so-called Romantic School, praiseworthy as are its achievements in several aspects, so much emphasis has been laid upon self-expression, subjectivity and personality (horrid word!) that the composer often seems to be in a wild frenzy, merely "getting something out of his system." Even if he have something to say and be trying to express this, too often his ego forms a barrier between the music and the listeners. Since systematic repetition in some form is the basic principle of musical structure, themes, except when a composer is intentionally rhapsodizing, must be of such vital and definite outline that they can be grasped at a first hearing and remembered when they reappear—often after much new and contrasting material has been presented between the first and subsequent appearances of the main musical idea. Otherwise the structure of the composition, so far as the listener is concerned, tumbles to the ground and he is lost amid the ruins. For, as the critic Santayana wittily says, "To most people music is a drowsy reverie relieved by nervous thrills." In such circumstances a sympathetic reciprocal relationship between composer and listener is impossible.

What is the remedy for this situation? Let the composer aid his hearer with all the directness and clarity of utterance which his technic can command, removing any obscuring veil between his imaginative conceptions and their outward expres-

sion. As a modern musician well says, "We are prone to regard clarity too lightly and forget its depth. Depth seems associated in our minds with obscurity and oblique utterance. Our invariable formula for profundity is—'muddy your waters and they shall appear deep.' Hence most modern music with its surface intricacy, shattering dissonances, rich orchestration, swollen volume of sound—out of all proportion to the worth of the musical idea—seems more complex than Haydn, to use a specific example." Yet Haydn was renowned in his day for the power of his music to move men's souls. His music is nothing if not eloquent, and with no disparity between expression and design.

## As Oracle of the Musical Gods

LET US NOW CONSIDER the performer—solo pianist, violinist, singer, or the conductor of that composite instrument, the orchestra, upon which he is said "to play." It may be stated, without provoking contradiction, that the prime duty of the performer is to interpret the emotional message of the composer whose work is before him, and so to inspire the listeners that they gladly and spontaneously receive this message. But what a different situation we often find. With instruments having such an intimate appeal as the violin, the voice or the horn, a skilful performer can entrance his hearers merely by the beauty of sensuous effect. With the pianoforte, however, technical ability and mere display of virtuosity too often take precedence of the emotional message of the composer and of an intention to speak to the audience. If the instrument be a good one and in perfect tune, any pianist can make something of an effect merely by setting the strings in vibration. At the usual pianoforte recital we witness much finger agility, hear a good deal of noise—little shading or nuance—and the listeners, as may be seen from the apathy of their faces, sit like frogs on a log. We are tempted to indulge in the scathing irony of Rossini, who, when asked, as a stalwart young damsel was belaboring the pianoforte, what he thought of her execution, replied, "I am for it." Let a great artist, however, like Myra Hess, Rachmaninoff, or Horowitz, begin to play, and in a few moments everyone is on the alert, sitting on air, their faces animated, as they drink in the personal message of the composer.

Even some of our modern conductors, great masters as they are of the baton and of calisthenic gestures, seem to forget that the object of an orchestral performance is to present to the audience just what the composer himself would say, not a new subjective interpretation, often quite at variance with the directions in the score and with exotic meanings of which the composer himself never dreamed.

## With Ear and Heart Attuned

WE COME NOW to the listener, in some respects the most important of the trio. For music lives only when it is performed and heard; and, to be heard, someone must do the hearing. The cultivated listener, therefore, must fulfill certain logical requirements. He is not a mere passive receptacle like a dish, or even a beautiful bowl, into which so much liquid is poured. Listeners should coöperate actively, must exert on the receiving end as

1. See the "Life of Cardinal Mercier," by John A. Gade.

2. Enthusiasm: God within us.



much proportionate imagination, emotional sympathy and intelligence as the composer and the performer in their creative and executive capacities. To quote Daniel Gregory Mason, "There is a great modern need for forming a responsive but not biased or doctrinaire public; then for exposing composers to it as to an atmosphere, and letting them breathe or smother according to their own vitality." The art of music may be likened to an isosceles triangle; that is,



(This is a graph. So, let no one say this article is not modern! Music is now being studied through charts, graphs, formulae, and so forth, rather than by a direct appeal to the ear and the imagination.)

in which each factor in its preordained status is coequal with either of the other two. Music completely attains its object only when there is sympathetic coöperation along the whole line. The composer is speaking to a willing listener, asking him to share the emotional experience to which the composition owes its life; the performer

gives forth this message with all the artistic skill and eloquence at his command; the listener, with openminded enthusiasm, receives the message—seldom in its completeness at a first hearing, if the work be worth hearing at all.

One last suggestion for the listener—at the end of the line of transmission. It should be remembered that music is the freest and most experimental of the arts; for, with sound and rhythm, anything may be done or at least tried. There are no restrictions, material or specific, to hamper the fantasy of the composer. The genius is always ahead of his time; and, as Mendelssohn well said, "Every composer does the best he can"; and hence he should be given a fair hearing. Every composition of creative vitality, whether or not it sweep the hearer away at first acquaintance, should rouse a desire to hear it again. If this expectation be rewarded at successive hearings, the work will live; if not, it will be lodged in the dustbin of Time; and no tears need be shed. To stimulate such an artistic coöperation between composer and performer, and between performer and listener, that the trio shall become one of unbroken sympathy, should be the aim of every musician.

## Worth While Music in the Movies

By VERA ARVEY

AN INNOVATION in Hollywood is Metro-Goldwyn-Mayer's signing of the noted violinist, Toscha Seidel, to a contract, not to act in films, but to be a special soloist in the various pictures which require artistry in the execution of their musical backgrounds. Toscha Seidel's new contract is a result of the approbation accorded him after his work in "The Great Waltz." His next assignments were "The Shining Hour" and "Ice Follies." Incidentally, the next film scheduled for Miliza Korjus, soprano and star of "The Great Waltz," was "Madame Pompadour," for which Leo Frank wrote the music years ago. Subsequent reports from the studio indicated that there is a possibility of Joan Crawford's singing in this new film, and that Miss Korjus will play the part of a singing gypsy in the story by Robert Neumann called "Rozsa Sandor." At the time of writing, no definite decision seems to have been reached. Pleased with their decision regarding Toscha Seidel, however, Metro-Goldwyn-Mayer officials are now seriously considering placing other concert musicians under contract: a fine pianist, violoncellist, and so on.

Another world renowned violinist who has succumbed to the lure of films is Jascha Heifetz; though he, unlike Seidel, will actually be seen in a picture. He appears in "The Restless Age," playing five compositions, with orchestral accompaniment. His is not a dramatic rôle; for the only time he speaks is to give instructions to the conductor, just as he might in a formal concert. One might say, as was remarked of Leopold Stokowski when he appeared in "A Hundred Men and a Girl," that Mr. Heifetz "plays himself" in this film. A great deal of money was spent by Samuel Goldwyn, the producer, in getting a perfect recording. Mr. Heifetz himself spent two weeks of his own time in supervising the recording, and in the meanwhile astounding the technicians with his intimate knowledge of technical details and with the extraordinary sensitivity of his ear.

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"PIANO LESSONS: Special Pains given to Beginners," is reported to have been found on a shingle decorating the window of a Harlem piano teacher. And this in times when most teachers are finding beginners just a little cautious of the most "painless" lessons that can be provided.

## Radio Flashes

By PAUL GIRARD

SUNDAY NIGHTS at 8:00 o'clock EST., that intrepid musical director, Alfred Wallenstein, is sponsoring a Bach Cantata Series over the Mutual Broadcasting System network. These beautiful works were written by Bach to suit the varying resources of the Thomaskirche in Leipzig, during his cantorship there. For this reason they vary in length. In all, the noted composer wrote two hundred ninety-five cantatas, of which nearly two hundred have been preserved. It has been pertinently said that these cantatas represent one of the most valuable unexplored treasures of our musical culture. Thanks are due to Mr. Wallenstein for his competent and authentic performances of these works, and for his courageous pioneering in a musical field that has been too long neglected. The cantatas are performed in German, but the preliminary comments on them are sufficiently extensive to give a general idea of the text.

Thursdays at 2:30 P. M., EST, NBC-Blue Network, Harold Sanford, a former associate and friend of the late Victor Herbert, conducts his arrangement of "Selections from Light Operas," featuring, of course, much of Herbert's music. Sanford has been with radio for many years, and it is no exaggeration to say that he, perhaps more than anyone else, has been responsible for the development of appreciation for this type of program on the air.

Late in November, the Indianapolis Symphony Orchestra began a series of distinctly worth while broadcasts on Wednesday afternoons, 3:00 P. M., EST, Columbia Broadcasting System. Under the direction of Fabien Sevitsky, nephew of the eminent conductor of the Boston Symphony Orchestra, this group has grown in the past two years into a brilliant organization. Reorganized in 1937, with Mr. Sevitsky's advent, the orchestra is now composed of eighty-five men. The low average age of twenty-seven years for these musicians makes this one of the youngest personnels in the established professional orchestra field. Mr. Sevitsky's program making for his hour's broadcast is all to the good. Sevitsky, like his noted uncle, was a double bass virtuoso before he became a conductor. Graduated with high honors, from the St. Petersburg Imperial Conservatory, where at an early age he won the César Cui scholarship, he toured Europe before coming to this country in 1923, when he first joined the Philadelphia Orchestra and afterwards formed the Philadelphia Chamber String Sinfonietta (to be heard still on Victor records). Later he went to Boston as conductor of the People's Symphony Orchestra; where he also organized the Young Musician's Orchestra.

In the past two years or more, Alma

Kitchell, the American contralto, has been heard in short recitals over the NBC-Blue network. Mme. Kitchell is a regular stage artist. As a *lieder* singer, she is most gifted but generally speaking almost any song the artist decides to sing is one that is remembered for her richly voiced interpretation of them. Lately, Mme. Kitchell has been heard on Mondays at 2:30 P. M., EST, but she has been switched so often it may be that by the time of publication she will be singing at 6:30 P. M. on some other day. Look up her name in the weekly radio list and place a circle around it. We believe you will enjoy her broadcast.

Bernard Herrmann is one of the Columbia Broadcasting System's youngest and most adventurous conductors. Herrmann believes that there is a lot of music really worth hearing that people have neglected for no other reason than that they have not taken the trouble to look it up. Because it belonged to another age does not say it is dated. Very little music, in Herrmann's estimation, is "dated." Recently he has been presenting a series of programs on Mondays from 10:30 to 11:00 P. M., EST, which he describes as "excursions into the lace-ruffled past." The program is called Famous Musical Evenings, and among other interesting events it has presented an all-Haydn evening under the title of "Evening at the Esterhazys." The Esterhazys, it will be recalled, were the famous and immensely wealthy Austrian family whose service Haydn was employed for thirty years. Mr. Herrmann's unusual "musical evenings" are another series of programs to be marked with a circle.

Recently the Columbia Broadcasting System, by combining the facilities of two of its short wave stations in New York and in Philadelphia, has made it possible to direct its shortwave broadcasts to Europe and South America at the same time. In this combination the broadcasting system is able to cover a maximum area of both continents, at all times, with programs from the United States. If the American radio stations continue to progress in this manner, it may not be long before the better part of the world will look to America for its radio entertainment.

In connection with the Metropolitan Opera broadcast (NBC-Red network, Saturday afternoons), there is an important innovation this year. This is the Operalogues, presented by the Metropolitan Opera Guild every Thursday from 6:00 to 6:15 P. M., EST over the same network. Each Operalogue presents a short musical preview of the opera to be heard on the following Saturday. Designed to feature themes, important melodies, and excerpts from these short programs are planned to give the listener a more intimate understanding of the music of each opera presented over the NBC-Red network.

## Musicians in Mercurial Moods

A vain soprano succeeded in gaining Saint-Saëns' consent to hear her sing at his home. As she stepped to the piano, she remarked: "Master, I am so frightened that my whole body is trembling." "Mine, too," snapped Saint-Saëns.

\* \* \* \* \*

Millocker received this invitation: "Do come and dine with us midday on Sunday. My wife and daughter will do a little home music for you from twelve to one o'clock and then we shall have our meal." Millocker replied: "Thanks for the invita-

tion. I'll be there at one o'clock promptly.

\* \* \* \* \*

Richard Strauss and Dr. Carl Muck were co-conductors at the Berlin Opera where the latter was considered by far the stricter disciplinarian of the two. Strauss rehearsed a certain orchestral passage many times but could not get it played right. At last he exclaimed in desperation: "Gentlemen, let us try this once more and if you don't do it correctly, I shall send for Dr. Muck and turn you over to him." The passage was repeated perfectly.





RADIO CITY MUSIC HALL SYMPHONY ORCHESTRA; ERNO RAPÉE, CONDUCTOR

*The organization is shown in the pit of the world's greatest theater, with the graceful proscenium arch curving sixty feet above them. The Symphony Orchestra is a permanent feature of the programs in the Music Hall.*

## Let's Go to the Music Hall

How They Put On the Show in the World's Largest Theater

By STEPHEN WEST

IT IS NOT BY ACCIDENT that the world's greatest theater is called The Music Hall. New York's Radio City Music Hall builds its performances, and consequently the glory resulting from those performances, upon an entirely musical foundation.

The show consists of a motion picture feature; a newsreel; possibly an extra film diversion in the form of an animated cartoon or a glimpse of interesting happenings not strictly news; and a stage entertainment that lasts about an hour and a half. Excepting the feature picture, every moment of the three hour performance is calculated according to musical needs. Even

the shorter films are accompanied by a suitable tonal setting. Visiting the Music Hall as a spectator, one is conscious only of a sum total of superlative entertainment skilfully blended from eye and ear values. But visiting the working quarters of this gigantic enterprise leaves one with the curious feeling of having been turned loose in a conservatory. The movies themselves, manufactured in studios anywhere—in Hollywood, Long Island City, and the hills of Peshawar—seem hardly to touch the inner workings of the Music Hall. The flow of its life proceeds from conductors, composers, arrangers, copyists, a scholarly music librarian in charge of thousands of

scores, instruments, rehearsal rooms where pianos sound at all hours of the day, rhythm, melody, choral singing, and the crisp tap-tap of dance patterns. To-day, there is little that has been left unsaid about the size of the Music Hall, its decorations, its vast staff of employees. But few people realize that the source from which this activity springs is music.

### *A Music Hall with a Mission*

ACCORDING TO MAURICE BARON, composer to the Music Hall and chief of its staff of arrangers, the goal of the performances is to fill the gap that exists between the entertainment of the formal concert hall

and that of the variety show. There is a limited group of people who will listen only to Brahms symphonies and Bach chorales. At the other end of the scale, there is a limited group that wants only jazz and jazz values. But between those two limited groups there comes the vast majority of America's entertainment seekers, who want good things that are not overly high-brow, and popular things that are not vulgar. These are the people whom the Music Hall tries to please; and, if any conclusion may be drawn from the sight of its sixty-two hundred seats filled four times a day, and of the overflow crowds roped off in the lobbies waiting for admission, the



*Groups from the imposing Corps de Ballet directed by Florence Rogge at Radio City Music Hall. These groups do not include the famous "Rockettes" of Radio City Music Hall, which is a distinct and separate dancing ensemble.*



Music Hall not only tries but also succeeds. For that reason it is doubly significant that the foundation upon which the superstructure of successful entertainment rests is music.

The normal stage show at the Music Hall consists of an organ prelude, played at the giant console by Richard Liebert; an overture and incidental music played by the seventy-piece symphony orchestra under the direction of Erno Rapée, or the Associate Conductors, Mischa Violin and Lamar Stringfield, and including solo virtuosi of the stamp of Lucille Lawrence, the harpist; choral singing by the Glee Club; precision dancing by the Rockette group; and exhibitions of classic terpsichorean art by the *corps de ballet*. The contributions of these various groups are created and developed in the Music Hall by the various department heads. And always from a strictly musical point of view.

"Our performances may be likened to an immense musical cuisine," says Mr. Baron, "where everything, from symphonies to tap dancing, is blended in such a way that the spectator may transfer his enjoyment from one to the other without incongruity. The important thing is the blending.

"Suppose that our feature picture for next week is laid in a Mexican setting. The producer, assisted by the directors of our various departments, may decide upon a Mexican flavor to bind the units of the stage show together. Miss Florence Rogge, director of the ballet, will hit upon some special dance number for her group—perhaps a harvest scene. Then Russell Markert, director of the Rockettes and one of the producers, will choose for his dancers a scene depicting a Mexican cockfight. And the Glee Club will want adaptations of Mexican folk songs. Thus far, there is only the idea. It comes to life through music.

### And so We Begin

"THE FIRST STEP is a consultation with Erno Rapée, our distinguished musical director—and I may fairly say that the musical success of our entire organization is due to his decision, courage, and thoroughness. The various ideas are outlined, and Mr. Rapée's wishes as to a musical setting are consulted. Familiar as he is with the library of every known instrument, he advises whether the desired scores exist or not.

"If they exist—anywhere, in any form, for any instrument—they are immediately secured and dissected for arrangement. Not only must themes be extracted, but also the scores themselves must be adapted. Only the great symphonies are written for an orchestra of seventy—and not all of those. In our recent production of 'Merry Widow Melodies,' for instance, we found that the complete score, as it originally existed, had to be modernized, enlarged, reharmonized, adapted to the peculiarly individual needs of the Music Hall. No, it is not enough that a suitable musical setting exists. Each score we use must go through the hands of our arrangers and copyists for reworking; songs may be shorn of their texts and equipped with orchestral accompaniment for the dancing; a dozen Chopin piano numbers must be strung together, like pearls, and orchestrated for the use of the ballet. But the greatest amount of reworking is a comparatively simple task—if the original score exists.

"A harder job is the creation of special music. If Mr. Rapée reports that there is no music suitable for depicting the spirit of our Mexican cockfight in precision dancing, it then becomes my pleasant duty to supply such a score, especially for the desired number. That, in its turn, may require lengthy research into the individual characteristics of cockfighting—its general pace, the sounds the animals make, and so on—or of definitely Mexican tonal combinations. Much of our music is created in

this way; and it is surprising how many fine ideas there still are, which never have been given complete musical expression. There are all sorts of fairy ballets, for example; the emotions of street cleaners, who must make an audience know, by their motions, whether they work on Park Avenue or on the waterfront; the spirit of the mannequins or the farm hands."

### A Home of Activity

WHEN THE MUSIC FOR THE FORTHCOMING show has been determined, and while the adapters are at work upon it, special piano sketches are given to the various department heads for use at rehearsals. Then it is that the difficult and exacting dance routines are worked out. Miss Rogge and Mr. Marker, or Gene Snyder, Rockette co-

ciently well rehearsed to put the entire performance together on the stage. The final dress rehearsal takes place on the seventh day, and an hour later, the new show is ready for the public. Only veteran showmen could accomplish such results in such time, and the Music Hall staff of experts are just that. Many of them, including Messrs. Rapée and Baron, got their training twenty years ago, when stage shows consisted of a property moon and two chorus girls dressed as *Pierrot* and *Columbine*; and they have been perfecting their art ever since. Indeed, the advancement of the motion picture theater stage show may be traced, in a marked degree, to their pioneer work.

Many interesting musical devices have come out of the Music Hall, to be seized

(spirit of the times) would result in an attempt to write shorter works. Right or wrong, modern America is quick, nervous, and in a hurry. It is useless to say that the proverbial tired business man ought to seek his diversion in the lengthily developed works of Bach or Brahms. It may be he will and it may be he will not; and, if he will not, the chances are that he will turn to jazz, not because jazz is the perfect expression of the modern American world, but because our serious art composers have not yet presented us with anything that is.

"I do not counsel shorter works because they are easy. They are not easy. It takes infinitely more time and effort to condense one's themes so that only the essential remains, than it does to write long transitional passages in the orthodox style. Do you remember the immortal line of Mme. de Sévigné, when she said that her letter was too long because she had had no time to make it short? There is a lesson there!

"America is not unmusical. Musically, it is imperfectly understood. No one—excepting Gershwin, perhaps—has given America its own music. People keep on giving it European music of the eighteenth and nineteenth centuries, in modern dress. That is not the same thing. Once America is presented with a music of its own, a music reflecting the enormous vitality of the people, its curiosity, its eagerness for new sensations, we shall see a magical transformation in the attitude of the rank and file citizen towards concerts and concert going. There is no reason why we should not one day produce even finer music than Europe, considering the rich, cosmopolitan background we have, from which to draw. But it must be natural, timely music. And it must stress theme values above mechanical development. The young composer must study his musical grammar, certainly; but along with it, let him study his people."



### MAKING ORCHESTRAL ARRANGEMENTS

From two to ten copyists are constantly at work in the vaultlike Music Library under the stage of Radio City Music Hall

director, create new and suitable dance patterns, and demonstrate them to their groups. The Music Hall undertakes no training or drilling of its dancers. The ballet and precision dancers are masters of their art, able to execute the most exacting steps after a few demonstrations of what is to be required of them. But while there is no training, there is rehearsal aplenty.

At the top of the building lie the rehearsal rooms, long and spacious, equipped with full length mirrors along one entire wall, and chalked off, on the floor, to correspond with the turntables and rising platforms of the stage. There, to piano accompaniment, the ballet and the Rockettes practice for next week's show, moving in exact tempo to the well defined rhythm of the piano, watching themselves and their neighbors closely, in the mirrors, as they make their way across the room. Again and again. The tap-tap of the dancing shoes; the scuffle and slide of ballet slippers. In another room, the Glee Club rehearses its songs. Rehearsals are called for the morning hours, before the house opens its doors to the public, and also at those times during the performance when the picture is being shown and the various groups are not needed on the stage. Then, between rehearsals, certain rooms are set aside where the dancers and singers may practice piano and violin on their own account, for many of them are accomplished performers.

### And so To Work

FOUR DAYS AFTER THE IDEAS for the new show have been conceived, the orchestral parts are arranged and copied, ready for distribution, and the various units are suffi-

upon by orchestral organizations all over the world. The Music Hall's snaredrummer, Mr. W. G. Gladstone, is the inventor of a new and highly sensitive snare drum, as well as of a special baton for use in the dark. The baton is made of a pliable and translucent composition, and it contains a small electric battery. When the theatre is dark the conductor can turn on the battery, and the baton glows with a dull light that does not disturb the audience and yet makes the conductor's every beat clearly visible to the men.

### The American School of Music

AS DEAN OF COMPOSERS to the Music Hall, and creator of many of its most successful musical numbers, Mr. Baron has interesting things to say to America's students of composition.

"I know our studios are full of ardent young people with genuine creative ability," says Mr. Baron; "and I know that each and every one of them dreams of someday startling the world with 'The Great American Symphony.' No one knows who the lucky one will be to accomplish that, nor the methods he will use to bring about his accomplishment; but the best advice I can give to our aspirants is to apply an ear to the ground and to study, not only the orchestrations of Beethoven, and Bach's 'Art of The Fugue,' but also the temper and the needs of the public for which they expect to write. We must, of course, base our work upon the theories evolved by the masters of the past; but we should not lose sight of the fact that all art must reflect the life and the temper of the people for whom it is written. To my mind, a careful study of the American *Zeitgeist*

### How to Play Notes

By Marjorie Gleyre Lachmund

MOST PIANISTS, upon reading this title, will say to themselves, "But of course I know how to play notes."

Many of you do, but there are also many people who think all that is necessary is to look at the notes and then play them. (We refer now to the mechanics of playing, leaving interpretation out of the discussion.) These people do not recognize all the intermediate steps involved.

What occurs—or should occur—is:

1. The eye sees the note.
2. The impression is conveyed to the brain where.
3. The note is recognized.
4. A message sent to a finger.
5. This finger plays its note in the required manner.

The last phrase also implies a whole set of "mechanics." Messages have to be sent, not only as to where to place the finger but also as to the required muscular control, the amount of weight to be used, the kind of touch required, and so on.

The steps we want to emphasize here are those of consciously recognizing the note, and actually finding it with the finger before playing. Most poor (painful!) reading is caused by jumping from the first to the last step. The player looks at the note and lets his finger fly at something on the piano. How the brain does hate to think!

The cure for this is to play slowly enough to name the note mentally and to let the finger touch the key and have its position verified before playing. If this kind of practice is kept up faithfully, a marked improvement in accuracy and ability to read will be evident in a surprisingly short time. Needless to say, the method should become a habit.





## Music's Debt to Shakespeare

By W. FRANCIS GATES

NO STUDENT OF SHAKESPEARE, no casual reader, but is impressed with the Bard's knowledge of, interest in, and use of music, in both its practice and its terminology of his day. Now, as we near the month which saw both his birth and death, it is an appropriate time to review what he brought to music, and what he gave to it.

As near as can be found out or conjectured, April 23rd seems the appropriate date both of his entrance and his exit. Most of his work was done as a young man, say from twenty-five to fifty-five years. When did he have time to accumulate the mass of information shown in his plays? The lawyer wonders at his legal information; the doctor, at his medical; the general reader, at his historical knowledge; and the musician, at his fund of musical lore.

His musical errors are but few and casual. Compare this with the host of modern authors and their often comical mistakes, when they venture to use a musical reference or illustration. From Browning and Tennyson down to the writer who speaks of a Chopin nocturne as a song, they all would be the better by the services of a musical editor. Not so with Shakespeare. We go to him for musical information—the principal source of knowledge of music in his time and country.

All the knowledge of his day that came to his door was grist for his mill. He pictured music as he found it; and it was in no more settled or codified condition than was the language of his day; a social pleasure with little of art or science.

One must remember that Shakespeare antedated Bach by a century and a quarter; and Bach is regarded as being the

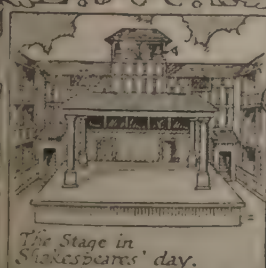
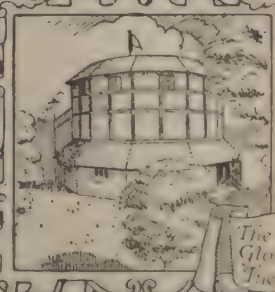
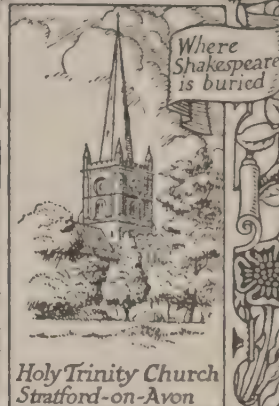
fountainhead of modern music. In Shakespeare's day art music may be said to have been in its pining infancy.

And what of our tonal art may we find between his covers? There are times when his pages seem to lean heavily on music for their best emotional thought and expression. His lines are enriched with multitudinous references to the instruments of his day, and make many an allusion to such theory of the art as was then in practice. And especially does he make use of song in every aspect.

Even the casual reader recalls such references as "I am never merry when I hear sweet music"; "If music be the food of love, play on"; "Here we will sit and let the sounds of music creep in our ears"; "The man that hath no music in himself"; and a score of others that are common knowledge, as well as hundreds that are not. It may be often but a word or a phrase; but it shows the sympathetic attitude of the poet.

### Marvelous Theoretical Knowledge

IN THE MATTER OF MUSICAL TERMS, he occasionally mentions the consort (concert), and frequently speaks of the instruments used therein. The viols and the recorders mentioned are the most often named. The viol was a flat backed violin, the bass viol being the only member of this family now in use. The recorder was a straight flute with a flageolet mouthpiece. The sackbut was a forerunner of the slide trombone of to-day. The cornet was entirely different from the modern cornet and has no descendant in the modern orchestra. One also finds mention of the virginals, the lute, the organ, the fife, the drum, and the bagpipes.





The English gentry of Shakespeare's day were supposed, as a matter of course, to take part in the music that was a part of every social gathering, especially in song. And so it is not surprising, that Shakespeare's musical references are largely toward the vocal side of the art.

The modern author well may take vocal lessons of him. He speaks of singing "flat" and "sharp"—of individual parts in counterpoint—of "concord" and "discord"—of "descant," "base," "rests," "diapason," "frets," "gamut," "key," "tuning"—and of various other theoretical terms common in musical terminology. This technical knowledge proves him to have had an acquaintance with vocal and instrumental music, perhaps unequalled in his day.

His appreciation of music reaches into its æsthetic and psychological aspects. At times, by one stroke of the pen, he will delineate a character, in its appreciation of or obtuseness to the musical side of life. For instance, *Lorenzo* shows a sensitive nature by his apt appreciation of the power of music; but *Othello* "did not greatly care for music." And *Caesar* says, "I do not know the man I should avoid so soon as that spare Cassius; . . . he loves no plays, he hears no music."

### A Song Anthology

THE SONG WORLD has gone more frequently to Shakespeare for its texts than to any other poet. Speak of "Shakespeare in music" and at once there come to mind a half-dozen of his poems, possibly more, that have become ineradicably associated with the art. And his plays are rich in lyrics. Into the mouth of many a character is put a song which moderns have set to music—at times to music which the "gentle bard" might not have recognized as such. From the tender lyrics, such as the *Hark, the Lark of Cloten* and the *Willow Song of Desdemona*, to the bacchanalian outbursts of *Stephano* and *Caliban*, his lyric music pours forth a flood of song of which the world seems never to grow weary.

Shall we recall the first lines of a few, at random?—"Take, O, take those lips away"; "When daffodils begin to peer"; "O, mistress mine, where are you roaming?"; "Blow, blow, thou winter wind"; "Under the greenwood tree"; "Tell me, where is fancy bred"; "You spotted snakes, with double tongue"; "Full fathoms five thy father lies"—and near a hundred more.

What song composer has been brave enough to resist the temptation to set Shakespearean verses to music? It has been said that "Take those lips away" has been the inspiration of some thirty settings; "Orpheus and his Lute," of twenty-one; "Who is Sylvia?" of eighteen; and how many more there may be that have not seen the light of fame.

One commentator finds ninety lyrics in the collected works suitable for musical setting. Only five of the thirty-seven plays have no mention of music in some form; and the sonnets and longer poems are rich in musical figurations, "Lucrece" being especially beholden to the art.

### And Operas Galore

THE OPERA IS PARTICULARLY INDEBTED TO Shakespeare for texts and dramatic sug-

gestions. Composers, great and small, have fled to him for inspiration; librettists have found in him their greatest single mine of textual wealth. They have used him in original form, at times, but most largely in adulterated and garbled shape. Some of the Italianized Shakespeare is pitifully, if not laughably, changed to suit the Latin taste.

"Romeo and Juliet" had been set to music seventeen times, it was said twenty-five years ago; and how many more today? "Hamlet" has been used by thirteen composers, nine of them Italian; "Merry Wives of Windsor," by six, including Verdi's "Falstaff"; "Othello" was chosen by two; "Macbeth," by three; "Antony and Cleopatra," by two; "Winter's Tale," by three; "Twelfth Night," by four; "Measure for Measure," one—but that one, Richard Wagner; "Machado," by one; "Taming of the Shrew," by one.

Strange as it may seem, "The Tempest" was the most attractive to composers, between fifteen and twenty having used its plot.

To give credit for some of the principal Shakespearean operas:

"Romeo and Juliet"—Bellini and Gounod; and Berlioz (symphony with voice).

"Merry Wives of Windsor"—Nicolai, and Verdi in "Falstaff."

"Taming of the Shrew"—Goetz.

"Winter's Tale"—Max Bruch, in "Hermione."

"Henry VIII"—Saint-Saëns.

"Macbeth"—Verdi, in which he introduces a ballet and has *Lady Macbeth* sing a drinking song.

"Othello"—Verdi and Rossini.

"Hamlet"—Ambroise Thomas.

Of perhaps more value to the general musical atmosphere is the inspiration which the Shakespeare plays have given to composers of orchestral music. Sixty or more orchestral works, with their origin attributable to the greatest poet of all time, are catalogued. Perhaps one can be forgiven for being a bit catalogical in naming a part of them:

*Overtures*: "The Tempest"—Benedict, also Corder; "Hamlet"—Gade, also Tschai-kowsky; "Othello"—Dvořák; "Antony and Cleopatra"—Rubinstein; "Julius Caesar"—Schumann; and a *Dramatic Overture* by the modern Englishman, William Shakespeare.

*Symphonies*: "King Lear"—Berlioz, also Heidingsfeld; "Othello"—Fibich; "Macbeth," Music—Edgar Stillman Kelley; "Hamlet" and "Ophelia"—tone poems by Edward MacDowell; and, last and best of all, the "Midsummer Night's Dream" music of Mendelssohn.

Such is a hasty sketch of a part of the Shakespearean record in music. Will it continue to be so written in musical works? Probably not; as the modern composer seems more easily provoked to pen his inspirations by the clang of hammers, the rush of railroad engines, the din of factories, the clash of the forces of nature, and of men, than by the finer sentiments and the dramatic intellectuality of a Shakespeare.

### Musical Foresight-Hindsight

From our distinguished French contemporary, *La Semaine Musicale et Théâtrale*, we recently culled the following tid-bit of musical history.

"Lully, the composer, had severely injured his foot while beating time with a cane. The injury not having been properly treated, he was threatened with an amputation of his leg. Believing his life to be in danger, Lully sent for his father confessor, who refused an indulgence unless the

sketches of a new opera were destroyed, as a penance for having written for the theater; and, with this mandate obeyed, he received absolution.

"One of his friends, having heard of this catastrophe, exclaimed, 'What! You destroyed the opera. Are you crazy?'"

"No, no," replied the crafty Florentine, "Not quite. You see, my dear sir, I have another copy of it."

## RECENT RECORD RELEASES

By PETER HUGH REED

**T**URNING THEIR ATTENTION back to the music of Richard Wagner, after a silence of some time, the recording companies, in both this country and in Europe, recently honored his genius anew by several outstanding releases. Chief among these is a complete recording of the third act of "Die Meistersinger," with Hans Hermann Nissen as *Sachs*, Margarete Teschemacher as *Eva*, and Torsten Ralf as *Walther*, issued by the Electrola Company in Europe. The absence of a complete "Die Meistersinger" has been long a subject of discussion among music lovers. In the opinion of many, it is, next to "Tristan and Isolde" the composer's greatest score.

When, in 1936, the Philadelphia Orchestra toured from coast to coast, one of its featured numbers was Stokowski's own arrangement of music from Wagner's "Tristan and Isolde." The noted conductor has arranged his score by using the *Prelude* to the opera (complete), the *Introduction to Act 2*, part of the lovers' duet, *Brangäne's Warning*, part of the music from *Tristan's Vision* in Act III, and lastly the *Liebested* in its entirety. Several years ago Stokowski recorded a similar arrangement of this music; but later he added to the score, and the new set (Victor M-508) is a far better balanced version.

In like manner Sir Thomas Beecham's performance of the *Overture* to "The Flying Dutchman" by Wagner is one of power, eloquence and brilliance. All the essential drama of the opera is condensed into the storm tossed *Overture*, which opens with one of the composer's triumphantly enduring themes, that signifying the *Dutchman*. This theme, and another taken from *Senta's Ballad*, form the basis of the overture. Less compelling musically, but none the less welcome in Sir Thomas' fine performance, is the *March* from the Second Act of "Tannhäuser," which fills up the last side of the recording.

Last but not least of the new Wagner releases are two scenes from "Parsifal": *Amfortas! Die Wunde!* (Act II) and *Nur eine Waffe taugt* (Act III), and *Lohengrin's Farewell*, sung by Lauritz Melchior, accompanied by the Philadelphia Orchestra directed by Eugene Ormandy (Victor set M-516). These records are some of the finest that the great Wagnerian tenor has given us to date, and they conclusively prove him to be the foremost Wagnerian tenor to-day before the public.

Celebrating Beniamino Gigli's return to America this season, Victor (in Sets M-518-19) brings us his interpretation of *Rodolfo* in Puccini's "La Bohème" (recently recorded in Italy). Since Gigli is recognized as the foremost Italian tenor of his day, plans are under way to record Gigli in several operas, two of which, "La Bohème" and "La Tosca," already have been accomplished. The recording also engages the services of the chorus and orchestra of the La Scala Theater (Milan), with Umberto Berrettoni as conductor.

An attractive orchestral suite is Respighi's "The Birds," based on pieces by seventeenth and eighteenth century clavicinists. In selecting his pieces the composer was wise to choose those in which the delicate humor of their subject was entirely comprehensible, and in transcribing them for orchestra he was careful to preserve their intimate charm. Desiré Defauw, conducting the Brussels Conservatory Orchestra, gives a good account of this music (Columbia set X-108).

"The 'Pops' Ride a War Horse!" Thus does Victor describe their recorded performance (set M-515) of Tschai-kowsky's

*Overture 1812*, as played by the Boston 'Pops' Orchestra. Under the direction of the redoubtable Fiedler, the orchestra ride an old steed valiantly; and the recording is sufficiently realistic to impress one's neighbors. It did ours!

Philippe Gaubert, the French composer and conductor, is represented in a disc capacity in Columbia set X-109, where he conducts his orchestral suite, "Les Chants de la Mer." This is pleasant music, reminiscent of Wagner and Debussy, by turns idyllic and rhapsodic in style, yet hardly a vital score. More impressive is the "Last Nursery Suite," by D. E. Enghelbrecht, another French composer and conductor (Columbia disc 69339D). It is a delightfully piquant little suite, music that is witty and playful, saucy and pert.

The great Chaliapin is dead, but not his art. Long associated with the rôle of *Boris*, it has been said his name was synonymous with the part. Proof of this would seem to be furnished by Victor disc 15177, in which the singer gives us his inimitable performances of the *Prayer* and the *Death Scene* from the last act of "Boris Godounov." This recording, a really remarkable one, made at an actual performance of the opera on July 4, 1928, at Covent Garden in London, is a true collector's item.

Sometimes a bit of music comes our way, and its simple expressiveness is so momentarily treasurable that we cannot find words to describe it. Such an experience was ours when we heard the recording of *The Holy Family Resting by the Wayside* from Berlioz's "The Childhood of Christ" (Columbia disc 69340D). The music moved us deeply, and when reading that the recording was given a *Grand Prix* in France, we were not surprised. It is the perfect gift record.

The Vienna Choir Boys, who have been concertizing recently in this country, are heard to advantage in a group of "Christmas Carols of Many Lands" (Victor set C-3). The simple purity and ethereal quality of the boys' voices have been admirably caught and preserved in the recording.

Musicaft records, which previously released a worthy recording of Mozart's early "Mass in F major," (K. 192) (set No. 23), sung by the Motet Singers, directed by Paul Boepple, recently brought forward an even more worthily performed recording of the "Missa Brevis" of Buxtehude, interpreted by the same singers (24). In this work Bach's great predecessor shows that he, too, was a most gifted polyphonist.

An unusual pair of records, emanating from Musicaft Studios, is the "American Folk Songs," from the remote parts of the upland South, sung by the Old Harp Singers of Nashville. The records contain what the singers call, "Folk Fun," a moving religious ballad and a rousing spiritual song (discs 221-22).

Egon Petri's performance of Brahms' "Variations on a Theme of Handel" (Columbia set 345) does notable justice to work of true genius. Brahms, here taking an ornate theme from Handel, has ingeniously built a series of twenty-five masterful and impressive variations.

Recommended: The Swedish Augustan Choir's performance of Jakob Handl's *Adoremus Te Jesu Christe* (Victor disc 15214); Maria Muller's singing of Brahms' *Feldensamkeit* and Reger's *Waldensamkeit* and *Zum Schlafen* (Victor disc 15218); and the performance, by the French two piano team, Weiner and Doucet, of Mozart's "Sonata in D major," (K. 448) (the only such work by this master).



# Mystic Dances and Music of the Far East

By the noted American Composer long resident in India

LILY STRICKLAND

ALMOST MY FIRST IMPULSE on arriving in a strange port in the Far East has been to set out on a search for local music and dancers. This is never difficult, because, since most of the dances in the Orient are connected in one way or another with a religious festival, and since there are many such celebrations annually in every Eastern land, one has only to seek out the various temples, dagobas, or shrines and there, almost without fail, his objective is found.

The Hindus have some sort of a religious celebration every three days, and a great many of these ceremonies include music and dances. The large Hindu temples maintain a coterie of nautch girls and musicians as a part of their common equipment; and dances are performed daily in accordance with special ritualistic laws laid down in the Brahmanic traditions. But it is not with these stereotyped forms of dancing that we are so much concerned; constant repetitions of the ordinary nautch tends to take away something of the novelty and newness to the onlooker.

During some festivals, however, where a little research will illuminate the fantastic or obscure interpretations of some of the performers, we find ourselves immensely interested by some strange dance that has little in common with the known traditions of religious ceremonies. Almost invariably these unique, or bizarre, dances are traced to animistic origin, the primitive, pagan, and ancient influences that antedate all polytheistic or monotheistic religions.

## Masked Dances

THE SUBJECT of dancing-masks is a very fascinating one, and, although only comparatively recently introduced into modern dancing, it has been a part of the oldest known dance forms in the East. Even the lost civilization of the Mayas and Aztecs had used dancing-masks from unknown centuries. Many African Negro tribes use to this day weird and hideous dancing-masks in their old traditional and ceremonial dances. In fact masks have been used throughout the more ancient parts of the world, from time immemorial.

In some cases, where masks are lacking, the face is painted in white, ochre, red or other natural pigments, to simulate the effect of a dancing-mask. The symbolism of these masks or facial make ups, almost invariably traces back to animistic influences. Hinduism, in its lower forms, is filled with superstition, black magic, fetiches and aboos; and, from our observation, it is usually these more atavistic forms in the religion which are practiced by the more ignorant and primitive Indian.

The festival of "Holi" is at once famous and infamous. It is sometimes called "The Night of Kali," the Black Mother, and it was once the custom of Kali priests to take part in orgiastic dances on this occasion. To-day a sort of echo of these dances is given by laymen who go about at night with paint smeared faces and dance grotesquely with sticks. There is nothing beautiful about this Kali Stick Dance; on the contrary, it is ugly and awkward and apparently meaningless. However, one may be sure that back of every traditional dance in India there is some sort of idea to be expressed.

This rather obscure and little known type

of dance is seen only at the annual celebration of the Holi festival, and it is such an oddity that we were tempted to look up every possible reference to the subject in some out of print books and old manuscripts to which we had access. After most diligent searching, we finally ran the origin of the Kali Stick Dancers to earth in a venerable tome on Hinduism.

## Dance of Destruction

KALI HERSELF, THE CONSORT OF SHIVA, the God of Destruction, is depicted as a hideous and repulsive woman, wreathed in human skulls and carrying in her many arms the implements of death. Her dreadful aspect is intended to put fear in the heart of the evildoer as well as to remind her followers of ultimate dissolution and decay. There is nothing beautiful and benign in the terrible goddess, nor was there anything redeeming in the ancient dance-rites of the Kali priests; rather was the idea of her attributes carried out in uncouth, soulless, ugly, and revolting movements.

Some sense of these qualities is expressed in the Kali Stick Dancers, as the men go through the holiday crowds at night crouching and leaping and pretending to fight each other to the fierce beat of a drum. The dance of a nautch girl seems idealized in comparison. But the sudden appearance of these unattractive and fantastic men, in an amiable and animated crowd of people, usually creates an impression in which fear is mingled with amusement.

If the religious ecstasy expressed in fanatical rhythm can be called dancing, then one sees on rare occasions the insane appearing gyrations of self-hypnotized penitents of Hindu persuasion, who work themselves up to a high pitch of emotional excitement through dancing to drum-beats. The object of these weird dances seems to be to arouse or excite the performer to such an extent that he is not conscious of the pain that he inflicts upon himself with knives or other sharp instruments.

## Mortifying the Flesh

IN EXCORIATING THE FLESH, the devotee wins merit, and his wild surrender to the mesmeric power of primitive rhythm renders him partially insensible to torture. This frenzied dance is similar to the Dervish dances commonly seen in Egypt; they are both expressions of religious obsession,

although the Dervish dance is deliberated and conforms to a type, while the Hindu penitent seems to dance without rhyme or reason when in a tense state of hysteria.

We see that dancing is a most elastic term and covers a multitude of rhythmic postures, gyrations, leaps, whirls, and the like. They are essentially primitive, pagan and even savage, and are instinctive reactions to primal emotions that go back to the beginning of all dancing. For that reason such performances are strangely interesting as a picture of the influence of rhythmic expression, or impulse, on the unexpressed, natural and primitive oriental.

As man becomes more and more civilized the call to expression through inarticulate motion grows fainter and fainter. We are taught "artistic restraint," emotional control, physical immobility in conversation, and the like. But, in countries where western civilization is still only a veneer, the people react naturally to all emotions. All conversation is accompanied with gesticulations and motion; music is judged by the quantity of sound rather than the quality of tone; singing is always *fortissimo*, and dancing is perhaps the freest of all the emotional expressions.

It is true that the wildest, most extraordinary forms of dancing that I ever have seen in the Far East always have been of religious significance. To the oriental the expression of religious impulses is a vital part of everyday life; in fact, religion enters into every act of his existence. We of the western world, or of the occidental race, have no conception of how tremendous the influence of religion is upon Easterners. It is therefore only natural that the various faiths of the East are, in legend and tradition, the background for the unique symbolical dances of the people.

## Seasonal Dances

THE ABORIGINAL OR ANIMISTIC PEOPLE of India have dances that antedate the Hindus by unknown centuries. There are many tribes of such people still living in remote parts of the country, and they all have various tribal and seasonal dances of folk character, which are extremely fascinating to watch. The Oraons of Chutia Nagpur have a remarkable number of dances. They live very close to the heart of nature and have many dances celebrating the seasonal changes, the seed planting and the harvest,

the hunting dances, the dances of love and marriage, and even war dances.

As is usual with the more primitive tribes, all dances are performed seriously, with dignity and respect. Man has to be civilized in order to appreciate jazz and the frivolous, superficial and light dance music of the day. The natural dignity of the savage and semisavage is something we know very little about. I, for one, have found the simplicity, sincerity and earnestness of the animist or primitive Indian greatly to be admired.

In southern and central India, from Madras through Bengal and on through Bihar and Orissa and Chutia Nagpur, the music is found to be largely Hindu or pre-Hindu in influence. One must go farther north to see the famous Devil Dances of the Buddhists. But there is one form of dancing in Bengal which is outstanding and worthy of mention, and which is not Hindu but Moslem.

## A Useless Ban

MOHAMMED FORBADE the use of music to his followers, a very useless rule, as events proved. He stated that music takes the mind away from spiritual things and brings one to earth (just the opposite from the Hindu belief in the divine origin of all music). In the case of Mohammed's mandate, the law may as well not have been made. Moslems are no different from other people in their natural reactions; and, as far as dancing is concerned, we have only to mention the dervish dancers, the famous dancing girls of the Ouled-Nail, the sword dancers of Afghanistan, and other dancing cults that have sprung up among peoples who profess Mohammedanism as their religion.

Some of the most charming and interesting dances are those performed by Afghans and Baluchis at the "Feast of the New Moon," the season of rejoicing after the Moslem Lent, a period of fasting and prayer. These striking dances are given by men who dance with swords or sticks in lieu of swords, to the beating of drums. There are no native women present on these occasions, as the men of the Borderland in the Northwestern Frontier come down into Bengal to carry on their trades, but leave their women behind them. They are "orthodox" Moslems, and their ladies are kept from the rude gaze of the world; but they themselves openly break their religious laws in performing these forbidden dances on annual festival occasions. And we are very glad that they do, since they have added some fascinating dance forms to our book of oriental music.

## Dances of the North

THE MOST REMARKABLE DANCES in the Himalayan regions of northern India are performed by Buddhist lamas and laymen. The various Buddhist festivals are celebrated by Devil Dances against the natural background of the magnificent snow range not far from the borders of Tibet.

The courtyards of Buddhist monasteries are frequently used as a stage for these dances, and we have seen some wonderful performances at two special monasteries in and around Darjeeling. The costumes of the dancers are Mongolian in the main, and the addition of grotesque masks makes the men still more unique and striking in ap-



NAUTCH DANCERS AND MUSICIANS IN CALCUTTA



pearance. The Devil Dances are performed by men; but Tibetan, Sikkim-Bhutan or Nepalese women mingle freely in the audiences, as Buddhism imposes no *pardah* laws upon its feminine element. Beside the Devil Dances, there are the dances of the Black Hat Sect and dances incidental to the lama mystery plays; all of which are quite individual and original in form and entirely different from the dances of southern and central India.

Having contributed to THE ETUDE an article on the subject of the Devil Dancers, we shall not here go into a detailed description of these interesting performances. We merely desire to point out a few unusual types of dances, and would like to say that the male dancers of the western world would be especially inspired and encouraged if they had the opportunities to see and study the work of men dancers in the Far East.

Superficial students of Indian music imagine that the nautch girl stands for the dance, but to us her work seems the least interesting of all. She is ubiquitous and commonplace, in comparison with the dances already referred to in this paper, only one of which includes women. The nautch girl is as a rule a solo dancer, though groups of these women perform in a crude ensemble at large temples; but the dances of the aboriginals or animists are different in that the music is entirely in the folk manner.

### The Khasis Dances

IN ASSAM ON THE BURMESE BORDER the Khasis also have a great number of dances that include both men and women, although there are special dance forms sacred to each sex, in which either men or women dance alone. This peculiar race of people represents one of the few known matriarchies in

existence. Their religion is animistic in part but largely built upon ancestor worship. At certain seasons of the year the Khasis have great festivals where dances are performed for days at a time, and on such occasions the beautiful hills of Assam make a striking background for the colorful costumes of the *al fresco* performances of the Khasi clans.

The dances we have mentioned are seldom seen by the casual visitor to India. One must live at considerable length in the country to be able to go at certain seasons to outlying districts in the great continent, to witness the dances of various races and sects whose strongholds might be a thousand or more miles distant from each other.

Those, who spend a few days in Bombay, Calcutta, Agra, Delhi, or the "mongrel ports" and show-places of India, never see these dances at all; so it is but natural that they should accept the much advertised

nautch girl as the representative dancer of the country. We would not underrate the status of the nautch girl; she has learned romance, color and interest in Hindu India from time immemorial. But we feel that the less known forms of dancing deserve their share of praise as well.

### Self-Test Questions on Miss Strickland's Article

1. What are used sometimes in place of masks, in "masked" dances?
2. What qualities are expressed in the Khasi Stick dances?
3. Name four seasonal dances.
4. What was Mohammed's conception of music? the Buddhist's estimate?
5. What are peculiarities of the Khasis and their dances?

## Music Elects a Governor

"Pass the Biscuits, Pappy"

By MARIE SEACORD LILLY

IN JUNE OF 1938, W. Lee O'Daniel, Governor-Elect of Texas, was known to thousands of people throughout the state merely as a voice with personality, which had been an intimate of their radio circles for eight years. It had come to them with the music of a band which advertised flour by a program of folk songs of the picturesque Southwest. Six weeks later over five hundred thousand of these same citizens nominated him their governor, with a majority so large that a run off primary was unnecessary. And nomination on the Democratic ticket means an election in Texas.

This Governor-Elect is a typical American, forty-five years old, who went to Texas thirteen years ago. His assets were a handsome wife, who was also thrifty; a charming daughter; and two healthy, good-looking sons. In a recent campaign broadcast Mr. O'Daniel said, "We have money enough, a good home and some ranch land. The time has come when I feel that I can devote myself to the interests of others." Sounds as if some one had been rubbing Aladdin's lamp; but music did it. The music of W. Lee O'Daniel and his "Hillbilly Band" made him governor.

The Governor-Elect has never had formal training in music. Rumor recalls that "He was always good at singing songs on the last day of school." "He always had a fair voice."

His sister is an excellent musician. She tells us that on one or two occasions she induced the shy lad to sing a duet with her, before the church circle. The fact remains that the nickname, "Canary," was bestowed upon him early in his career, in recognition of his vocal fireworks with the town quartet.

### "No Excellence Without Great Labor"

A TIRELESS WORKER, he lay awake of nights, trying to devise new ways to make people buy the flour which he had come to represent as salesman. Then came the idea which eventually led him through the hill country of Texas, straight to the governor's chair in Austin. A group of musicians approached Mr. O'Daniel with the proposition of presenting a radio program of Texas folk songs as an advertisement for his flour. From the first broadcast the plan was a huge success. The people of Texas liked hillbilly music. The result was the organization of "The Light Crust Dough Boys" from Burrus Mills.

Later he chartered a bus and had it wired

for sound, to take his band on personal appearance tours in remote towns and hamlets. The band played for all such events as country fairs and commencement programs, always donating their services. Everywhere they went they were feted guests; and the sale of their flour pyramided.

Gradually Mr. O'Daniel took over the leadership of the band and began to sing the solos himself. He then began to intersperse his advertising speeches with little talks seasoned with homely philosophy. Folks liked his pleasant voice, and also the sermonettes which seemed to touch the heart of the problems of their daily living. His name became a byword in the hill country.

From his boyhood the writing of verses upon intimate family events had been a hobby of "W. Lee," as he became affectionately known to his radio fans. While traveling through the varied terrain of Texas, admiring, in turn, mountains and plains, wooded hills and low lying seacoast, he composed a poem which eulogized the beauties of his native state. Then he

hummed a tune to fit the words. By the time he returned to Ft. Worth, he had in his mind a completed song. He whistled his composition to a member of his band who wrote it out for him. Thus *Beautiful, Beautiful Texas*, was born.

### A Composer "Arrives"

ON HIS NEXT BROADCAST he sang his composition. It caught the fancy of people everywhere. Requests for copies of the song poured in, but there were none. Finally they heard about it in New York. A Manhattan publisher wrote to Mr. O'Daniel, requesting publishing rights. The song was launched by a New York orchestra, over a nationwide hook up. It was a hit. Shortly it was used on one of Major Bowes "Family Hours," and then everybody was singing it. The future Governor of Texas had broken into Tin Pan Alley in a big way. There were many other compositions evolved during those years of broadcasting, many of them occasional or of local significance; but *Beautiful, Beautiful Texas* and *The Sons of The Alamo* have already stood the test of considerable

time and seem to grow in popularity.

In 1935 Mr. O'Daniel decided to turn his talents, musical and otherwise, more directly to his own account, and severed his connection with The Burrus Mills. He formed an organization of his own, called W. Lee O'Daniel and his Hillbilly Band. His two sons joined the new group, all of whom were officers in a new flour brokerage business; for Mr. O'Daniel had become a miller without a mill. He bought flour, packaged it under his own name, as Hillbilly Flour, and sold it literally by the ton. The broadcasts were over a less powerful station, but the "voice with a smile" still drew its audience.

Early in 1938 Mr. O'Daniel told his radio friends that one of them had suggested that he run for governor. "Send me a postcard," he said, "and tell me what you think I ought to do." Returning mails brought fifty-four thousand four hundred and ninety-nine cards urging him to make the race. That was enough. He had his call. He hooked up his sound truck and started out to stump the state, using *The Sons of The Alamo* as theme song and battle cry.

### A Family Phalanx

THIS TIME DAUGHTER MOLLY went along too. The boys were already members of the band, and Molly's function was to pass among the crowd, with one of the small flour barrels marked "FLOUR—NOT PORK," to collect funds with which to finance her father's campaign. Everywhere his friends thronged to see him. Nickle and dimes poured in, oversubscribing the campaign expenses by eight hundred dollars. And every man and woman, who contributed a nickle from that point on, considered W. Lee O'Daniel their personal candidate. Texans came to be amused and went away to elect the leader of the Hillbilly Band their governor.

The zenith of his musical career was probably reached immediately following the confirmation of his nomination, when The Music Corporation of America offered Mr. O'Daniel twelve thousand, five hundred dollars a week for a ten week personal appearance tour of the east. He was also offered fifty thousand dollars to appear as master of ceremonies over a national radio hook up. These were *bona fide* offers; and the time of the Governor-nominate was known until his inauguration in January, 1939; but he declined both offers, cradled in the confidence that music may do more than soothe the savage breast.



### "PASS THE BISCUITS, PAPPY"

Note the musical chariot that carried W. Lee O'Daniel to the gubernatorial chair of the largest state in the Union, a domain larger than all of France. O'Daniel is standing behind his two fine looking boys in the center of the picture. Gov. O'Daniel first used music to sell flour.



# Lessons With Ossip Gabrilowitsch

Piano Virtuoso and Conductor

An Apostle of Beauty in Piano Playing

By MME. CECILE DE HORVATH

## Part III

GABRILOWITSCH'S SENSE OF HUMOR frequently found its way into the class room. For instance, when one pupil found that she had to start the beginning of the piece every time Gabrilowitsch interrupted her, he told her that she reminded him of the couple who were unable to dance unless they started in the mantel piece.

On another girl whose fingers were not long enough for the last movement of "Sonata Appassionata" of Beethoven, he exclaimed:

"That should sound like the roaring of the ocean, and you make it sound like a syphon of soda!"

On still another pupil, who had met his Waterloo in the Handel-Brahms *Variazioni*, he said, a bit cynically:

"This dramatic variation should be played with a great deal of dignity, but the way you do it, it sounds like a back fight."

While we were studying with Gabrilowitsch, he was studying conducting with Mr. Brander Matthews; and it so happened that, the day when he made his Berlin debut as a conductor, one of his pupils had had a particularly poor lesson. Gabrilowitsch had an unusually severe with her. After his evening debut the whole class trailed into a green room, headed by the pupil he had scolded, who was by far the wittiest member of the class and said to him, "Do you know how I feel? I feel just like the English butler who boasted that he had been kicked by a duke!" The next lesson was marvellous to her.

## Encouragement of Individuality

I WAS VERY MUCH INTERESTED in an essay of Mr. Brander Matthews, on *The Art of Imitation* in which Matthews says: "Imitation is the strict duty of every artist in the formative period of his career."

When he agreed with up to a certain point, I have explained before. However, he is quick to encourage real individuality when he found it. He was delighted if we did think up some individual way of our own of solving a technical problem. "She shows how to help herself!" he would exclaim. In truth, one of the greatest things about him as a teacher was his broad-mindedness. He would say:

"My interpretation is different from yours; but yours is logical and artistic. I would advise you to keep it. With the exception of this effect, which could fit into my interpretation but does not fit into yours."

Again, he said to a pupil in connection with the third *Prelude* in Bach's *Well Tempered Clavichord*:

"I see you play that throughout with the color of the una corda; I do it quite differently myself, but I find your idea very interesting and should advise you to leave it as it is. The color might be altered a bit just here (and he played

the passage in question), but on the whole it doesn't fit into your general scheme, and you would do better not to change it."

Gabrilowitsch recommended the Busoni edition of the "Well Tempered Clavichord," on account of the excellence of the phrasing.

## Artistic Effects

HE WAS CONSTANTLY SAYING:

"Do not forget the melodic essence. Keep the melodic curves. You are playing the notes like a finger exercise. I do not hear the melody."

During the "Sonata in G minor" of Schumann:

"In syncopated passages the rhythmic pulse must occasionally assert itself, or the structural line will be lost."

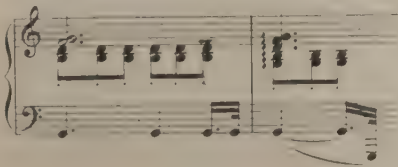
"Where the melody is two voiced, try to give the effect of two clarinets."

It is better not to use too much pedal in sustaining the melody, as the tone quality of the left hand here must be purposely kept a little dry.

"In the Adagio, the sixteenth notes must not be played too slowly. The character of this movement is placid and lyric, but not sentimental, and should be raised to dramatic coloring only at one point."

"Here is the coda the oboe is heard and later answered by the violoncello."

Ex. 4



"The last movement is not to be played too legato; give it more of a fluttering quality in the broken octaves, by holding the hand a little bent toward the thumb, so that the little finger can be lightly thrown."

"The coda is not to be thought of as one long crescendo, but as built up of a series of short ones, gradually increasing in intensity."

In the *Etudes Symphoniques*:

"Play the fortissimo chords with nobility of tone, or the quality could easily degenerate into that of a brass band."

In the *Fantaisie in F minor* of Chopin:

"Have you a clear picture in your mind of the character of this episode? Is it lyric or passionate?"



OSSIP GABRILOWITSCH AND MRS. GABRILOWITSCH  
AT HAVANA, CUBA

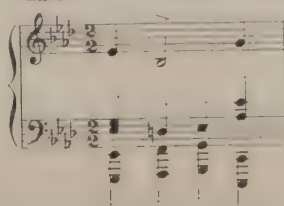
Mrs. Gabrilowitsch, formerly Clara Clemens, daughter of Mark Twain, has just written a biography of her husband, recently published by Harper and Brothers.

In the short staccato episode in E-flat major, one pupil plunged too drastically into the center of things.

"Do you not like this better?"

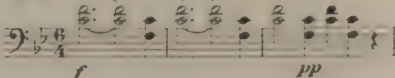
Gabrilowitsch played it and made it sound like a melody being faintly intoned by the French horns while the strings furnished a delicate *pizzicato* accompaniment.

Ex. 5



Gabrilowitsch, being an orchestral conductor, very naturally produced a great many orchestral effects on the piano, as we see from many of the above examples. In Chopin's *Ballade in G minor*, for instance, the following passage in the bass must sound like French horns. In the *pianissimo* repetition it is supposed to sound like an echo, but of course with the same hornlike quality of tone.

Ex. 6



To quote him:

"Always make a nice entrance into a new theme or key as if you would say, 'Now listen to this! I have something new and interesting to say.'"

"Try to feel the warmth of the changing harmonies and always bring out the harmonic changes in the accompaniment."

He was only interested in teaching the finest and best in music; and if we brought him any composition which he considered unimportant, he refused to bother with it, saying,

"You can study that sort of thing by yourself."

Again he says:

"When a figure is taken through several repetitions, it must be made prominent the first time in order to impress it upon the ear, and after that it may proceed normally."

The Gluck-Sgambati *Melody*, Gabrilowitsch called,

"A forest where no breezes stir and just one bird sings."

He took his art very seriously, and his concentration at the lessons was so great that I have known him to look several times at a friend who visited the class for the first time and not even know that she was there. The tension in his class was great, and often we pupils were exhausted from sheer concentration alone.

He very sensibly warned us against our friends. "Never believe anything your friends tell you," he warned repeatedly. He felt that well meaning friends and families could do a great deal of harm by injudicious praise.

I often have held him up as an example to pupils who were ambitious for careers, who practiced five or six hours a day, but who I felt had no real love for the music they played. He loved music so that he was always exclaiming over the beauty of compositions he was playing; for instance, the *Prelude of F-sharp minor* by Chopin, which he considered the most beautiful of all the "Preludes." In this *Prelude*, he emphasized interesting organ point effects in the bass, such as in the following example where, by skillful pedaling, the F sounds through several measures.

Ex. 7



During our stay in Berlin he had to go to America for a concert tour. While there he married Clara Clemens, daughter of Mark Twain. He was uncertain as to whether he would teach any more, when

(Continued on Page 123)



# The Threshold of Music

## Linking Chords into Sentences—And Punctuating Them

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

This article is the Eleventh in a series on "The Doorstep of Harmony." The first appeared in The Etude for January, 1938, and an article will appear each month hereafter.

IN THE FORMATION of musical sentences three chords play dominating rôles. They are the same three chords which we have already met as the three simplest chords in music: the triads on the tonic, dominant, and subdominant notes (Do, So and Fa). Those three chords, you remember, form the notes of the major scale. They are the only three major triads of the scale, the other four being minor and diminished triads.

The Tonic, we discovered, is always the last chord of a piece of music—the "home" chord.

The Dominant is usually the next to the last chord. We always expect the dominant seventh to move to the tonic, and are surprised when it does not. The dominant triad gives us somewhat this same feeling, too; it leaves us distinctly "up in the air" and poised to go somewhere else.

The Subdominant is the chord which usually harmonizes the first syllable of "A-men" at the end of hymns. It is placid, gentle, a foil to the sterner character of the dominant.

These three chords, we are going to find, occupy strategic positions of great importance in nearly every musical phrase and sentence, and particularly in those parts of a piece of music which are known as cadences.

### Cadences—the Punctuation Marks of Music

JUST AS WORDS ARE PUT TOGETHER into units called phrases and sentences, so chords are put together into what are called musical sentences. A sentence is a short stretch of music which comes to a stopping place, or to a resting place, where we can pause for breath before going on. In songs these pauses usually coincide with the pauses at the end of each line of verse.

A person, talking, will let his voice fall at the end of a phrase or sentence. In music there is a similar fall—not necessarily a literal drop from a higher note to a lower one, but a figurative falling off in the flow and movement of the music—called a cadence. Certain combinations of chords give us the feeling of arrival at a stopping point or a resting place, and these combinations are classified as different kinds of cadences.

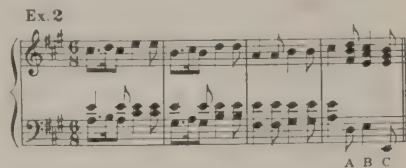
There are four important cadences.

The Authentic Cadence—the dominant chord followed by the tonic (So to Do)—the most final and satisfactory way of reaching our stopping place. We have already spoken of these two chords as the next to the last and last chords.

Examples of the authentic cadence may be found in almost any piece of music. Here is one from the "Sonata in A" (K331) of Mozart:

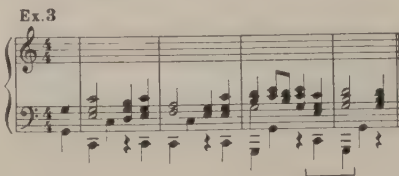


And this, from the same work, closes with a half cadence:



The Half Cadence—a cadence which pauses, not on the tonic but on the dominant. It may consist of any one of several chords (tonic, supertonic or subdominant) followed by the dominant: Do to So, Re to So, or Fa to So. From Re to So is especially effective because its bass, following the Bass Law, suggests an authentic cadence in the dominant key. The Half Cadence takes us to a "halfway house"—a temporary resting place on one's journey to the tonic.

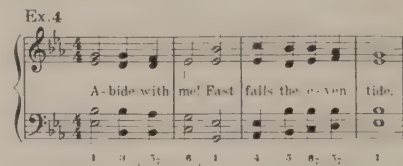
A classic example of the half cadence occurs in the *Hymn of Joy* theme in the finale of the "Symphony in C minor, No. 1," by Brahms.



The Deceptive Cadence—usually the dominant chord followed by a triad on the submediant (La), is a surprise cadence, which pretends to lead us to the tonic, even

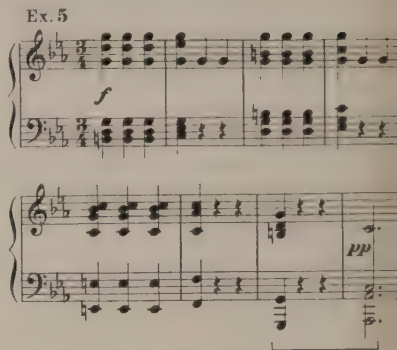
going often so far as to obey the Melody Law in the movement of its upper notes (Fa down to Mi, and Ti up to Do) but fools us completely with its bass by moving, not from So to Do, but from So to La, as if to the tonic chord of a closely related minor key. It more rarely uses a chord other than submediant and may even prepare a modulation to a related key.

The hymn, *Abide With Me*, by William H. Monk, begins with a four note phrase which comes to rest on a deceptive cadence. The fourth chord, instead of being tonic, is a triad on La:



The deceptive cadence occurs on the words "with me."

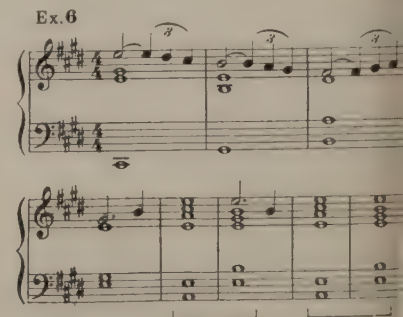
Perhaps the greatest deceptive cadence in musical literature is one which Beethoven included in the *scherzo* of his "Fifth Symphony." It is part of a passage which reveals Beethoven as the supreme dramatist among musicians. Instead of bringing the movement to a full close with an authentic cadence landing on the tonic triad of C minor, he introduces without warning an unexpected triad on La, and then, for fifty measures, holds us in breathless suspense during a gradual crescendo which leads into the crashing opening measures of the *Finale*. Here is the cadence:



The last two chords form the deceptive cadence—So to La in C minor.

The Plagal Cadence—the subdominant chord followed by the tonic (Fa to Do)—one of the most famous of cadences, used in hymn tunes to harmonize the word "A-men"; and forming the tremendous close of the *Hallelujah Chorus* of Handel's "Messiah." The combination of these two chords dates from mediæval times, when the ancient Church Modes were in everyday use; and its name is taken from one of these old modes. It is less decisive and more peaceful than the authentic cadence.

Seventeen year old Mendelssohn wrote into his *Overture to "A Midsummer Night's Dream"*, one of the tenderest and dreamiest of melodies, and capped it with a pair of plagal cadences that are unbeatable for their sheer effectiveness:



The dictionary tells us that the word *amen* is a term used in solemn ratification meaning "so be it." The plagal cadence has a similar function in the language of music. Certainly the plagal cadences in this passage from Mendelssohn set their twin seal of approval on the preceding melody.

The chord combinations used in cadences are not restricted to the ends of musical sentences. They sound equally well at any stage of a composition and help to produce the effect of a logical and inevitable flow of musical ideas.

(To be continued in March)

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"That there has grown and developed definite school of American composers during the past five years, can no longer be doubted by any one who has been in contact with American music. United by a common idiom, and directed by a common ideal, young American composers have certainly produced a music which is, up to now, the first coherent musical expression to be produced in America."—David Ew in the London Musical Times.

## Integration in Music Study

Educators in the field of music are beginning to realize the serious significance of integration in modern music study. The work that is being done by boys and girls, in bands, orchestras, and choruses, in our public schools and colleges, is truly magnificent; but it will not result in a well rounded musical education unless each student is given a practical working knowledge of music as a whole, which may be obtained only through studying the structure of music (melody and form), the composition of music (harmony and counterpoint), and the color and texture of music (instrumentation). Even when these subjects cannot be carried to an advanced degree, the ability to play a keyboard instrument brings all of the integral parts together within the grasp of two human hands. The pupil is no longer a "one track" musician. That is the reason why in European schools, no matter what other subject the student takes as first study, the rule is: **Piano is Compulsory.**



# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER  
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

## The Band Repertoire

THERE IS A GREAT natural difference between the band and the orchestra, and the distinction between the two need not be pointed out to even the most unskilled of listeners. They have separate histories, but a common sphere—individual characteristics but an inseparable bond that is becoming stronger with the passage of time.

For many long years bands have been regarded by the more æsthetic music lovers as orchestral musicians as a necessary evil, and a somewhat inferior offshoot in the musical family. Bands were for the purpose of the mob—it was their duty to use music with loud voice and martial music. Their appeal was to the senses, and their progress stopped with the easily satisfied tastes of the mass of people.

But actual progress seems to be an invariable law in almost every phase of life, and were it not so, the band would be doomed to extinction. We have firm faith in the future of the band, symphonic and otherwise, and can see no reason why it should not attain a greatness hitherto reserved alone for the orchestra.

There have been many obstacles to the advancement of bands, and perhaps the greatest of these has been the limitations of the band repertoire. There is no comparison between the tremendous repertoire of great music available to the orchestra and that for the band. A primary reason for some of the disdainful attitude of some musicians and audiences lay, and, in a measure, still lies, in the narrow confines of such music as has been written, arranged, transcribed and published for band.

For many years bands have been forced to use music of inferior quality, and arrangements that are not suited and that ill-adapted to concert purposes. Limited instrumentation was a contributing factor to the ineffectiveness of band arrangements and transcriptions. Most of us are quite familiar with the typical municipal band, whose instrumentation was predominantly brass, attempting the performance of the *Overture to "William Tell"* and *Poet and Peasant Overture*. Instruments of the brass family were freely substituted for oboe, bassoon, French horn, and oftentimes the flute; and the percussion lent its accompaniment to the rather noisy final effect. Such performances did little for the cause of bands and band music.

### The Park Band

PERHAPS THE ENVIRONMENT in which bands had to survive helped to lower the worth of the average band. The usual park audience was busy with its search for gaiety, and band music competed with the crackling of peanuts and popcorn; with chewing gum, restless movement, and an intensified volume of conversation. It is possible to appreciate the position of the average band leader, who had to consider the limited remuneration, facilities, and type of audience catered to by the bands of the day. Doubtless the reason for present heaviness of brass and percussion in band arrangements is that there is still a hangover of these conditions.

February, 1939

arrangers for this limited repertoire, for it could hardly have been a profitable venture for them to attempt arrangements for symphonic band when there was no such organization existent. Yet it cannot be denied that the inadequacies and compromises necessitated did little toward elevating band performance or public attitude toward the band as a musical organization.

In the matter of original material, by which is meant compositions expressly for band, there was pitifully little, and that which was available consisted chiefly of galops, characteristics, medleys of various tunes discreetly called overtures. In this lack of suitable and worth while material we can understand how greatly handicapped bands were in attempting to create programs containing musical value and at the same time meeting with the general approval of the public. Arrangements were satisfactory only insofar as they overcame competitive noises of crowd and street or surmounted the popping of bags and constant chatter of park concert fans. In no wise could band repertoire be considered a musical achievement.

Tradition, in many respects, has made the band its slave. There are yet many people who regard the band simply as a military or "beer-garden" unit. The band was perhaps born a military unit, and for many years has emphasized that phase of its activity. For this reason there are those people who think of the band as a noise making, marching group which owes its existence to parades on holidays such as Armistice Day, Labor Day, and Independence Day, and to the activities on the gridirons of our high schools and colleges.

While this phase of a band's activity is important and should be supported, it should not represent the finest standards musically possible. The fact that our bands

can so conveniently fit into so many situations should indicate a versatility in musical accomplishment which it would be wrong to judge simply from performance on stirring occasions. Priming for such occasions soon becomes dangerous, in that we find ourselves rehearsing only that music which captures the fancy of holiday crowds.

It is tradition with band audiences to look upon the band as an organization whose chief objective is to furnish the spirit for combat, whether it be in a game of football or in the serious game of war. Traditional also is the concept of the band as an entertaining group indispensable to gay times—picnics, circus shows, races, and other similar affairs. That the band should provide entertainment goes without contradiction; but it would seem that such entertainment can be in the form of good music, and not solely in the form of vaudeville performance.

Where tradition has thus permitted a limited repertoire for band, it has afforded the orchestra entirely opposite treatment. From its inception the orchestra has been recognized as a concert organization. Its repertoire has been blessed by the best efforts of our great masters. Its wide and varied instrumentation has not changed a great deal, and the functions for which it exists remain unchanged.

Composers have been attracted constantly to write for the orchestra, and the orchestra conductor has not been faced with the necessity of building his program from transcribed music, as has the band conductor. The finest of musical literature is at his disposal, and in most instances scarcely one note need be changed. The bandsman, however, has found it inevitable to be constantly editing, arranging and re-arranging, rewriting parts, and redistributing cues.

Very little original music comparable to the great orchestral symphonies and overtures has been written for band; and the practice has been simply to transcribe most of the orchestra, organ and piano compositions for band purpose. In so doing, the transcriber is faced with many perplexing problems. To begin with, he must decide the question of what to transcribe. Certain compositions which sound beautiful in orchestral performance are totally unadaptable to band. The very instrumentation of some compositions makes them impractical for band, and with others the character of the music may be the reason for unsuitability. In the second place, the transcriber must give attention to the problem of technical difficulties. For instance it is one thing to perform a tremolo or flying *staccato* passage on the violin, viola, or violoncello and yet another to execute the same passage on a clarinet, bassoon, or other wind instrument. Thirdly, there must be consideration of key changes, proper coloring, and limitation of ranges.

### What to Transcribe, and How

THE PROBLEMS CONCURRENT with transcription are self-evident. Certain compositions belong to the orchestra, and never sound well for band, no matter how admirably transcriptions are made. The problem returns to the need for original works and greater efforts to improve and adapt for modern band those transcribed works which do not lose value in the change. In this respect, great strides have been made in the repertoire for band, and we find excellent transcriptions of masterpieces originally written for orchestra. There have even been instances, in the works of Bach, Wagner, Tchaikowsky, Saint-Saëns, Massenet, and others, where transcription has proven the composition more effective for band than for orchestra. However, the result in works of Mozart, Haydn and others of the classical era, has not been so gratifying. They do not seem adaptable for band, although the serious study of these works will prove edifying to any musical group. Those works which were written principally for stringed instruments rarely are suitable for band—they are idiomatic to the orchestra.

One of the most profound movements which has changed the status of bands is the development and growth of the school music program. Thousands of students in band and orchestra programs have changed the complexion of musical audiences, and this has been heightened by the great numbers of music appreciation classes affecting hundreds of thousands of students in our schools and colleges. The amazing development of radio and sound recording has added its large share in such growth, with the result that a generation of young men and women has arisen who attend concerts not with the view of being entertained for entertainment's sake, nor for the purpose of conversing with neighbors, but for the real satisfaction and enjoyment which comes with true appreciation and intelligent understanding of what one hears in music.

Such growth in musical knowledge and

(Continued on Page 133)



SOUS LES TOITS DE PARIS

"On the Roofs of Paris"—here they are, thirty-eight young men and young women, who, as an American College Orchestra, are touring Europe under Dr. Henry Wallace Stopher, head of the Music Department of the Louisiana State University. The roof is that of a modern hotel in the old Latin Quarter. They all look as though they were shouting, "What an Opportunity!"



# MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music  
appearing in  
the Music Section  
of this Issue

## GERMAN DANCE

By KARL DITTERS VON DITTERSDORF

In the last analysis the dance is a form of expression—in gestures. Quite aside from national traits and characteristics, the character of the gestures employed vary according to the culture and general background of the dancers themselves. For instance, the peasant dances are much more primitive in every way than the more sophisticated court dances—even though in many instances the court dance evolved from the folk dance of the peasant.

The German dance, in triple rhythm, differs materially from the refined Viennese waltz, also in triple rhythm—although it is quite possible that the waltz form, with its many nuances, grew out of the rugged and more primitive *deutscher tanz*.

All of which is automatically sensed by those naturally gifted with musical talent. But what about the pupil not so gifted? What direct help can be given that will enable him to make a distinction in his playing, between a folk dance or court dance? Mostly it is a matter of rhythm. In the folk dance, let the accents be rather emphatic—on the first beat of each measure in this case; keep the *tempo* steady and slur rather sharply. Think of wooden clogs dancing rather laboriously on the village green rather than gilded slippers gliding over a polished ballroom floor. This does not mean that the treatment need be lacking in grace. But let the atmosphere suggest healthy, exuberant spirits rather than the affected *ennui* of aristocracy.

This little dance has a charm all its own and should depict the freshness of the outdoors. In other words, it should indicate the gestures, set to music, of a people having a good time and making no effort to conceal it.

## VENETIENNE

By G. A. GRANT-SCHAEFER

As indicated by the title, this piece is intended to depict a Venetian scene.

Because of its many street canals, Venice and the *barcarolle* (a piece in six-eight rhythm suggesting the swaying of a boat) are practically synonymous. This swaying effect is automatically achieved if the rhythm, as outlined, is followed.

The first theme is played *allegretto* and the second theme—beginning at Measure 25—a little more slowly.

In the second section be sure the rhythm is preserved where the inner voice passes from right hand to left. The pedal is important and should be applied exactly as indicated.

## FLASHLIGHTS

By FRANK GREY

This number makes very free use of triplet figures; and perhaps, therefore, a few words about triplets in general may not be amiss.

Since musical notation makes no provision for indicating notes having one-third the value of others, the familiar triplet sign is used when groups of three notes are to be played in the time ordinarily given to two of the same value. However, there are triplets and triplets.

A certain elasticity of performance is allowable—in fact, intended. We have for instance the so-called "lazy triplets," the "brilliant" triplets, and those played with a certain *rubato*.

In this particular piece the triplets should be played with more or less mathematical precision.

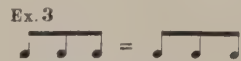
A common error, and one to be avoided in this piece, is that of playing a triplet figure, followed by a dotted eighth and sixteenth, without making any rhythmical distinction between the two. Thus



is quite incorrect when played as if it were written



The first group is divided into three equal parts,



while the second is divided into four equal parts, each a sixteenth note in value, like this:



It would be well to guard against this pitfall, by which many have been tripped.

## MUSICAL CLOCK IN THE ANTIQUE SHOP

By EVANGELINE LEHMAN

Descriptive pieces have a special appeal for most people and this number by Miss Lehman is very frankly that type of piece.

Notice that both hands are played one octave higher than notated. Try to produce a "tinkling" tone such as that associated with the familiar music box of an earlier age.

The pedal is indicated to be used twice to each measure, and this will be found effective. However, to those who are more skilled in its use, a slight blurring with the pedal will enhance the effect even more.

Slow up the *tempo* toward the end, indicating that the clock is gradually running down.

## IN A RICKSHA

By ELIZABETH L. HOPSON

Another piece in the descriptive style is this one by Miss Hopson. The 'ricksha (*Jinrikisha*) is a two wheeled affair pulled along the street by tireless Chinese coolies and is the oriental idea of taxi service. The opening theme depicts a gay street scene, the left hand part indicating the steady dog trot of the coolie who harnesses himself between the shafts of his vehicle, as though he were a draft animal of some sort.

The second section changes character (and rhythm) and is played in stately manner at slow *tempo* while "passing the Temple gates."

Give your best singing tone to the melody notes played in unison by both hands throughout this section.

The first theme (also the first scene) is repeated at Measure 50 and continues to the end of the piece.

Throughout the piece make as much contrast as possible between *staccato* and *legato*.

## IMPROMPTU

By LILY STRICKLAND

The term *impromptu* was probably used originally to designate a piece improvised or extemporized. But since no piece which is first written, then engraved and published, can be considered *extempore*, the term is used for a piece having the char-

acter of an improvisation. The most outstanding piano pieces in this form are the "Impromptus" of Chopin. There are several sets of pieces by Schubert called "Impromptus," but it is extremely doubtful if this title was given by the composer himself. It is generally believed the term was applied by the publishers.

However, the title sometimes, as in this instance, gives a direct clue to the interpretation. Play it in a manner not too dogmatic, apparently following the mood of the moment.

Note the change of pace, also change of metre. Follow the many guides to expression as shown in the text, and the result is bound to approximate at least, the intentions of the composer.

## FROSTY MORNING

By GEORGE HAMER

Play this little number with the crispy freshness indicated by the title.

If you happen to be a purist, and need something more definite than a proper "mental attitude," try following all the accents, slurs and other marks shown in the text, and the music will start speaking for itself! Give proper resonance to the notes played by the right hand thumb in measures 5 and 6 as well as in other measures where accented dotted halves are shown.

It need hardly be pointed out that the *tempo* must be brisk at all times and the pedal used sparingly.

Don't "dawdle" over the *rallentandos*; and make a quick recovery of the *tempo* as the original pace is resumed.

## SCHERZO

By FRANCES TERRY

Here is an excellent study for the development of the forearm attack.

Be sure to play all repeated chords on one arm impulse, and give plenty of significance to the accented chords as well as those bearing *sostenuto* marks.

Naturally this composition should be learned first at slow *tempo*, with rather broad *staccato*, allowing the fingers to remain on the keys long enough to register the "feel" of the chords. Later, as speed develops, the *staccati* should be made more brittle, until finally they are heard *staccatissimo*.

Keep the character playful in accordance with the title and make the most of the dynamic changes which cover a wide range.

## ADAGIO IN F MAJOR

By F. J. HAYDN

This *Adagio*, like most of the slow movements written for those forerunners of the piano—the harpsichord and clavichord—contains many embellishments. Because of the tonal limitations of the earlier keyboard instruments, it was necessary to use embellishments rather freely. However they should be played with the utmost skill and delicacy and never allowed to obtrude on the melodic content or trend of the piece.

No matter how quickly the various passages are played, to conform with their respective rhythmical divisions, the feeling of *adagio* must never be lost. Avoid anything verging upon a "chills and fever" performance. Simplicity and dignity are the watchwords.

Although closely related to each other, think of each voice as having a "soul" of its own—in other words play it in orchestral fashion, each voice representing a different instrument of the orchestra. To be

thoroughly enjoyed, these slow movements from the classics assume not only intelligent performance but intelligent listening. They must make an appeal to the intellect as well as to the emotions. Among musicians, this type of composition is referred to as being "pure music."

## SONG OF SPRING

By A. VON HENSELT

Henselt is looked upon by some authorities as a sort of connecting link between the style of Hummel (his teacher) and that of Liszt, which followed some time later. To the perfect *legato* of Hummel he strove to add more sonority, breadth and brightness which of course ultimately reached greater heights under the fingers of Liszt. The qualities are evident in his many fine compositions for piano.

This number is very lyric in character and while the right hand sings its song in double notes, the left supplies an extended *arpeggio* accompaniment designed to add a feeling of expanse as a background. This particular version has been revised and edited by Constantin von Sternberg, who, before his death, was eminent as a pianist and teacher in Philadelphia.

## LITTLE BROWN BEAR

By B. R. COPELAND

A short, sixteen measure piece for first grader.

The melody is divided between the hands for the most part and words are supplied to these tunes so that they may be done as songs as well as piano pieces.

## HAPPY HANDS

By CYRUS MALLARD

A waltz to be played in lively *tempo*. In the first section in G major, the right hand carries the melody, mostly in thirds. In the second section the left hand has the theme while the right hand supplies accompaniment chords.

## THE MARCH OF THE TIN SOLDIERS

By MILDRED ADAIR

Here is a piece for left hand alone always welcomed by the little Willies who like to eat popcorn while they practice. Both *staccato* and *legato* come in for equal share of development.

A novelty number which can be used to good effect by ingenious teachers.

## SQUIRRELS AT PLAY

By OLIVE ENDRES

Besides being a cute little number, this piece has pianistic value as it develops playing of triplets, grace notes and intricate *staccati*. The group of notes in Measure 16 should be played with a rocking motion of the hands—fingers held close to the keys—to sound like a *glissando*.

## THE VALENTINE

By HELEN CRAMM

A tuneful little number with the melody in the right hand while the left hand supplies a broken chord accompaniment.

## A BIRD CALLS IN THE WOOD

By BERNARD WAGNESS

Strict observance of slur signs is necessary in order to imitate the bird calls suggested in this number.

Notice that while some slurs are thrown off very sharply, others end on *sostenuto* tones. A distinction between the two is an essential part of interpretation.





# THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



## Understanding the Teaching Field

Does the piano "field" offer anything more to the teacher than to organize a class of private students? I have had a successful class for many years, but am finding it more and more difficult to keep up my enthusiasm. I would like to expand, but how?—P. M., Montana.

Do you organize your students into weekly or biweekly classes? If every pupil required to attend such a class, you will be obliged to find stimulating programs to keep your classes going at red hot temperature. Do you play to your students, briefly at their lessons, or as an occasional special event? Have you ever thought of organizing a group of preschool children for general music training? If teaching one of those fascinating subjects of "music appreciation" for adults? Have you discovered the joys of piano ensemble (four and eight hand) classes, composed of young or adult students?

Have you ever thought of submitting a program to your local radio station for a weekly fifteen minute piano program with you in charge? The possibilities offered by such programs are only now being discovered by teachers. Local stations are usually willing to fill up their hours with interesting broadcasts, even though they are seldom asked to pay for the time. Yet there is always the chance that, once started, the programs will be found attractive enough to persuade the broadcaster to "rake up" funds to keep them going.

Just as you say, you have had long experience, why not follow the lead of a progressive teacher in a small city of the West? She writes thus:

"I have an excellent class of thirty years' standing in Washington, D.C. I tell you of a grand project recently undertaken by the need to escape from four studio teachers. I have just completed my second year working with piano teachers in Washington in each of three towns—Ketchikan, Sitka, and Fairbanks. The opportunities for constructive work and a marvellous experience are only limited by one's vision and energy."

Yes, after thirty years of teaching! An inspiration to the rest of us. And not necessary to go to Alaska, if you have fertile ideas in your head, and vitality to bring them to fruition. In every region there are many backward districts where conscientious, aspiring music teachers are waiting for the chance to attend a course on some phase of piano—class piano or preschool methods, teaching material, elementary interpretation, or a course in modern technique. Yet teachers, even those who can "deliver the goods," have had the courage to put a plan across. Perhaps you are one who can and should. Why not try?

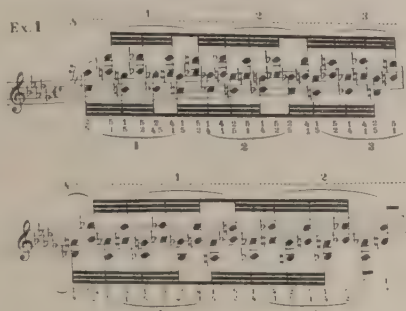
## To Develop Speed

I am an advanced piano student, but still have trouble working rapid scales, études and pieces up to tempo. Can you give me suggestions which might help to overcome this difficulty?—A. C., New York.

During the last three years I have often had the speed problem in these columns, but am willing to take one more shot at it before writing "finis" to the column. Just remember that you can play as fast as you think, and that thinking lightning speed ahead of your fingers

requires every ounce of intelligence, perseverance and push that you can command. Only morons and geniuses can get away with anything else. The rest of us moderately gifted middle of the road unfortunates must use our brains! And (you know as well as I) unless we coerce our poor little minds every day to force this thinking technic to higher and higher levels, we will not get anywhere. That's where the severe, experienced teacher comes in—he must be on the job, watching, exhorting, constantly demanding sharper concentration. Unfortunately this takes so much of a teacher's "life-blood" that few are willing to force the issue.

As an example of intelligent musical thinking let us work out part of a difficult cadenza passage from Liszt's *Paraphrase on themes from "Rigoletto"*:



This passage in chromatic minor sixths is best fingered by using the fourth on all black keys, excepting that very small hands may use the second and fifth on B-flat, G-flat. Note that I have phrased and numbered the four note groups as the first step toward clarifying the passage. Play the left hand of group one (wrist high!) lightly and slowly, accenting gently only the last notes (F, A) thus:



In all these phrased groups, feel that you are going to the final tones. You can even say aloud as you play them, "I go to here." Above all avoid accenting the first notes of the phrase. Now play group one in the various other octaves of the piano (left hand alone), then the same group very rapidly in each of these rhythms,



all over the keyboard.

Practice group two and group three in the same way; then combine groups one and two in this rhythm;



practice very slowly and very fast (lightly!). Now combine groups two and three and groups three and one, similarly; then play the same groupings (1, 2-2, 3-3, 1) without pause, thus



and finally the three groups together—1, 2, 3; 2, 3, 1; 3, 1, 2. Later, put the right hand through a similar process; and afterwards, both hands.

See what's happened? You have been

compelled to think ahead; you have felt the shape of each phrase; you know definitely where you are and where you are going. Do not work in this intensely concentrated way too long at a time. Rest often, and take a turn around the room. Then return to the piano, and compel yourself to think each group through to the end before you play it. I predict you will soon be able easily to exceed the speed limit!

But you will have to decide for yourself whether you are willing to go through this "agony," or whether you belong to one of those other categories!

## Help on Modern Music

What modern music, Debussy and others, would you give to a pupil who is intelligent, musical and a good worker? She has just finished her second year in high school. She plays the Bach "Two Part Inventions"; and in a recital she played the *Adagio*, second movement, of the "Sonata in C minor," by Beethoven, really well. Her phrasing and shading were nicely done and her technic was good. She has a long, slender hand, not large or heavy. As she is preparing for the conservatory, I am wondering if a concerto, something of Schumann and Chopin of moderate difficulty, would be advisable.—I. M. B., Massachusetts.

"Modern" pieces, not difficult: Cyril Scott, *Passacaglia*; Debussy, *Nocturne*; Debussy, *Prelude in A minor*; Pinto, *Childhood Scenes*; Juon, *Etude* from "Nymphs and Satyrs"; Ireland, *Ragamuffin*; Cervantes, *Cuban Dances*; Respighi, *Nocturne*; Pattison, *Morning Songs along the Arno*; Dohnanyi, *Rhapsody in C major*; Sgambati, *Nocturne*; Medtner, *Idyl, Op. 7, No. 1*; Berners, *Sailors' Hornpipe*; Albinez, *Cordoba*; Rachmaninoff, *Prelude in G major*; Prokofieff, *March in F minor*; Tchereninin, "Bagatelles, Op. 5"; Poulenc, *Pastorale*; Ravel, *Pavane*.

There are no concertos by Chopin or Schumann of "moderate difficulty"; all are difficult virtuoso compositions. Why not try Weber's *Konzertstück*, Mendelssohn's "Concerto in G minor" or "Concerto in D minor," or his *Capriccio in B minor*, or Mozart's "Concerto in A major" or his "Concerto in C minor?"

## Starting a Class

I have the opportunity to take little children in class work this fall, but am not sure that I am prepared. I am a graduate of a small conservatory and have had ten years' teaching experience. I have been studying Ada Richter's "Kindergarten Class Book" and "My First Efforts in the Piano Class," Book I. My idea is to have five pupils in a class, ages five and six years; to have four pupils to work at a table on paper keyboards and charts, while one child is at the piano; and to give them twenty minute periods, three times a week.

Would the same idea do with older children who do not have an instrument at home, giving them three thirty minute periods a week, with home work on the paper keyboards? Is there a text book that would serve as a guide in conducting the classes, other than the music books; and are any other music books needed?—M. S. G. F., West Virginia.

If you can put over your plan for three class lessons a week for the very young children it will be an ideal arrangement, excepting that each class should be at least thirty minutes long.

For the older groups, and especially for those pupils without home instruments, the periods should be an hour. If you plan the lesson carefully, using any one of the

teachers' manuals for class piano methods which the publishers of THE ETUDE will gladly recommend, every moment of the sixty minute period can be made spontaneous and profitable.

## Counting!

I have been in doubt as to the correct way of teaching my pupils to count. Should they be taught to say 1 and 2 and 3 and so on, or 1, 2, 3, 1 have been told that the "and" is not in use in modern counting. I have watched THE ETUDE closely each month, but have not found this information.—O. P., Kansas.

I am glad to know that there are still some teachers old-fashioned enough to insist on "counting"; but I hope you resist the temptation to do this for your pupils at lessons, and that your students count only when necessary to feel the correct note values. There is nothing more deadening to concentration and musical feeling than the soporific reiteration of the same monotonously measured numerals. (What a grandiose way to put it—I just couldn't resist the temptation!)

As for the use of "one and," and so on, I see no objection whatsoever. If you prefer "wu-un, too-oo, three-ee" instead—go to it!

## A Jealous Parent

I have a parent problem—a mother who knows some music and has taught some. She sends her daughter to me because she wants her to have the more modern approach in foundation and classical music. After the child returns from her lessons, the mother often telephones me offering suggestions and criticisms that I have either omitted a subject, spent too much time or too little on this or that until my usual diplomatic and intelligent way of meeting this has about exhausted and failed me.

This parent has, I believe, a "jealous" complex of a niece, also studying with me, doing excellent work, results of which I have cited as due to "non-interference" on the part of the parent.—E. D. G., New York.

"So, what?" as our youngsters would snap! When the taut strings of your patience finally give way, why don't you say just that to the pesky mother? Or if you still feel it necessary to play the diplomatic game with her, why not suggest that she write down an outline of exactly what she wants done, and you will carry it out to the last dotted "i" and crossed "t." But insist on the writing, and on specific directions for at least three months. That ought to hold her! She'll have no further comeback—if you follow her directions.

I have had several unhappy experiences with mothers closely related to each other, whose nieces or nephews were more gifted or made more progress than their own children. In every case I have tried my utmost at recitals to emphasize the excellent musical characteristics of each, and to show that one rival was in his own way as good as the other, so that both mothers' darlings could shine by their own colored lights. That seemed to keep the children friendly and happy, but did not seem to have any salubrious effects on the mothers! They, alas, remained implacable enemies.

\* \* \* \* \*

All musical people seem to be happy. It is the engrossing pursuit, almost the only innocent and unpunished passion.—Sydney Smith.



# The Meaning of Musical Ornamentation

## The Psychology Behind These Interesting Tonal Decorations in Music

By The Noted Pianist and Teacher

JAN CHIAPUSSO



JAN CHIAPUSSO

THERE IS A SOURCE of most irritating annoyance to students and artists alike in these little quaking, quivering ornaments, trills, mordents, inverted mordents, grace notes, appoggiaturas, slides, and a host of confusing, microscopic mosquito legs, seemingly invented by pedants to gall students and to spoil their fun. Everyone knows that they are governed by rules, rules, which are sternly dictated by that awe inspiring ghost, tradition. And there always are people who wield the imposing rod of prestige by this magic word "tradition." If it is tradition to play an ornament a certain way, all heads bow down in reverence, and the joyous voice of musical instinct is struck mute.

In our modern days of greater freedom in which we drift steadily farther away from ancestral authority, we are apt to see the past entirely through modern eyes, and to interpret it with twentieth century feeling; or rather with that musical sentiment which still rings in our ears with the strains that delighted us in our innocent years. And the repertoire with which we are brought up, is largely of the romantic and post-romantic school.

Pure piano music delights audiences and students more spontaneously than music conceived for old instruments. Consequently we are apt to think old music in terms of romantic and early XXth Century music. The melodies of this familiar epoch do not need adornment of these frills and curlicues. And now we have made the mistake to think that what seems natural to us, always has been natural; so that we look down into the dusty museum of musical history with great pity for those poor people who had to embellish their music—because, as it is generally believed, their instruments could not carry the tone long enough. This is still the current theory taught in many a class room, and many a text book on musical history supports this theory. The tone of the harpsichord—so teaches the thoughtless doctrine of the badly informed—was so thin that it did not last but a few seconds. In order to overcome this primitive deficiency, the unfortunate artists, such as Rameau, Bach, and even Mozart, living in these "backward" times without pianofortes, had to take recourse to trills, mordents and the like to create the illusion of a continuous, singing tone.

Indeed, one can forgive the holders of this opinion for thinking thus erroneously—for the old François Couperin himself made the statement in his book, "L'Art de Toucher le Clavecin," that the reason for the existence of these embellishments was the short duration of the harpsichord tone.

When an artist tries to be professorial, and tries to give causes for effects, he often makes very curious statements. If Couperin meant what he said, then why does he write as many ornaments into his organ scores, and into his trios? Why then did singers in the middle of the XVIIth Century adorn their singing with so many trills and fancy pyrotechnics? Bach, who was in possession of Couperin's works, his music as well as his treatise on the art of harpsichord playing, was somewhat annoyed by the overabundance of ornaments in this

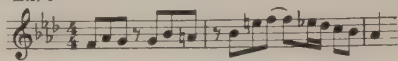
Frenchman's works. There is hardly a single note in Couperin's compositions, which is without some curlicue or other. In spite of this disapproval, Bach went right ahead and belaced his melodies almost as much as his French colleague. The Leipzig Bach Society Edition has the authentic ornaments, which originally adorned (just to pick an example at random) the Three Part Inventions. The F minor one, for instance looks like this, when written out.

Ex. 1



Now we play it merely.

Ex. 2



Examples of this kind could be quoted without number.

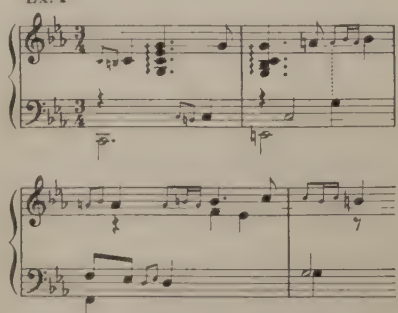
It is rather astonishing to see this little melody thus overlaid with jewelry of this trembling and sparkling sort; but it is still more astounding to see them on a choral prelude for organ, placed there by Bach's own hand. Look, for instance, at Bach's variation on his organ chorale (Peters Edition, Vol. VII, page 88). As the chant opens it reads as follows:

Ex. 3



More embellishments could hardly have been crowded into this little melody. And this is for organ! What becomes of the argument of Couperin and the advocates of the aforementioned theory? Look at this melody of Couperin, from *La Lugubre*.

Ex. 4



If we take the curly wig off this little piece, and contemplate its natural appearance, it turns out to be a very simple and goodhearted little tune, not quite unlike a folk-song, or a sustained melody as we find them among Bach's works.

Have the history professors actually measured the tone duration of a harpsichord and compared it to that of the pianoforte? If not, let them take a chronometer, in hand and make the experiment. They will find out that the modern Steinway string does not continue its vibration any longer than the modern harpsichord string of Pleyel or of Dolmetsch, or the one of Mr. Challis in Ypsilanti, Michigan. They may say that these instruments are better than the ones Bach and Mozart used. This

is quite doubtful. Certainly we cannot judge the old instruments by museum pieces. If we would place the most beautiful Steinway in a museum, I am sure that, after a period of some two hundred years, it would sound as thin as Bach's harpsichord does after the same lapse of time.

### An Age of Artificiality

FOR WHAT REASON, then, were those XVIIth Century and XVIIIth Century musicians so fond of embellishments?

This is a question which is very hard to answer with certainty. Some philosophers, observing this tendency toward ornament in other phases of human culture, in manners, speech, dress, hairdress, furniture, and architecture, have tried to trace it to a general psychology of artificiality and dissimulation, which swept like an epidemic over Europe at the time of Louis XIII and Louis XIV.

When the ever warring feudal lords of France gradually had to yield to the strongest potentate among them; when the greatest power segregated around the king; and when finally an absolute monarchy emerged from the struggle; then a situation of a unique psychological tension had arisen. Proud nobles, whose ancestors had ruled independently over larger territories, now were stripped of their power and reduced to mere vassals of the king. To prevent their revolting, which they did not fail to attempt, the French kings kept them contented by giving them large fortunes and a luxurious and idle life at court; all the while disciplining them by means of the most elaborate program of etiquettes. Thus they were invested with a mere afterglow of power, while their real worth and dignity became but a fiction.

All the labored refinements and exaggerated formalities of the court life were designed to train the nobility into servility. Every trivial daily occupation of the king was turned into a solemn ceremony, if not a pageant. From the great and portentous moment of getting out of his royal bed, (the rising ceremony was called the *petit lever*), of dressing, of breakfasting, conducting the state's business, receiving ambassadors, to his august majesty's undressing at night, his laughing, his coughing, his eating, his games, everything was made into a great occurrence to which it was a royal honor and duty to be present. Nobles vied with one another for a preferred place in the files of bowing and admiring spectators to witness Louis XIV putting on his august stockings, or of watching the daily miracle of his being shaved, or even triter things than that. Many an intrigue has been wrought to win a more advanced place in this audience, or in the royal chapel, or in the little theater. To be amongst the favorites who could be in the king's bedroom, instead of staying with the lesser nobles, who had to do their bowing and scraping in the corridor, was often an ambition which it took endless pain and much chicanery to satisfy.

### Individuality at Discount

BY THE NATURE OF THEIR LIVES these courtiers were soon turned into sorts of

human lapdogs and playthings. Their taste became effeminate, highly ornate, artificial. Their entire psychology became one of the utmost artificiality. Since their only ambition was to be in favor with the king, they had no true and natural standards of their own. Those, who had once been a race of mighty feudal lords, had turned into a cast of laced, powdered and bewigged dolls.

Man cannot live without an ideal. And so in France the ideal of the age grew in the desire to beautify, to dissimulate, to exaggerate flowery ornament. Every gesture, every speech, all dress, the structure of furniture and architecture, everything bore the stamp of affectation. All taste that age betrays the will to dissimulate, make things appear more graceful than they are. Hence the wigs, the hoop skirts, the flowery speeches, the profusion of liars, shells and flowers on furniture, of buckles on men—and of trills and grace notes on melodies.

Furniture was not made for lazy comfort like that of us Americans who throw our legs over the round cushioned arms and sink deep into the pillows, or of women who fold their feet under their legs and curl up in a sofa's corner. No, it was made to sit on, erect, and to form an elaborate frame of carved wood around a human figure in lace and crinoline.

Even conversation was beautified and made artificial to the nth degree. The polished and elegant language of the *Précieuses* as these affected creatures styled themselves, used the most florid and elaborate phrases to beautify, or adorn the most ordinary speech. For instance, a mirror they called "a councillor of graces"; a chair, "a commodity of conversation"; never eyes, but "stars or suns"; a butler "a superfluity." Instead of saying to an entering visitor, "Please take a seat," they gave the beflowered speech, "Allow me a commodity of conversation to embrace your Sir." Even an entire dictionary of such elegant expressions was compiled. To the butler, after dinner, to blow out the candles, the hostess would say, "Superfluous one, extinguish this glowing ardor!"

It is unnecessary to mention other phases of the artificial in this Rococo life. They are all too well known. The interesting thing in such historical phenomena is that the same underlying psychology produced the same will to embellish in so many fields. And music did not escape this. To be sure musical ornamentation is a product of Rococo imagination.

### Tradition Has Its Value

NOW IF A PIANIST of our day wishes to play Couperin, Rameau, or Bach, or Handel, without their embellishments, he might as well play a comedy of Molière in a tuxedo, or wear a Louis XIV costume. (Continued on Page 134)



FASCINATING PIECES FOR THE MUSICAL HOME

GERMAN DANCE  
DEUTSCHER TANZ

Andante con moto M.M.  $\text{♩} = 60$

KARL DITTERS von DITTERSDORF

Grade 3.

*p con grazia*

*mf*

*pp*

10

*mf*

15

*p*

*espressivo*

20

25

30

*mf*

*pp*

35

*mf*

40

*mf*

*pp*

*pp*

45

*rit.*

*a tempo*

*p con grazia*

50

*mf*

55

*pp*

60

*mf*

*rit.*



# VENETIENNE BARCAROLLE

Grade 2½.

G. A. GRANT-SCHAEFER

*Allegretto* M.M. ♩ = 100

*mf*

10

15

*poco rit.*

*mf a tempo*

20

*Poco più lento*

*mp*

25

30

*CODA*

35

40

*pp*

*D.C.*

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# FLASHLIGHTS

The somewhat popular lilt of this dance, which might well be a ballet number, is unusually contagious. Play it a few times and you will find it ringing in your ears. Grade 4.

*Moderato* M.M. ♩ = 120

FRANK H. GREY

*mf*

*mp*

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THE ETUDE



10

15

*mf* 20

25

30

*D.S.* 35

*Fine*

TRIO

*mf*

40

45

50

*D.S.*

from here go back to % and play to *Fine*, then play *Trio*.



# MUSICAL CLOCK IN THE ANTIQUE SHOP

A fine piece of imitative writing which, if played with delicacy and mechanical precision, may be nicely modulated by expressive shading. Grade 3.

Andantino delicato M.M.  $\text{♩} = 72$

EVANGELINE LEHMAN

*ped. simile, twice each measure.*

*r.h. over l.h.*

*gradually slower*

*pp*

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## IN A 'RICKSHA

Allegro M.M.  $\text{♩} = 96$

ELIZABETH L. HOPSON

Grade 2.

A street scene - gay color - happy faces.

*mp*

*cresc.*

*f*

*dim.*

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2. 1. 3. 1. 3. 1. 4. 1. 2. 1. 2. 1.

*mf* *pp* *p*

20 25 30

In stately manner - slowly  
Passing the temple gates.

*mf* *p* *f*

35 40 45

Tempo I  
Through the street again.

*mp* *ff*

50 55

*mp* *pp*

55 60 65



# IMPROMPTU

This fine recital number appeared in The Etude a number of years ago and is repeated by request. It is very pianistic. The work has a forceful climax which declines instantly to a tranquil and effective pianissimo in the final measures. Grade 5.

LILY STRICKLAND

Andantino espressivo M.M. ♩ = 72

The musical score is written for piano and consists of 55 measures. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andantino espressivo' with a metronome marking of M.M. ♩ = 72. The score includes various musical notations such as slurs, triplets, and dynamic markings. The first system (measures 1-10) begins with a treble and bass staff. The second system (measures 11-20) includes the marking 'poco rit.' and 'f'. The third system (measures 21-30) includes 'f stringendo', 'con forza e rit.', 'marcato', and 'poco cresc.'. The fourth system (measures 31-40) includes 'ff', 'rit.', 'poco accel.', 'molto cresc.', and 'con spirito'. The fifth system (measures 41-50) includes 'poco rall.', 'dim.', 'a tempo', and 'poco a poco cresc.'. The sixth system (measures 51-55) includes 'rall.', 'dim.', and 'stretto'. The score concludes with a final chord in the bass staff.



ff

con forza rall

60

65

molto cresc.

ff

70

sfz meno f

dim.

# FROSTY MORNING

GEORGE F. HAMER

de 3. Allegro molto M.M.  $\text{♩} = 184$

mf

10

cresc.

15

ff

20

f

rubato

25

mf a tempo

30

p a tempo

35

cres

cen

do

f

D.C.



# SCHERZO

Grade 4.

Molto vivace M. M.  $\text{♩} = 72$

FRANCES TERP

The musical score is written for piano and consists of 60 measures. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Molto vivace' with a metronome marking of quarter note = 72. The score includes various dynamics such as *mf*, *p*, *f*, *ff*, *pp*, and *mp*. It also features articulations like accents, slurs, and fingerings. Tempo changes include 'poco rit.', 'a tempo', 'poco rit. p', and 'leggierissimo'. The score is divided into systems of two staves each, with measure numbers 10, 20, 30, 40, 50, and 60 indicated. The final measure (60) ends with a double bar line and repeat signs.



MASTER WORKS  
\*  
ADAGIO IN F MAJOR  
From the Sonata in C major

This delightful *Adagio* from one of Haydn's lesser known sonatas is given as Opus 79. However, it has so many Mozartian touches that it would seem that the work was probably written after the memorable meeting of Mozart and Haydn in Vienna in 1781. Mozart, the younger, learned much from Haydn, then an established master. Haydn, later in his career, learned from his brilliant younger friend. This composition has decided educational value, particularly in well balanced rhythm and adroit phrasing, as well as refinement of exquisite embellishment.

Grade 6. Adagio M.M. ♩ = 58

FRANZ JOSEPH HAYDN

The musical score is presented in a standard format with a single system of two staves. The right hand (treble clef) carries the main melody, while the left hand (bass clef) provides a steady accompaniment. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece is marked 'Adagio' and 'M.M. ♩ = 58'. The score is divided into measures, with measure numbers 1, 5, 10, 14, 15, and 21 indicated. The piece concludes with a trill and a final cadence.



This page of musical notation is for a piano piece, likely in the key of B-flat major (two flats). It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Treble staff starts with a measure marked '20' and 'cresc.'. The bass staff has a measure marked 'mf'. The system ends with a measure marked 'f' and 'p'.
- System 2:** Treble staff has a measure marked 'mf'. The bass staff has a measure marked '25'.
- System 3:** Treble staff has a measure marked 'poco cresc.'. The bass staff has a measure marked 'p'.
- System 4:** Treble staff has a measure marked 'cresc.'. The bass staff has a measure marked '30'.
- System 5:** Treble staff has a measure marked 'f'. The bass staff has a measure marked 'f' and 'p'.
- System 6:** Treble staff has a measure marked 'p'. The bass staff has a measure marked 'f'.

The notation includes various musical notations such as notes, rests, dynamics (crescendo, fortissimo, piano, mezzo-forte), and fingerings (1, 2, 3, 4, 5). The page is numbered 104 in the bottom left corner.



40 *dim.* *p* *cantabile*

*poco cresc.* *mf* 45 *dimin.* *p*

*f* *l.h.* *r.h.* 50 *mf* *r.h.* *p*

*p* *con grazia* 55

*cresc.* *f* *p*

*un poco allargando* 60 *p* *pp*



# SONG OF SPRING

Adolf Henselt was born 1814 in Bavaria, but lived in Russia, where he became pianist to the Court of the Czar. The compositions of this master gest quite clearly a treatment with an ultra-refined touch, closely supervised by a keen, critical, and sensitive ear.

*Revised and fingered by  
Constantin von Sternberg*

ADOLF HENSELT

Grade 4. Lento

Allegretto M.M. ♩ = 56

The musical score for "Song of Spring" by Adolf Henselt is presented in a single system of six staves. The first staff is the treble clef, and the second is the bass clef. The key signature is one sharp (F#). The time signature is 6/8. The score begins with a piano (p) dynamic and a Lento tempo. The first measure is marked with a piano (p) dynamic. The score includes various musical markings such as *rall.*, *a tempo*, *cresc.*, *rit.*, and *perdendosi*. The score is divided into systems, with measures 10, 15, 20, 25, 30, and 35 marked. The key signature is one sharp (F#). The score ends with a fermata on the final note.



# ETUDE'S COURSES IN CULTURE

## MAKE YOUR OWN VALENTINE" PARTY



WHEN sending out invitations for your Valentine party, specify that the girls are to bring as their entry tickets, valentines they have made, secretly labeled with their own identifying marks. Since a Valentine party is more fun, if there are even numbers of boys and girls, you should have, if possible, just the right number of valentines to put on a tray, from which each boy will pick one, thus finding "his valentine" for the supper to follow.

To start the party in the right mood, play the musical items of the program. Play love songs, or sentimental songs, wisely interspersing them with games, such as "Musical Chairs." For the game, place a row of chairs, one less in number than the guests, in the center of the room. The guests are asked to march around the chairs in time to the music. When the music is abruptly stopped every so often. Then the guests must try to get into a chair. The last person left standing is out of the game. After each round one chair is removed, and finally the winner is awarded with an appropriate souvenir for his or her victory.

Another game, that is good fun, is "Sculped Sculpture." Each guest is given a small bag of assorted sizes of wooden toothpicks and a dozen wooden toothpicks. A figure of some animal, human figure, or preferably a famous character, is to be "sculped," using only the candies and toothpicks as the media for the sculpture. The best figure wins a prize. This game is made more intricate by suggesting that the figures be only along a given theme. Everyone will be astonished by the marvelous results of this game.

A third game, that will take the guests back to the days when they were children, and will cause great hilarity is the "Cupid Game." Draw a great heart on a large sheet of cardboard and tack this up. Make cardboard arrows (one named for each guest) and put a tack through the tip of the arrow. Tack each guest. Spin him three times, put the thumbtacked arrow in his hand, and tell him to pierce the heart. The person in the center and Cupid will undoubtedly give him his heart's desire. The guests will be most humorous. To the nearest guest, give an amusing prize, carefully wrapped and marked "Heart's Desire." The prize could be anything your sense of humor dictates. When refreshment time comes, lead the guests to the gaily decorated table described above. The Valentine decorations will make of paper, and your nimble fingers will make short work of assembling them, if you will follow the directions that I will be glad to have sent to you upon request.

Since this is really a children's type of party, keep the feeling of childhood, and have a supper in the same mood.

### MENU

"Queen of Hearts" Sandwiches  
"Valentine" Sandwiches  
Hot Chocolate  
Sentimental Cup Cakes  
Candy (Red if possible)

### RECIPES

**"Queen of Hearts" Sandwiches.** With a heart shaped cookie cutter, cut slices of brown bread. Butter thickly and spread with homemade cottage cheese, topped with currant jelly and another slice of heart shaped bread.

**"Sentimental" Cup Cakes.** Cream one-half cup of butter with one cup of sugar. Add yolks of two eggs; one-fourth of the rind of a lemon, grated; one-half teaspoonful of vanilla. Beat whites of two eggs to stiff froth. Sift one and one-half cups of flour with one teaspoonful of baking powder. Stir mixtures together, with cup of cold water or milk. Fold in whipped whites of eggs. Line smallest cup cake tins with paper baking cups of same size. Put about one teaspoonful of batter into each cup. This should make forty-eight cup cakes. For icing, cook one cup of granulated sugar, five tablespoonfuls of hot water, three tablespoonfuls of corn syrup, and three egg whites beaten over boiling water, stirring vigorously for seven minutes or until it makes a good stiff froth. Add one teaspoonful of vanilla. Beat. Ice the cakes with this and inset a small motto candy heart into the top, or sprinkle with small, red, heart shaped candies.

**"Valentine" Sandwiches.** With the heart shaped cookie cutter, cut slices of white bread, butter thickly and spread with milk-softened peanut butter and top with chili sauce. Cover with another slice of heart shaped bread.

If you do every bit of this yourself, it will be truly a "make your own valentine" party; for it will be found that you yourself have made many more valentine friends among the young people, who will have had, in their parlance, "a swell time." Teachers will find that such a party is not only a builder of much good will among present pupils but also an exceptional stimulant for new students, who like a little pleasure with their music.

Share your ideas of a novel party with me, and I will, in my turn, help you plan your table, give directions for making the decorations yourself, arrange your menus and give you the recipes, upon request. Make this department of real service to you, by using it often. Elizabeth Fairchild, Room 613, 350 Madison Avenue, New York.

## A CULTURAL TRIP IN 1939

### To Soothe the Savage World

"Music," it has been said, "is the universal language of mankind." The charm of melody knows no barriers of nation or tongue. It is not strange, therefore, that a gigantic musical schedule should form a vital part of the activities of the New York World's Fair, called "The World of Tomorrow"—an enterprise in which eighty to ninety nations will participate officially, a gala event to which visitors will throng from every part of the globe, and which is dedicated to international amity and peace in "The World of Tomorrow."

To bring the best of European orchestras and soloists to New York, a fund of \$1,200,000 is to be set aside, according to *The New York World-Telegram*. Opera companies from Paris, Glyndebourne, and Budapest have already agreed to perform. Part of the fund will be used to air condition the Metropolitan Opera House and Carnegie Hall, so that these two landmarks of American music may be fully and comfortably utilized during the summer months. The more intimate Steinway Hall will also probably be actively used during The Fair season. In addition to musical programs, Steinway Hall will feature an art exhibit, and the personal stamp collection of Theodore Steinway.

Mayor La Guardia of New York calls the World's Fair musical program, one "the like of which has never been presented anywhere, at any time, in the whole world." The musical calendar will include six months of opera, symphony, solo, choral, and folk music, and ballet. America will provide the opening event, a Wagner cycle with the Metropolitan Wagnerian cast, starring Kirsten Flagstad and Lauritz Melchior. National Music Week, the first week in May, coincides with the opening week of the Fair, and will be observed at the Fair's music building.

### Crossroads

And so, more than ever before, New York City is due to become, in 1939, one of the greatest centers of international travel. Many signs of the oncoming flood of foreign visitors to The Fair are beginning to appear. The French Line is scheduling a special cruise from France, and the London office of the Canadian Pacific reports a deluge of inquiries from prospective British visitors. Both the Holland-American and the Cunard Lines will have new superliners afloat in time to handle the traffic to and from The Fair. One European nation intends to send about twenty thousand of its children to spend a week at this great international exhibit of the promise for peace and progress in "The World of Tomorrow."

Preparations are also being made to serve a greatly increased number of tourists from New York to the countries of Europe, to South America, Newfoundland, Bermuda and the Caribbean country. New York has always been the principal jumping off place for world travel by Americans, and it is expected that many who come to the Fair, especially Westerners, will seize the opportunity to take those ocean trips they have always wanted, while in the East.

In the intermingling of nations at the Fair, we Americans will see the beginnings of a superb movement for peace and progress. We will see the examples set by foreign countries in visiting this country. Many of us will want to return the visits of our friends from abroad, to see more of the foreign world of today, and its promise for the future, as predicted by The Fair. Spurred by the international flavor of The Fair's musical programs, real music lovers who can afford it will be eager to hear the national opera of France and the operas of Italy, the ballads of Wales and Scotland, the beautiful music at Bayreuth and Salzburg, or the distinctive folk rhythms and harmonies of the Latin American countries.

Thus will the New York World's Fair become, for the time, the vital crossroads of the world in every sense—a center for the exchange of ideas, sympathies, and hopes of the peoples of every tongue, of art and music and industry, and of friendly visitors, from all lands.

### You and the Fair

That readers of THE ETUDE are going to be well represented at The Fair, and in the subsequent ocean trips, cannot be doubted, on reading the many inquiries that are coming to this department after the January announcement.

One reader writes, "Your article on the World's Fair proved most interesting and gave me the idea that I had better 'put in my oar' early. I, like many others, plan to attend the Fair and would like some information on a suitable place to stay. Do you know if there will be rooms available in private homes close in? What are the best hotels in the down town section at moderate rates? Also what hotels are for women only, and what are their rates?"

A Canadian ETUDE reader says, "I expect to participate sometime in June, as a member of the Schubert Choir of Brantford, Ontario, who are asked to sing at the Fair." What a glorious opportunity—to see the Fair, and to be a part of the musical life!

All sorts of family groups are planning to go and they write: "My mother and I are coming to see both New York and the Fair"; "Special electrical displays or features will interest my husband, who will accompany me"; "We will be a family party of three adults and one child."

Those readers who have not yet written, or who require further information, should direct their inquiries on The Fair, or other trips taken in conjunction with the Fair, to the ETUDE Travel Editor, Suite 613, 350 Madison Avenue, New York City. You know you want to come. And don't forget that ocean trip you have always wanted to make. Why not start your planning now?



# Shopping for Charm



with Theodora Van Doorn

## Concert Make-up

### SYMPHONY IN CYCLAMEN

Recently I watched a young person don a hundred-year-old plum colored taffeta dress, which she was going to wear while portraying Elizabeth Barrett Browning at a masquerade. Her usual high coloring paled perceptibly, which necessitated artificial stepping-up to get a proper blending with the costume.

Plum and other shades that have a blue tone to them, whether they be pink, lavender, red or grey, are sometimes trying, even to the youngest and freshest of complexions. Care should be taken that the "right" make-up is used, when wearing these attractive colors. This care is even more needed by the performing musician, who is expected to present a perfect picture on and off the concert stage.

Since a knowledge of platform make-up is one of the musician's "musts" and since Elizabeth Arden is the leading advocate of harmonized stage make-up, I consulted with her experts concerning her "Cyclamen," which I feel is the perfect complement of the new blue-toned pastels and deeper shades. (This make-up is also very lovely with white.)

Miss Arden recommends that all make-up should be put on the skin when it is absolutely free from grease, and so we started this month's makeup test with a thorough cleansing, using her "Make-up Remover," which is a creamy liquid that has a pleasantly swift action, leaving the skin ready for the "Lile de France Lotion." For Concert, use a dark rosy shade, and spread it heavily all over the face. The best way to apply it is with a pad of absorbent cotton that has been previously moistened in cold water. This pad aids in getting the base perfectly and evenly distributed.

Two shades of eyeshadow are used by Miss Arden's experts. When combined, they say these give a less "painted" look to the eyes and correct minor facial faults. For example, if the eyes protrude, a dark blue shadow with brown will make them less noticeable; if they recede, a bluey-green will bring them forward. In the Arden Atelier, all of the shadows are put on with a camel's hair paint brush, in order to give a transparency and evenness to the various tints. This brush is easier to use than the fingers, and I recommend it strongly to all who must make up for public appearances. (It's good for private appearance, too!) To make up the eyes, start from the center of the eyelid and paint lightly with dark brown, up and out, following the line of the eyebrow. With the second shadow (bluey-green for normal eyes), paint a chinaman's slant from the center of the eyelid. If you want to know where to get the right kind of a brush, write me.

Now using *Rouge Coquette* for the cheeks, bring the color high to the lower lid (after rouging for your shape of face), cutting across the "circles" that are under the eye. Blend the color well around the outer edge of the eye. This will help to eliminate those dark, shadowy "circles". If they are too dark and noticeable, paint them out (before rouging) with "*Stage and Screen Foundation Cream*", in a color to match the lighter portions of the skin. This is also fine for the woman with very small eyes, as it tends to make them appear larger.

Since wide eyebrows are fashionable this

## Behaviourism

year, they should be merely trimmed, not plucked. Brush your eyebrows skyward, and bring them into line across the top only. If your eyebrows need darkening, or lengthening, soften the eyebrow pencil (in your shade) with cream. Use this as you would an oil paint, and with a camel's hair brush, put in what is needed.

To keep this make-up fresh and clear, and to give enchanting undertones to the complexion, two types of powder are dusted on heavily. First, use "*Illusion*" in a pink, if your skin is sallow; or the color suited to you, if normal. Over this, use "*Cameo*" powder in a darker shade (*Special Mat-Fonce* is a lovely shade). Brush away the surplus. Never rub or scrub the powder; pat it on heavily for the best results.

Now with a brush, put on "*Cyclamen Daytime*" lipstick. A little cream, mixed on the brush with the lipstick, will impart an intriguing, glistening quality to the lips.

Mascara your upper lashes only, using a nearly dry brush. If you haven't enough rouge, apply dry rouge of the same color (*Coquette*) with a rabbit's foot.

Your nails can either match your rouge exactly, or be of a neutral shade.

Be sure and always practice your make-up before a brightly lighted mirror several times before you plan to wear it. In this way, you will know just how much of each color is right for you.

Should you find yourself in a dilemma on what platform or street make-up to wear with whatever color you wish to wear, you can always find out from Theodora Van Doorn, Room 613, 350 Madison Avenue, New York City.

## MIND YOUR PLATFORM MANNERS

While attending a concert of the Singers' Club of New York a year ago, I was delighted by the beautiful platform manners of James Melton, who was guest artist. After he had graciously acceded to the encore requests of the audience who had asked for several of his well-known successes, he turned his back on the audience and sang one of these numbers to the performing members of the club, whose guest he was. Such unusual consideration for his co-artists so impressed his audience and his fellow singers, that the applause stopped the concert.

Stage hands, electricians and all those who are met before the musician even steps on the platform, should be recognized as important contributors to the success of any platform recital. Their good will and interested assistance is sought by every noteworthy performer, for a misplaced or wrongly colored light, or a badly fastened piece of stage setting can throw a most carefully rehearsed recital completely out of kilter. A smile and a friendly greeting will do much to gain their cooperation. Should you find that lights or set need attention, a soft, gracious request, instead of an imperious command, will bring a more swift compliance with your ideas. This kindly attitude is, of course, just as beneficial to you, because you will find it lets you remain perfectly relaxed and at ease, and you will not be forced to cope with an unplanned-for burst of "temperament".

Since your accompanist (if you are soloist) is an integral part of the entire unit,

(Continued on Page 141)

## New Charm Aids



### NEED A LIFT?

In England, the word for elevator is "lift". I suppose that is where the expression "it gives you a lift", used by a famous manufacturer of cigarettes, had its origin. Busy musicians, teachers, housewives, even debutantes and yes, sub-debs, need a "lift", when they want their eyes to appear at their very best, but have had no time for the customary long rest period. You can still have that fresh, dewy look, by using a splendid new discovery in the form of a domino-shaped, saturated piece of felt, which when left over the eyes for from ten minutes to half an hour, exhilarates and refreshes the whole eye area. *Mastin's Eye-Lifts*, used as illustrated, release a special formula that is said to be most beneficial to eyes that look old or fatigued, since it has a pleasantly astringent effect on the lines about the eyes. The *Eye-Lifts* can be used over and over again. The price of \$2.00 for a jar of 12 is very reasonable. Once you have enjoyed the results of this simple, effective "lift", you will wonder why you hadn't used them long ago. You won't "need a lift", you'll have one. Shopping information on request.

### MORE WEATHER AHEAD

To clean the wind-ravaged complexion and to protect it from further rough treatment, *Conti's All Purpose Olive Oil Cream* is just what it says it is—an all-purpose cream. You will undoubtedly discover many uses for this most adaptable, Virgin Olive Oil, apple green cream, (write me about them.) If you alternate its use with *Conti Pure Olive Oil Castile Soap*, (which is by the way, a perfectly grand hand and body soap as well), you will have a smooth, unchapped complexion, through the blustery February and March days ahead. (See December issue for special advertising offer on these products). The cream is sold in 50¢ and \$1.00 size jars, the soap in 10¢ and 25¢ sizes. The manufacturer will be glad to furnish you direct—if you can't buy them locally—upon receipt of the advice that you are an *ETUDE* reader and your money order or check.

Space does not permit us to present to you a number of other New Charm Aids, but we will be back with you in the March issue with other helpful suggestions.

## Character Make-Up

### AMERICANA

"Yankee doodle came to town—yankee doodle dandy". February, the birth month of two of our greatest Americans, George Washington and Abraham Lincoln, is usually chosen as a fitting time to give operettas, parties, pageants, and recitals whose themes are based on the times and lives of these great patriots.

Continental soldiers at Valley Forge, the Spirit of '76, Plantations down South—these are often favorite tableaux. With the portrayal of these characters, a full stage make-up gives you the healthy, ruddy, out-in-the-open look, that the defenders of our rights had. Then too, young people can take the appearance of age only with the skillful blending of grease paints.

So while I was helping to plan a brand new grease paint practice kit, that *M. S.* is about to assemble for amateur use, will have all the basic colors, from which nearly every type of make-up can be had. I used the grease paints, in stick form, to compound the previously mentioned Continental soldier's complexion. The result was most realistic.

Here is how it is done. After you have prepared your face in the usual manner, blend, in the order given, #1 (pink), #10 (juvenile flesh) and #11 (sallow old age) and a small bit (if still needed) of #12 (carmine). Blend the #18 on the cheekbones lightly. Shadow the eyes with #9 or brown lining. Be sure the make-up does not end at the jawbone, but continues down the neck and well behind the ears.

Before powdering, you now have a splendid base on which to try character make-up (different types of eyebrows, wrinkles, lines and so on). There are perfectly simple, easy-to-follow directions on how to transform yourself from a youth to a disheveled old woman or man in the "*Stage Make-Up Manual*". (If you haven't a copy of this helpful booklet, write me for one gratis.) For example, wrinkles in the forehead, are horizontal and slightly down the corner lines, painted with a deep brown color and underlined with a lighter brown, which, when blended into the deeper brown, give the shadows thrown by deep wrinkles. One can study character lines by observing older people; then by trying them on your grease make-up. Thus one can supplement the information from the manual.

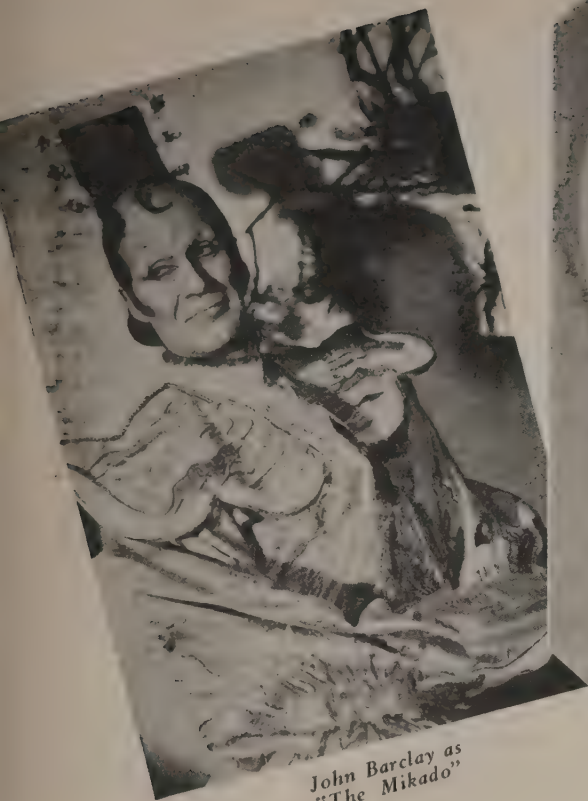
Looking into a well lighted mirror, with half-closed or squinting eyes, you will just about what your audience will see.

Be sure to accentuate your eyes and eyebrows, and form smile wrinkles at the sides of your eyes. Rouge your lips sparingly with #18 carmine.

It is great fun to experiment with your paint sticks, just as if you were an artist creating a character in crayon. You remake your own face to suit any type you chose; be any age or character you wish—on the stage. The secret is to practice with your grease paint sticks, you have the true values of the colors under ordinary bright lights. Special conditions will need special handling and advice.

These and any other stage make-up questions will be answered through this column as promptly as possible, as we want to be a real service to you and to music in its alliance with the theatre, the pageant and the masquerade. Send your questions to Theodora Van Doorn, Room 613, Madison Avenue, New York City.





John Barclay as  
"The Mikado"



Kenny Baker as "Nanki-Poo"  
Jean Colin as "Yum-Yum"



Sidney Granville as  
"Pooh-Bah"

## A Magnificent New "The Mikado" in Technicolor

A Cinema Presentation from England Which Accomplishes the Unbelievable

By WILLIAM ROBERTS TILFORD

FOR YEARS The Etude has assailed harmful movies, but it has realized that the moving picture producers are incessantly faced with the problem of making movies that will appeal to the largest possible audience, not those which appeal to a limited few. If a movie with a wide scope can be made, and at the same time excite the interest and patronage of people of taste and education, the production managers hail it with delight.

The Etude has been hearing reports of the production of a new Technicolor filming of the Gilbert and Sullivan "Mikado," made at the Pinewood Studios, in London, and distributed in America by Universal Pictures. We were, therefore, requested to attend a private showing of this film. We went clad in old Savoyard prejudices, and came away filled with enthusiasm. We could not conceive that the exquisite and convulsive satire of Gilbert and the delightful tunes of Sullivan might not lose some of their precious fragrance in the transfer to the movies. The opposite has happened, and we predict that this film will give as much joy to the chronic Savoyard as the casual film goer.

The first difficulty, of course, was that of articulation. Every word of the Gilbert libretto is precious. Only the actor, trained in the traditions of the Savoy Opera Companies with the high routines of D'Oyly Carte, knows the true great value of this. In the choruses particularly, which often tell part of the plot, every blessed word must come out, not merely so that it will be understood, but also so that it will have its proper significance. In this particular, this film should stand as a classic model of diction. There has never been anything like it.

Musically, the production, while varying here and there from the order of the original, is altogether superb. Imagine having "The Mikado" done with the accompaniment of the London Symphony Orchestra, and with the real D'Oyly Carte chorus. All this is accomplished without taking liberties with the text or score.

The brilliant Japanese setting gives room for a riot of color and poetic background that are a thrill, even in these days of thrills. Great wisdom has been shown in the selection of Victor Schertzinger as Director. Schertzinger was born in Pennsylvania, his father the descendant of an old Viennese family, and his mother, Pauline von Weber, a descendant of the great Composer, Von Weber, and a concert violinist. Victor Herbert was his godfather. He studied violin with Henry Schradieck and Eugene Ysaye and wrote many scores for moving pictures in Hollywood, including the first film operetta, "The Love Trade," for Jeanette MacDonald and Maurice Chevalier. His most popular songs are doubtless *Marchetta* (it sold 4,000,000 copies) and *One Night of Love*. The producer, Geoffrey Toye, is one of the most favored in Europe, and the

Technicolor was done under the direction of the Virginia girl, Natalie Kalmus, who is the leading expert in the field. The cast includes John Barclay as the *Mikado*. Barclay is an English Grand Opera singer, trained by Jean de Reszke, who has made this rôle famous in his day and generation. He was the *Mikado* in the Winthrop Ames production in New York, in 1926. Kenny Baker, an American born in California, as *Nanki-Poo*, proved a real find. He is one of the most popular radio singers in the United States. Martin Green, as *Ko-Ko*, is inimitable. Born in London, the son of a famous singer, he became a member of the D'Oyly Carte cast and has made a huge success at *Ko-Ko*, on both sides of the Atlantic. Sidney Granville is "history" in any Gilbert and Sullivan rôle. A member of the D'Oyly Carte Company since 1907, he has convulsed millions with his drollery, and in this film, as *Pooh-Bah*, he is a masterpiece.

The *Yum-Yum* of the film "The Mikado" is a Sussex girl. Dainty, delightful and exceedingly pretty, she brings rare charm to the picture. *Pitti-Sing* (Elizabeth Paynter) and *Peep-Bo* (Kathleen Naylor) are both English girls who seem to have been destined by birth to have a rôle in the inimitable trio, *Three Little Maids from School*.

"The Mikado," first given in 1887, was the sixth in the great series of operettas done by these famous partners. It was preceded by "The Sorcerer" (1878), "The Pirates of Penzance" (1880), "Patience" (1881), "Iolanthe" (1882) and "Princess Ida" (1884). These works were given first by Richard D'Oyly Carte, at the Savoy Theater in London, and addicts have since come to be known as Savoyards, of which there are thousands on both sides of the Atlantic. Philadelphia, for instance, has maintained a "Savoy Opera Company" for years. It is composed of highly talented amateurs and some professionals infected with the Gilbert and Sullivan germ. A production is given every year at the Academy of Music.

W. S. Gilbert, who was born in Soho, London, in 1844, the son of a musical instrument maker, was one of the keenest of English wits. His mind sparkled like a cross circuit on a high power line, and his humor is just as funny to-day as it was fifty years ago. Once when he was asked his opinion of a certain man whom he did not like, he replied, "No one could possibly have a higher opinion of that man than I have, and I think he is a dirty little beast." Sullivan caught the humor of Gilbert and put it to deathless tunes, and the writer predicts that this fresh and original filming of "The Mikado" stands well to bring about a revival of the wonderful fuore which greeted these works in the Eighties. No longer can people, who revel in real fun and like to have it combined with beautiful settings, expert acting and incomparable music claim that the movie producers are not giving the world their best.

Watch for "The Mikado." Here is a real treat in store for you.



# THE FORWARD MARCH of MUSIC KEEPING FIT PHYSICALLY

A Department Providing the Study-Basis for a Broader Musical Background

## WISE PIANO INVESTING

WE HAVE just recommended the purchase, for two hundred dollars, of a baby grand piano over thirty years old. The instrument had normal use and showed slight damage. One or two of the ivory keys had to be replaced and the ebony veneer was "checked"; that is, it was creased all over with little lace-like lines which do not show at all if one stands a few feet from the instrument. To refinish the case was not thought worth while, as such a job would have been expensive. We examined the piano for tone and general playability, but we did not examine it for mechanical or technical defects. We had an expert tuner, a real piano maker, do that, and he certified that with repairs the instrument could be put in really fine condition. It is always unsafe for a musician to pass upon the state of an instrument. Only an expert piano mechanic can discover irreparable damage.

The piano in question had had "normal" use and care. It "stood" the purchaser with repairs and carting, two hundred and seventy-two dollars. It was a real and somewhat rare bargain. Most pianos of such age have been overused and abused; and it is a risk to buy a second hand piano unless it is certified by a responsible dealer. If sold through a legitimate dealer or an auction room, the piano we have described might have cost two hundred dollars more.

The point is that the piano was a superb instrument when new, one of the finest instruments made. It had stood the test of time and still had ten years of good value in it. The piano cost when new about \$1200. The purchase price, after thirty years was, after reconditioning, \$272. Therefore it cost the owner of the piano for thirty years use only \$928.00 (without the relatively small cost of upkeep), or only a little over fifty cents a week and all the time the owner had possessed a really fine instrument. There it stood, eloquent of the years of joy it had given its owners. Who knows how many weddings it had seen? What solace it had brought to those in sorrow? What refreshment it had given to overworked minds? How many baby fingers had climbed into the musical world over its keyboard? Compare its cost with that of an automobile at a similar purchase price. The motor car had to be a mighty good one if it did not part company with its owner at the end of five years. Generally speaking, pound for pound, and dollar for dollar, an automobile costs about six times as much per "use-year," and almost twenty times as much per "upkeep-year" as a piano.

Strange, isn't it, that many who in some way contrive to buy an automobile for anything from \$600 to \$1200 hesitate at these figures for a piano. Yet the piano is always relatively far cheaper. Not everyone is able to pay \$1200 for a piano even when the cost is carefully budgeted. The objective should always be to spend all that one can rightfully afford and then make it a point to deal with a legitimate dealer. Do not expect the very commercial cheap piano "to stand up" and do not let anyone try to convince you that it will. Such pianos fill a big need for those whose means are limited and can buy no others; but when it comes to "use-years" the fine piano, even more than the fine automobile, is by far the cheaper. There are thousands of pianos at ten years of age that could

(Continued on Page 128)

## MONTHLY MUSICAL CULTURE QUIZ

After each question in parentheses will be found the number of the page in this issue upon which may be found the answer to the question. Let each question count for ten points. After you have set down your answers, correct them by referring to the pages mentioned. Then credit yourself with ten for each correct answer. Total this amount and you will have a revealing estimate of your general musical knowledge.

1. Where was a famous evidence of pre-historic art found in Spain? (Page 77)
2. Who was the teacher of the great American baritone, David Bispham? (Page 124)
3. What did Henry Ford have to say about making money? (Page 78)
4. Was the Gregorian Chant sung accompanied or unaccompanied? (Page 126)
5. What did Cardinal Mercier describe as "the intrinsic aim of art"? (Page 81)
6. What American university orchestra toured Europe last year? (Page 91)
7. What great tenor of the past will be the subject of a new movie? (Page 82)
8. Who wrote one of the earliest keyboard methods, "The Art of playing the Clavecin"? (L'Art de Toucher le Clavecin)?
9. Did Shakespeare make many musical errors in his plays? (Page 85)
10. When should the music pupil count? (Page 93)
11. How did the composer Lully injure his foot? (Page 86)
12. What is an authentic cadence? (Page 90)

## EXPANDING YOUR CULTURAL AND MUSICAL LIFE

By Joel Anderson

BOOKS are like music in that they must appeal to a great variety of tastes, degrees of receptivity, and life experience in education, travel, and contacts with men, women and affairs. Therefore, your counsellor, in endeavoring to select those books which "the average reader of THE ETUDE" (if indeed there is an "average" reader) might peruse with the expectation of extending his culture and grasp of life to-day, has had the valued advice of practical trained librarians.

Among the books which appeared in the holiday season are two entertaining and somewhat sophisticated pictures of New York city, "The Tales of a Wayward Inn" by Frank Case (Frederick A. Stokes Company, \$3.00), a veteran, but very lively hotelman who "just knows everybody." Its interest to readers of THE ETUDE lies particularly in the fact that the genial understanding boniface, while operating The Algonquin (Hotel), found himself running a kind of incubator for genius, political, dramatic, literary, musical and otherwise. He gives a very extraordinary first proof etching of many of the most distinctive figures of the last twenty-five years. Of course, a very large part of the book has to do with hotels, particularly his own extraordinary hostelry, with all of its notable human phases. But New York is the largest hotel metropolis in the world. Over a third of million people sleep nightly in New York hotels. Mr. Case's very penetrating record is full of witticisms of the great and quasi great. For instance, when Godowsky was asked his opinion of a recent composition of a very mechanical composer, he said "It sounds as though he had written the fingering first and then put in the notes."

The other book about Gotham bears the possessive title, "Cecil Beaton's New York" (J. B. Lippincott, \$4.00), and is by the brilliant young English artist and photographer, Cecil Beaton, whose portraits of the Duke and the Duchess of Windsor attracted wide attention at the height of the international romance which still keeps many rubbing their eyes. Mr. Beaton writes lightly, philosophically and with uncanny prescience for his years. With its gay and crisp sketches and photographs, it is what the author obviously hoped to make it, smart and debonair. On the whole, we feel that Mr. Beaton's lens saw more accurately than his pen, that he wrote about things as he wanted to see them. The camera knew better. Witness the following quotation, "The American has his food everywhere, but comparatively few meals are served at home." Even in New York this is probably seventy-five percent wrong and elsewhere in America about ninety-five percent in error. America is a large place, and Mr. Beaton has only penetrated the cuticle. It is illogical to try to make the part represent the whole. Charles Dickens, for instance, when he visited America in 1842, was obsessed on prison reform; and the chapter in his "American Notes," upon the city of Philadelphia, is given over largely to the Eastern Penitentiary. One reading it might imagine that Philadelphia was famed chiefly for its grim prison.

(Continued on Page 132)

Kerchoo!

THOSE gasp-and-explosion sneezes followed by heroic fanfares of nose blowing that you hear around the house from October to April have their humorous, homey side. When one of your family is rendered inarticulate by a "cold id de dose," one's apt to be the object of some good-natured banter. Yet we all know that the dangers of serious complications put the common cold among the most treacherous of human ills.

Take, for instance, so seemingly innocent a feature as that trumpet-like sequent to the sneeze. By blasting away at both nostrils with all the pressure your lungs can muster, you force quantities of germ-laden mucous deposits into the delicate mechanism of the middle ear. Thus, you risk involving the ears in what started as an ordinary head-cold. Everyone has experienced the temporary sensation of deafness that so often accompanies a severe cold. Even partial impairment of the hearing would be doubly sad for those of us who rely largely on music as our medium for the expression and enjoyment of beauty. The tragedy of Beethoven is a case in point.

For securing greater breathing comfort with a stopped-up nose, your doctor or pharmacist can recommend any one of a number of palliatives. Among these are many inhaling devices, both in home and pocket sizes. To reduce danger to the ear, your handkerchief-tactics should include the following rule: Blow one nostril at a time, and blow gently.

Soft absorbent tissue paper handkerchiefs which are used once and easily disposable have a number of advantages for the cold sufferer. In clearing the throat of phlegm the tissues provide a means of expectorating without spreading contagion in public and semi-public places. Use of the same cloth handkerchief several times causes a burning red inflammation around the nostrils. An endlessly running nose will begin to put a strain on your laundering arrangements and your supply of lined handkerchiefs. A clothes hamper full of drenched handkerchiefs exposes the rest of the household to contagion. Paper handkerchiefs seem to offer the solution to all of these problems, and your supply can be conveniently economized during a long siege by tearing the tissues in half. Combining these advantages with an inhalant there is also a mentholated variety of tissue paper handkerchief.

### Two Seasons in One

SINCE COLDS are highly contagious, it's a unfortunate fact that the cold season and the busiest music season coincide so exactly. As an auditor or a performer at a sort of musical gatherings through the winter months, or as a teacher seeing a number of pupils a day, you are constantly exposed to colds, which may seriously curtail your important musical activities.

Voice and wind instrument performances are all but paralyzed by a cold, and the "pep" needed for any sort of practice, study or teaching is sharply cut. The teacher cannot safely continue to see her pupils while she is down with a cold. Once you have a cold, it is unwise for your own sake and unfair to others to participate, even inactively, in any large gathering.

In view of the added risks and liabilities music lovers ought to give particular attention to minimizing the chances of contagion in every way possible without limiting

(Continued on Page 141)



# OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## THE SWEETEST STORY EVER TOLD

One of the very successful "heart songs" of all song literature. It has been sung by popular demand by many of the most famous singers of recent times. Mr. R. M. Stults, a very prolific and gifted composer, was born in Hightstown, New Jersey, on June 1, 1861 and died March 24, 1933 in Ridley Park, Pa.

Words and Music by R. M. STULTS

**Andante**

**Espressivo**

*mf* *p* *mf* *cresc.* *rit.* *dim.* *f a tempo* *f* *p* *f* *p* *Tempo di Gavotte*

Oh, an-swer me a ques-tion, love, I  
Oh, tell me that your heart to me is

pray; — My heart for thee is pin-ing day by day; — Oh, an-swer me, my dear-est, an-swer  
true, — Re - peat to me the sto-ry ev - er new; — Oh, take my hand in yours and tell me,

true; — Hold me close as you were wont to do. — Whis-per once a-gain the  
dear, — Is it joy to thee when I am near? — Whis-per o'er and o'er the

sto - ry old, The dear-est, sweet-est sto - ry ev - er told; Whis-per once a-gain the sto-ry  
sto - ry old, The dear-est, sweet-est sto - ry ev - er told; Whis-per o'er and o'er the sto-ry

old, — The dear-est, sweet-est sto-ry ev - er told. — Tell me, do you love me?  
old, — The dear-est, sweet-est sto-ry ev - er told. —



*f* Tell me soft-ly, sweet-ly, as of old! *mf* Tell me that you love me, For

*f* *rall.* that's the sweet-est sto-ry ev-er told. *mf a tempo* Tell me, do you love me? *f* *cresc.* Whis-per soft-ly, sweet-ly, as of

*f* *rall.* *mf a tempo* *f* *cresc.*

*ff* *pp* *cresc.* *dim.* *p rall.* old, Tell me that you love me, For that's the sweet-est sto-ry ev-er told.

*pp* *p rall.* *pp* *p*

## HOME TO THEE, LORD

DANIEL S. TWOHIG

IRVING A. STEINEL

*Larghetto*

*p* Man of Sor-rows, dost Thou hear me On Thy

*mf* *poco rit.* *p a tempo*

*mf* *p* cross im-pan-el'd there? Man of Sor-rows, wilt Thou heark-en? Send an an-swer to my pray'r.

*mf* *p*



*mf* Here be-neath Thy cross I'm plead-ing, For Thy cross my sym-bol be. And I know that it — will guide me Home to

*mf l. h.* *f*

*poco rit.* Thee, home to Thee. *mf* Man of Sor-rows, didst Thou

*poco rit.* *a tempo* *f* *mf*

call me? Bid me come and fol-low Thee: I, who caus'd Thee bit-ter an-guish, I, who made Thy Cal-va-ry.

*cresc.* *cresc.*

*dim.* When my steps grow weak and fal-ter, When my sin-ful eyes can't see, — Take my hand, dear Lord, and guide me Home to

*l. h.* *dim.*

Thee, — home to Thee, Take my hand, dear Lord, and guide me Home to Thee, Lord, home to Thee.

*f* *poco rit.*



# PRELUDE IN D MINOR

ABRAM CHASINS, Op. 13, No. 5

Arranged for Violin and Piano by Michael Pr

Andante M.M. ♩ = 92-100

*molto espressivo*

VIOLIN

PIANO

*molto espressivo*  
*p sempre legato*

The musical score is written for Violin and Piano. The Violin part is in the upper staff, and the Piano part is in the lower staff. The key signature is D minor (two flats). The tempo is Andante (M.M. ♩ = 92-100) and the mood is molto espressivo. The score includes various musical notations such as dynamics (p, f, mf, pp, ppp), articulation (legato, staccato), and tempo changes (poco rit., a tempo, allargando, Lento, molto rall.). The score is divided into five systems, each with a Violin staff and a Piano staff. The Piano part includes fingerings and pedaling instructions. The Violin part includes slurs and phrasing marks. The score concludes with a final cadence in the Piano part.



# BY THE LAKE OF GENNESARET

## MEDITATION

ROLAND DIGGLE

prepare {  
Swell: Strings  
Great: Soft 8' Flute  
Choir: Nazard, Flute and Clarinet to Sw.  
Pedal: 16' to Sw.

Andante espressivo

Sw. *Gt. D*

Sw. *F#*  
Ch.

Ped. 4-2

1 *poco rit.*

2 *poco rit.*

(after D. S. only)  
Sw. *F*

8

Fine

repeat with *D#*  
French Horn

Chorus

Sw. add Sub. coupler or  
Sw. *F* Soft 16'

*a tempo*

French Horn  
*Gt. C#*

*poco appass.*

Chorus off

Ped. to Gt.

Sub. or 16' off

*rit.*

*Gt. D*  
Sw.

*D. S.*

Ped. to Gt. off  
Cpl. to Sw.



# SARABANDE

FROM SIXTH SONATA FOR VIOLONCELLO IN D MAJOR

J. S. BACH

## SECONDO

Lento M.M.  $\text{♩} = 72$

Handwritten musical score for the Sarabande, Second Movement, by J.S. Bach. The score is written for a single melodic line on a single staff, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Lento M.M.  $\text{♩} = 72$ ". The score is divided into measures by vertical bar lines. The first measure is marked "p espressivo". The second measure is marked "cresc.". The third measure is marked "pp dolce". The fourth measure is marked "cresc.". The fifth measure is marked "p". The sixth measure is marked "mf". The seventh measure is marked "mf". The eighth measure is marked "poco cresc.". The ninth measure is marked "p dolce". The tenth measure is marked "pp". The eleventh measure is marked "cresc.". The twelfth measure is marked "f". The thirteenth measure is marked "p". The fourteenth measure is marked "dim.". The fifteenth measure is marked "pp". The score ends with a double bar line.

# MAZURKA

HERBERT SANDER

Moderato

## SECONDO

Handwritten musical score for the Mazurka, Second Movement, by Herbert Sander. The score is written for a single melodic line on a single staff, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Moderato". The score is divided into measures by vertical bar lines. The first measure is marked "f". The second measure is marked "mf". The third measure is marked "mf". The fourth measure is marked "mf". The fifth measure is marked "mf". The sixth measure is marked "mf". The seventh measure is marked "mf". The eighth measure is marked "mf". The ninth measure is marked "mf". The tenth measure is marked "mf". The eleventh measure is marked "mf". The twelfth measure is marked "mf". The thirteenth measure is marked "mf". The fourteenth measure is marked "mf". The fifteenth measure is marked "mf". The score ends with a double bar line.



# SARABANDE

FROM SIXTH SONATA FOR VIOLONCELLO IN D MAJOR

PRIMO

J.S. BACH

Lento M.M.  $\text{♩} = 72$

The musical score for the Sarabande is written for two staves. The key signature is D major (two sharps) and the time signature is 3/2. The tempo is Lento, marked with a metronome of 72. The score includes various dynamics and articulations: *p espressivo*, *cresc.*, *pp dolce*, *cresc.*, *dim.*, *p*, *mf*, *mf*, *poco cresc.*, *f*, *p dolce*, *pp*, *cresc.*, *f*, *p*, *dim.*, and *pp*. The piece concludes with a *poco ritard.* marking. The score is divided into measures with fingerings and slurs indicated.

# MAZURKA

PRIMO

HERBERT SANDERS

Moderato

The musical score for the Mazurka is written for two staves. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is Moderato. The score includes dynamics such as *f*, *mf*, and *Fine*. The piece concludes with a *D.C.* (Da Capo) marking. The score is divided into measures with fingerings and slurs indicated.



PROGRESSIVE MUSIC FOR ORCHESTRA  
\*  
MARCH OF THE BOY SCOUTS

G. A. GRANT-SCHAEFER  
Orchestrated by  
Louis Adolphe Coerne

Tempo di Marcia

Violin

Piano

Tp.

(Do not play if there is a Trumpet)

This musical score is for the 'March of the Boy Scouts' by G. A. Grant-Schaefer, orchestrated by Louis Adolphe Coerne. It is written for Violin, Piano, and Trumpet (Tp.). The tempo is 'Tempo di Marcia' and the key signature has one flat (B-flat major or D minor). The score is divided into four systems. The first system includes a Violin part and a Piano part with a note to 'Do not play if there is a Trumpet'. The second system includes a Trumpet part and a Piano part. The third system continues the Piano part. The fourth system includes a Violin part and a Piano part, ending with a 'D.S.' (Da Capo) instruction. The score features various musical notations including notes, rests, dynamics (f, ff, sf, p, mf), and articulation marks.



G. A. GRANT - SCHAEFER

ELLO  
Tempo di Marcia

# MARCH OF THE BOY SCOUTS

G. A. GRANT-SCHAEFER

*f* sempre staccato

*pizz.*

*sf* *sf* *sf* *sf* *ff* *sf* *Fine* *p*

*mf* *p* *arco* *D.S.*



# LITTLE BROWN BEAR

Grade 1.

BERNIECE ROSE COPELAND

Moderately M.M.  $\text{♩} = 120$

$mf$  Lit - tle Brown Bear, - cud - dly and warm, What would you do if your coat should be torn?  
 My moth - er mends mine with nee - dle and thread, But I guess you grow your own patch - es in - stead.

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Grade 2.

# HAPPY HANDS

CYRUS S. MALLAR

Lively M.M.  $\text{♩} = 60$

$p$   
 $mf$   
 $f$   
 $p$   
 $f$   
 $mf$   
 Fine  
 $p$   
 $rit.$   
 D.C.

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le  $1\frac{1}{2}$ .

# FOR LEFT HAND ALONE

MILDRED ADAIR

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de  $2\frac{1}{2}$ .

OLIVE P. ENDRES

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# THE VALENTINE

Grade 1½.

Moderato M.M. ♩ = 160

HELEN L. CRAMM, Op. 35, No. 1

*mf* 5 4 3 1 5 3 1 2 1 3 2 1  
*p* 5 5 3 1 5 3 5 2 3 1 3 1

Eyes of blue 10 are al - ways true; And so I choose a blue 15 heart To  
 send, my val - en - tine, to you, That you may know my true heart.

3 4 5 2 3 2 1 4 3 1 5 1 2

3 5 4 5 4 1 4 3 5 2 5 3 1 2 3 1 5 \* 3 1 5 \*

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# A BIRD CALLS IN THE WOOD

Grade 2.

Gioiosamente M.M. ♩ = 152

BERNARD WAGNER

*mp* *ten.* 3 4 3 4 *ten.* 3 5 2 3 5 2 3 5 1 3 4 1 3 4 1 3 4 1

*pp* *mp* *p* *mp* 5 *pp* *mp*

1 3 1 4 1 2 1 2 1 5 2 3 4 1 2 1 1 2 1

1 3 1 4 1 2 1 2 1 5 2 3 4 1 2 1 1 2 1

15 1 5 2 3 4 2 3 2 2 3 2 2 3 2 3 4 1 3

1 5 1 3 2 4 1 4 1 4 1 5 1 5 1 5 1 5 1 5

25 1 3 1 3 1 4 1 4 1 5 1 5 1 5 1 5 1 5

*p* *poco* 10 *a* *poco* *cresc.*

*rit.* 20 *a tempo*

*ritard.* 25 *a tempo*

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# FIFTY YEARS AGO THIS MONTH

VIN B. CADY, a virile influence in early American musical life, gave this vigorous sage on "Technical Development" and mission in music.

When we speak of technical development we usually think of muscles and nerves operated upon and subdued by the will, made to perform certain motions, or else able to perform motions. This is a very limited view. Broadly conceived, it involves the unity of muscles, nervous force, mental power—including emotion, thought, and the spiritual being. These are not, however, so many separate elements to be brought into unity, as our textbooks would lead us to think, for this unity already exists by virtue of the unity of being. But what we must do is to develop the consciousness of this unity through the expression of itself in art forms, which are taught forms.

A study of technic, then, involves the consideration of the unity of the spiritual, mental, and physical, in the order of cau-

sation—truly a large subject and worthy of the most exhaustive study. Its practical realization on the part of a student means the highest knowledge and control of self. In fact, this is too large a subject for consideration at the present time, and we must confine ourselves to the relations between the mental and physical, endeavoring to show that physical activities are the exponents of definitely definable mental activities; that physical technic is the exponent of a clearly definable mental technic, and that therefore any true development of physical technic will be secured rationally only through the mental—the causal technic.

"In the relation of these two factors, what is the primary medium for the manifestations of thought? Is it muscle or nerve? Not at all. These are secondary media. The primary medium for thought emission is what is termed nervous force. Muscular energy is the manifestation of molecular action, induced by this mysterious agency, nervous energy."

## Lessons With Ossip Gabrilowitsch

(Continued from Page 89)

wrote him a letter urging him to come. To my joy, he promised he would; when he returned to Berlin, I heard for the first time in recital.

### An Epoch Making Occasion

truly uplifting moments do not come every day in our lives, and so they are all more treasured in one's memory. This recital marks the most thrilling episode in my whole experience. I had, of course, known him before, with orchestra; but this recital was an epoch making occasion in every respect, and a momentous event in his own career, as Berlin, heretofore, never appreciated many of the pianists who were popular in America. The Germans frankly did not care for the romantic school of playing. The musical god of Berlin was Busoni; and his disciple, Petri, was a great favorite. Other successful pianists were Schnabel, Lutschg, Goldnidt, Godowsky and Lhévinne. We were wondering how Berlin would respond to Gabrilowitsch, who was distinctly of the romantic school of playing.

That evening, in Beethoven Hall, excitement was intense. There was another on for our excitement, as we were to hear his lovely bride for the first time.

When Mr. Gabrilowitsch proceeded to play, it was a revelation to me. Never before had I heard the piano sing like that, never had I seen an audience so emo-

tionally worked up. Such poetry and such temperament! His climaxes in the *Variations Serieuses* of Mendelssohn were so exciting that we clutched each other! There was a moving simplicity about it all. None of us could sleep that night, we were so excited.

The critics lavished the most unqualified praise upon Mr. Gabrilowitsch, and his triumph over Berlin was complete. I have often pondered over his success in winning Germany over to romanticism in piano playing, and it seems that this was partly owing to the fact that his playing never degenerated into sentimentalism. He always sought the truth, the very soul of the composition, and his creed was simplicity and sincerity in interpretation. As I had already known from the class room, he was a past master of balance and proportion and had no patience with superficiality. That, of course, included sentimentality, which is an artificial distortion of the real thing. He was able to touch the hearts of the Germans because the feeling in his playing was deep and real; and, although he possessed a fiery temperament, all his playing was backed by the repose which he regarded as essential in putting an audience under a spell. The combination of consummate taste with inspiration made him an impeccably safe model for us to follow.

(To be continued in THE ETUDE for March.)

## Musicians Should Read History

By ARTHUR O'HALLORAN

AMERICAN SINGER, David Bispham, enumerating ten factors of prime importance to the student of singing, placed "moral education and culture" as one of them. This applies equally (possibly more) to the pianist. Every serious student of piano should read much including history. By history we do not mean "musical history," important and necessary as this is to musical culture.

History has played an impressive part in musical composition, having influenced Beethoven, Chopin, Liszt, Wagner, Elgar, Debussy, MacDowell, and others, in many of their works. A good knowledge of history helps towards both the understanding

and enjoyment of many of their compositions.

Take, for instance, the "Siberian" and the great *Polonaise in A-flat* of Chopin; or the epic tone poem, "Finlandia," of Sibelius. Can it be denied that the understanding, enjoyment and interpretation of these works, steeped in national feeling, are not heightened by a knowledge of the stormy trials and tragic vicissitudes of Polish and Swedish history?

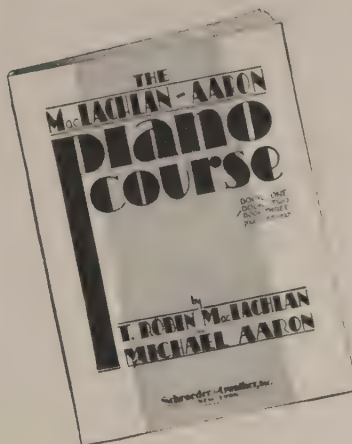
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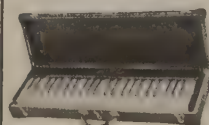
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# THE SINGER'S ETUDE

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## The Tremolo: Its Cause and Cure

By HOMER HENLEY

IN THE DAYS WHEN DAVID BISPHAM, the baritone—then the light opera idol of London—was studying with William Shakespeare, he began to feel an urge for study in Italy. "Master," said he to Shakespeare, "I must go to Italy to study."

"If you do," replied Shakespeare, "you will come back with a *tremolo*."

"Even so, I must go," rejoined the famous baritone. "I feel that my vocal destiny would be unfulfilled unless I had the experience of actual study in Italy for at least a while."

"Very well," said Shakespeare; but he smiled when, after two years absence, David Bispham came back to him and said ruefully, "Well, Master, I've come back with that *tremolo*, as you predicted. Now, how long will it take you to cure it?"

"Another two years, my boy," replied the great teacher, blandly.

And so Bispham struggled for a long two years to set his voice right again. He had acquired a bad case of *vibrato* (they often call it *tremolo* in Europe), in Italy; because the *vibrato* is in "the Italian taste." They like the *vibrato*—the Italians. They think it gives to the voice the flavor of grandeur necessary for grand opera. For them, it is a direct technic for the expression of the emotions. Without it, the voice (to them) would be like food without salt—tasteless.

And are they, these Italians, so far wrong?

Let us examine the case a little.

The instrumentalists of the orchestra employ *vibrato*, for effects of beauty and emotion. The brass and reed players use it, and so do the *virtuosi* of the violin family. Some instrumental pedagogs—rightly or wrongly—deliberately teach the *vibrato*. Other pedagogs believe that the *vibrato* should only grow out of the player's budding artistic consciousness. But they all, these pedagogs, believe that the *vibrato* is a definite part of the equipment of every artistic player.

### The Wisdom of Vocal Sages

WHAT SAY the voice teachers? That is, the good ones?

I think it is reasonable to affirm that they believe a certain amount of *true vibrato* automatically accompanies the perfectly free emission of vocal tone, in passages of song where stresses of emotion occur.

But now we have arrived at the point where it is necessary to make clear the difference (for there is a very great difference) between *true vibrato*—which is permissible—and that dreadful bleating sound known as the *tremolo*, which could never be admissible under any circumstances whatsoever. The *vibrato* is, in a sense, an evidence of vocal freedom, when it is not carried to excess. The *tremolo*, on the contrary, is produced only under the most unfortunate conditions of throat tension. David Bispham did not have a *tremolo*—he had an exaggerated *vibrato* (which in Europe is often named *tremolo*), but which, however, can be at times almost as bad as the *tremolo* itself.

The *vibrato* might be almost termed a leading characteristic of the grand opera voice; for nearly all of the great voices in grand opera possess it. It cannot be denied that, in opera at least, the *vibrato* lends itself to the expression of emotional effects. Nor can it be denied that many of our foremost singers, in opera and out of it, employ a degree of *vibrato* that adds little to their artistic stature. On the contrary, it has become a fault with them, where once it probably spelt a virtue; and then, perhaps, only on account of its having been allowed to grow beyond the boundaries of taste and discretion.

### The Church and Vocal Sins

OUTSIDE THE REALM of grand opera, the excessive *vibrato* is not looked upon with any great degree of favor. In church choirs, for example, it is distinctly not encouraged. Church congregations appear to regard it as almost immoral. I recall the case of my own pupil, Leonora Corona, now prima donna soprano with the Metropolitan Opera Company. During her three years study with me she sought, from time to time, to eke out her limited financial resources by church choir singing. She obtained five different church "jobs," but lasted less than three months in any one of them; for Corona's voice was of the true grand opera *timbre*: powerful, emotional, thrilling indeed, and with a pronounced, though not excessive, *vibrato*. She could and did create leading operatic rôles at La Scala under Toscanini; she sang prima donna leads at the Metropolitan, alternating in some of them with Rosa Ponselle; but she could not hold a church "job"; they did not want that type of singer in church. Somehow it did not seem to fit in.

It always has been a claim of the vocal purists that the ideal tone is that which is represented by a straight line of sound; a steady, unwavering column of tone unblemished by any taint of the waving undulations of *vibrato*, or of the horrid, jagged graph-line of the *tremolo*. That such a straight-line tone would be a fitting ideal for the calms of church singing might readily be granted. But that it would be equally ideal for the emotional tumults of grand opera is a question on which opinion would be rather widely divided. Yet the

living, pulsing, moving thrill which accompanies a tone sufficiently free to vibrate naturally, on its own momentum, so to speak—this, of course, without excess—lends to the voice sufficient color to escape always the charge of coldness.

### Partners in Vocal Crimes

HERE, THEN, ARE TWO eminently desirable types of vocal tone. What of the undesirable types?

Greatest offender is the *tremolo*. Second is the excessive *vibrato*. Both nearly equally bad. Both of them aural outrages to a musical ear. Both outside any laws of recognized taste. And both quite inexcusable; for the excellent reason that they can be cured.

What is a *tremolo*? It is an intermittent vocal sound made by constantly successive rapid tensions and releases. Exactly like a gasoline engine: a compression, an explosion; a compression, an explosion; indefinitely. But the human sound resembles the bleat of a goat.

What is an excessive *vibrato*? It is the long, continuous and (seemingly) uncontrollable waving undulation of the singing voice, resultant on the flaccidity engendered by singing with too relaxed a throat. (Oh, yes! It is easily possible to sing with *too open* a throat; and William Shakespeare always sounded its dangers to his students. It is generally brought about by "open throat" enthusiasts among the teaching fraternity, who have not yet learned that their slogan can be carried to unfortunate extremes.)

These two vocal evils, then, are the results of two diametrically opposed causes. The *tremolo* is the result of overtension; the excessive *vibrato* of overrelaxation.

And are their cures according to methods which, also, must be diametrically opposed? Curiously enough, the answer to that must be—no. Much the same curative laws may be applied to these two widely disordered, but equally pernicious, habits, to eradicate the causes which have brought them into being. In both cases the bad habits have resulted from a wrong conception of breath control; which, in turn, in the majority of cases probably arose from using the wrong muscles to balance the breath; and nothing could be more fatal to the

balanced freedom of the voice.

Just exactly which are those muscles? For the answer to that, let us turn to the acknowledged models on which the singing world predicates its beliefs of what should constitute right singing—the great singers. How do they breathe? Why, precisely alike. All of them. How do I know? Because I have spent hours with nearly every great singer in the world; and they all have sung for me in private, and breathed for me, and shown me with meticulous exactitude every detail of their singing and breathing processes. And how, then, do they breathe? Very simply. The stand with high (and *held high*) chest. Shoulders down and back. Abdomen slightly flattened, by inclining the body graciously forward toward the audience.

Dr. Frank E. Miller, the famous throat specialist, in his book entitled "The Voice," very rightly states: "This forward inclination of the body, which retracts the abdomen, automatically brings about a proper adjustment of the diaphragm, and is the final detail in the correct method of drawing in the breath; and one on which the old Italian masters of *bel canto* insisted."

### That Vital Breath Control

FROM THIS CORRECT POSITION results the correct horizontal expansion of the ribcage, wherein the breath is rightly controlled by the muscles of the sides and back. And when it is said that this breathing process is simple, it is just that which is meant. Here is the formula again: If the chest is held high; if the shoulders are never suffered to rise; if the abdomen is drawn slightly inward; if the body is inclined pleasantly toward the audience; if all these things are *maintained* whilst singing, you will be breathing for singing as do the great vocal artists of the world. As I said before; *All* of them.

These simple processes balance the breath correctly, because they bring into play the proper muscles for right breathing, and cause them to adjust their tensions to the miracle of nicety—nothing overstrained, nothing underdone. And if the breath is balanced correctly, then immediately has begun the business of curing both the *tremolo* and the over-*vibrato*. The word "begun" is used advisedly; for long continued habits of wrong singing may not be cured as quickly as they were formed. But they can be cured, if certain devices are employed to carry on that structure of healing which was (presumably) reared on the foundation of the balanced breath.

These devices come under four main headings: Holding back the breath. Utilizing more fully the supporting column of tone in the head cavities. Dwelling more and more firmly on the mental picture of singing in, rather than singing out. And the unremitting concentration of will power on the daily and hourly practice of tone control.

Set these four admonitions on your piano, where your thought may constantly dwell on them. Memorize them. Think them. Do

\* \* \* \* \*

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"I wonder how many of those, who think of family singing as something left over from the days of Victoria, have ever taken part in a really jolly sing-song. If they had, their views would be quickly changed. When choirs meet together to sing, or when a few friends gather 'round a drawing-room piano, they experience a great joy and peace they have not known before.

"Whether they are picked voices singing one of the great oratorios, a few friends singing lightly through the well-known arias of Gilbert and Sullivan, or the latest dance tune success, the effect is just the same. Hearts are uplifted, troubles forgotten, and the whole world turns 'round on a more even keel. While voices are uniting in song the singers stretch out their arms in friendship for each other. So would it be the world over if all would sing. Singing throughout the world would do far more for world peace than all the diplomatic visits that statesmen have made from one country to another."—Clara Novello Davies.



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| 214  | Seal Up Her Eyes O Sleep              |
| 3172 | She Hushes Them Asleep                |
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| 3063 | Slow, Slow, Fresh Fount               |
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| 209  | Spring                                |
| 3068 | Sunk'n Garden, The                    |
| 3074 | To An Aeolian Harp                    |
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|      |                                |
|------|--------------------------------|
| 430  | Chill Of The Eve               |
| 3112 | Come Soon                      |
| 4146 | Drunken Sailor                 |
| 1548 | Evening Prayer, An             |
| 415  | Foggy Dew                      |
| 1009 | Hear Us, O Lord                |
| 460  | I Love All Beauteous<br>Things |
| 1547 | In Sweet Content               |
| 3080 | Keith O' Ravelston             |
| 4033 | Let All The World              |
| 1546 | Macushla                       |
| 1083 | Pedlar, The                    |
| 407  | Shadows, The                   |
| 507  | Song Of Ages, The              |
| 30   | Soul Star                      |
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them. Separately, at first, and with infinite care given to listening to the tone. Later, try to unite any two of them. Little by little it will be found that each device acts like a grappling-hook in holding the tone both firm and steady. When you have arrived at the point of being able to join these four around and *through* your every tone, confidence will begin to wait upon results (no matter how slight at first) and you will go forward to a goal of perfectly steady tone emission, and, consequently, of a vastly improved tone quality.

Here are some definite exercises which should be undertaken, daily, and in the order mentioned.

### So Ills Are Healed

SOUND THE VOWEL Ah on any convenient note in the lower-middle range of the voice.

Whisper it at first, but *think* the tune as you whisper it. When you sense the freedom of throat and absence of effort which the whispering engenders, it will be discovered that there is absolutely nothing in the whispering which even distantly suggests either *tremolo* or *vibrato*, nor can there be. Certainly this column of air is perfectly steady. Repeat the whispering many times before going on toward an attempt to reproduce the steadiness of the whisper in an equally steady singing tone. But sing the tone as softly as possible, striving to emulate that same freedom of throat and absence of effort which you felt in the whisper. Follow the *ah* with other vowels, on the same note. Later, attempt notes on either side of the one on which you started.

The next step should be to begin again on your original comfortable note, with the vowel *ah*, and essay the *messa di voce*—

which is the swell and subsidence of the tone, thus,

Ex. 1

Ah.

and carry this on as before, with all vowels, up and down your scale. The vowels may be followed with words of one syllable; and, presently, with longer words and short verbal phrases. But take care that, in this exercise, you do not sing loudly at any point. Indeed, my own opinion is that no loud singing whatever should be attempted until a thorough mastery of the steady tone is regained.

One should now enter upon progressing from one note to another in seconds, thirds, fifths, and so on, up to and including the octave skip; with the ear kept constantly alert for any departure from a perfectly steady, controlled tone. These progressions may be sung first on single vowels; then on short words; then on long words and phrases, as before. But always and ever keep in the front of your consciousness the four main imperative points which must be *maintained* throughout every step of your practice:

1. Hold *back* the breath.
2. Intensify the tone in the head cavities.
3. Sing *inwardly*; never outwardly.
4. Use your will power, on every tone, for determined steadiness.

With persistence and resolution in the frequent daily employment of these exercises, there is every reason to believe that any voice suffering from the evil effects of the pernicious *tremolo*, or the equally undesirable over-*vibrato*, may emerge afresh into a tone control which will satisfy the ear of its owner as well as that of his audience.

## What Do They Hear in My Singing?

By LESLIE E. DUNKIN

"WHAT DO THEY HEAR in my singing, which they do not hear in the singing of others?" was a question that helped Roland Hayes to start and to continue to give his vast audiences of enthusiastic listeners an individual touch—individual with Roland Hayes himself. This questioning thought was given to him by an appreciative lover of good music—good singing—in California, after one of his concerts.

Having digested the significance of the question with which we began, Mr. Hayes thus counsels young singers:

"The aspiring singer takes this question seriously and at once seeks an answer to it. He keeps this thought foremost in his mind, while singing to his large audiences. The pondering of such a question will help any singer, whether amateur or professional, to improve himself, so that 'He's a good singer' will be changed to 'He can really sing!'

"The sincere artist keeps himself, as an individual, far in the background. He does not feel that he faces an audience, whether large, or but one or two persons, to call attention to himself as an individual. He is a very modest person. During the concert and afterward, he does not want the listeners to talk about himself.

"He may make a practice of singing while busy at his work, no matter whether it is heavy labor in a foundry or being a page in an insurance office; but he will make no deliberate effort toward a mere display of the fineness of his voice. Early in my preparation for professional singing, my mother helped to cure me of 'merely

singing,' when she so emphatically advised that listeners want to hear what one is singing; they want to understand the words and their message.

"There are two answers to that initial question.

"The first answer is that the auditor wants to grasp the song's special contribution to music and to life. Before facing any audience with a new song, the artist should make a special effort to fix within himself the message and spirit of that particular song. This must mean to him more than mere perfect melody, harmony, and rhythm. Once he has absorbed this message and spirit, himself; then, with no thought about the display of his own individuality, he must so sing the song that each listener will catch its import.

"The second answer is that the hearer must be made to feel, though ever so unconsciously, the singer's own contribution to music and to life. The singer must have found and developed a message and spirit for himself and for his singing—one which he desires, above all other considerations, to 'get across to' his listeners. Each time he sings he wants each and every listener to feel that music and life have been made better and stronger because of his individual contribution to them through his singing.

"This double answer to that personal question will help to stamp the aspirant as an individual in his singing. He will give to his listeners a message that will help them, through music, to see life as more meaningful."

"Early Discipline is most necessary. One cannot live as one desires; one must learn to give up for the sake of the future, and future advantage. Today one must be willing to sacrifice pleasure that one may be able to do the work of tomorrow."—Lillian Nordica.

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## Enriching Organ Accompaniments

By WILLARD L. GROOM, F.A.G.O.

AN ORGAN RECITAL may be one way of bringing out the beauties of organ and of organ playing, but it is not the only way. Every church service offers fine moments for artistic achievement in the playing of improvisations, interludes, organ music, and in accompaniments. It is the latter activity that we are considering in this particular instance.

The style of accompaniment to be used is based, first, upon recognized standards of propriety, and, after these have been considered, then, upon personal or individual ideas of æsthetic beauty as it enhances religious worship.

As an illustration, let us cite the case of Gregorian Chant. All the eminent authorities in the field of the chant maintain that traditionally it was sung unaccompanied. They feel that the unisonous nature of the plain chant is its chief beauty, and they agree that where accompaniment is to be used, it must be used sparingly, just enough of a background to give support to the singers when played upon plain foundation stops of the nature of diapasons. In the face of this situation, then, it would seem inexcusable and unreasonable to accompany the *Asperges me*, the *Mass of the Angels*, or even a Vesper psalm on a Gregorian Psalm tone, with any such stops drawn as the oboe, Cornopean, Vox humana, Tremolo, or with any use of contrapuntal *obbligati*, no matter how ingenious. Now that we are finding so many uses for the plain song in the various Protestant services, this fact is most significant. There is practically no point to introducing the mediæval music, unless it is to be given the mediæval flavor and atmosphere. It is impossible to modernize Gregorian Chant and yet to have it to make sense.

There is an interesting story in regard to this point. It is said that Richard R. Terry, late organist of Westminster Cathedral in London, once, in his younger days, made modern four part arrangements of all the responses for High Mass, to be sung by a solo quartet. These were eagerly seized upon by many choirs in England. Later, when he became one of the eminent authorities on liturgical music, he expressed the wish that all of those spurious responses could be gathered up and destroyed.

### Adding New Riches

IN THE MATTER OF HYMN PLAYING, with the announcing of hymn tunes and the accompaniment of processions and congregational singing, so much good material has been written that there is little left to be said. One phase of the work, not quite clear in the mind of the organist, is the matter of "filling in."

Now a large number of purists think that the chord of a hymn, as it appears on the paper, is something sacrosanct, and that in no case should it be tampered with. They elevate some effusion of Stainer or Barnby to the pedestal of a Beethoven classic. They think that, if a hymn writer wanted extra notes played, he would have written a special organ score. Now that is exactly what Dr. Noble did in the case of

*For Thee, O dear, dear country*, and it has been done in many other cases. The fact is that good organists do the same thing, *ad libitum*, every time they have to play a wheezy small organ, or every time they have some need of lending a massive effect to a processional hymn, or for stimulating vigorous congregational singing. The practice of broadening these accompaniments is especially significant in the case of the pianist who is associated with a revivalist. If he should limit himself to the simple four parts, as printed in the hymn book, it would be impossible to stir a large group into hearty singing.

### When Hymns are Varied

IN CHURCHES WHERE FINE MUSIC is a tradition, a general plan is followed which is no doubt familiar to all of my readers.

1. For those hymns of a smooth quiet devotional nature, the clear four part score is followed, with perhaps the addition of sixteen foot bass notes, where depth is needed.

2. On all hymns where power and majesty are desired, or on special verses of certain hymns, the chords are filled in; and this must be done cleverly, without altering the general scheme of harmony, unless the choir and congregation are singing in unison.

Hymn playing is an art, potent with unlimited possibilities for beauty. When we consider the differentiations possible through changes in rhythm, registration, phrasing and touch, we can understand how some organists make each playing of a hymn a real work of artistic merit.

Many of the changes in the style of

accompaniment can be tabulated. Hymns of a certain type may be announced, with the melody taken on a solo stop, such as *Peace, Perfect Peace*, with the introductory verse played with its melody on the Oboe, against a soft sympathetic stop or combination to take care of the alto, tenor and bass parts, played by the left hand and pedal. Strict *tempo* should be maintained, and it should be played in the time at which the congregation is expected to sing it.

A powerful effect, and a very familiar one, is to have the choir to sing the last verses of hymns, such as *America; O God, Our Help in Ages Past; All Hail the Power of Jesus' Name*; and so on, all in unison, and to accompany these with full chords on the manuals and a running counterpoint of approximately the second species on the pedals. It is the discretion, with which these various adjuncts are used, which expresses the real musicianship of the player.

At least this can be said, these preparations show some thought and some attempt to bring forth the power of dignity and feeling of devotion, rather than the mere grinding out of hymns in a routine fashion, all on the same combinations.

### A Unique Art

THE ACCOMPANIMENTS to Anglican chants should be mostly given out on the manuals, without sixteen or four foot couplers. Here is another type of work which is done in a clean and unadorned style, a style set by tradition and those who know how. There are certain of the Anglican chants which can be sung *sotto voce*, in unison, with beautiful effect; and in such cases the

organist may alter the harmony with verse, shunning, of course, any effects that are too bizarre.

The organ background for anthem canticles can be studied and turned with consummate skill and artistic finish. A woman is the very successful organist of an important Episcopal Parish and splendid accompaniments are the result. Careful listening to the organ playing of many of our famous American organists is a richer experience than could be gained from any one person.

The simplest *Jubilate* or *Anthem* can be registered and phrased in such a way to make it a much finer piece of music than it at first appeared to be. Personally it has been found to be a splendid idea to take a piece of choir music to the organ and to register it as though it were orchestrated for full instrumentation, due regard to balance of parts, volume and dynamics. For some melodic passages, ing marks may be inserted, as though they were to be played by violins. It is these minute details that one receives much enjoyment in playing from orchestral versions of the works of Saint-Saëns and French composers.

These few suggestions may help some toward giving that symphonic touch to the cathedral-like atmosphere to church music, no matter how small the church, nor how limited the organ.

### "Do It Differently"

By DAVID R. ADAMSON

MUSICALLY, many a service consists of an anthem and an organ offertory, week after week. Why not reverse that order occasionally?

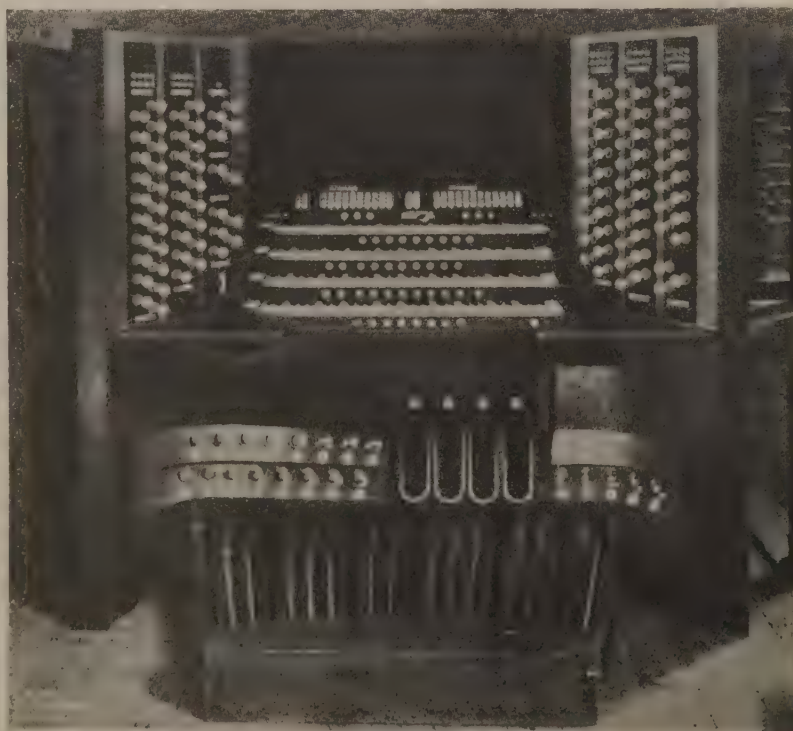
Have the anthem during the offertory and put the organ piece in the place usually occupied by the anthem.

Call it an *Organ Meditation* on the Latin. Select something melodious, not too long; prepare it carefully, register it effectively, and the chances are that the congregation will be talking about "pleasing innovation." But prepare it fully, for it is a great chance to have the congregation really listen to the organ.

If a piano and capable pianist are available, a veritable gold mine of variety is right at hand; for there are many pieces which lend themselves readily to this combination.

Any piece in which the sustaining capabilities of the organ and the arpeggio scale capabilities of the piano can be utilized will sound well, if treated in this way. If a violin is added to this combination the effect is still further enhanced.

There are many violin solos the accompaniments of which are not at all satisfactory on the organ. But, if the accompaniment is put on the piano and harmonies sustained on the organ, the effect is fine. Notable examples of this are *Meditation from "Thaïs"* and the *Mass of Saint-Saëns*.



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## Her Last Début, Perhaps?

One evening at a young debutant's emergence from the musical caterpillar cage, attended by the usual gathering of relatives, pressed-into-service husbands, brothers and vague friends, the attitude of the proverbially hard-boiled critic was amusingly brought to my attention. The potential prodigy stiffly picked her way to the front of the concert platform and gave a rapid little fusillade of carefully rehearsed bows, the audience broke into an epidemic of applause. A comfortable look-matron twisted and turned in her seat, mortifying all those within her range to double their efforts. In the seat directly before me another music critic seemed to be doing the purposeful matron at her word. Her friend was aghast.

"My word, she hasn't played a note yet," gasped. "What are you applauding for?" "I may never get another chance," replied the cynical one.—A Callow Critic.

## On Obviating Some Mechanics in Organ Playing

By PARVIN TITUS

HOW CAN I GET THAT STOP or coupler on? Or, how can I close my swell boxes at this point? These are questions which arise continually in the performance of organ works. The answer is, of course, that there is always a way to be found which will produce the desired result with as much ease and as little interruption to the flow of the music as is expected in the performance of an accomplished pianist or violinist.

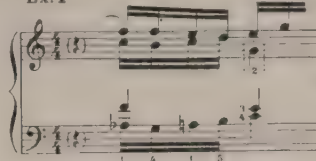
By way of illustration, we may desire the addition of a 4' Flute on the third beat of measure 46 in Mendelssohn's *Second Prelude*. During the phrasing of the melody, on the second beat the stop is added by the right hand; or, if the desired combination is set on a piston convenient to the left hand while C on the third beat is played with the second finger.

Guilmant's *Invocation in B-flat*, measure 19, offers a still better example of good technic in registration. The right hand must be phrased after the third beat, so we take advantage of that breathing point, and of the slight *ritardando* implied in the music, to add with the right hand a light 8' Flute in the accompaniment. On the next beat the melody (played by the left hand) is phrased, so the left hand adds the desired stop or coupler. The original tempo is resumed in measure 20, with no disturbance to the listener because of a chord prolonged or delayed without regard to strictly musical considerations. A return to the original registration in measure 29 is effected with equal smoothness by the left hand.

Measure 54 of Bach's five voiced *Fugue in C* (Peters, Book II; Schirmer, Book

III) is a case in which musical phrasing does not occur at a point demanding a change in registration. Here the trick of "playing" combination pistons may be used, the left thumb pushing a piston on the Great while the right hand plays the second sixteenth note of the third beat, thus,

Ex. 1



No break or interruption in the contrapuntal flow has resulted from the addition of stops.

The organist must train himself likewise to use the right or left foot with equal facility on swell pedals or pedal pistons. In the *Prelude in G major* by Mendelssohn a slight *diminuendo* in measure 38 and a *crescendo* in measures 39-41 will be made by the left foot. In the pedal part of measure 42, high C will be played as an eighth note; the left foot will depress the Great to Pedal reversible during the succeeding rest, then prepare low B while the right foot plays the E-flat on the third beat, thus giving a perfect *legato* to the phrase.

Turning of pages (if music is used in playing) should be planned as carefully as changes of manuals or of registration. If a thorough study reveals no alternative, an assistant to turn pages, and even to aid with registration, is infinitely preferable to awkward pauses or painful inaccuracies at crucial moments. Organ music can, and must, sound as if no mechanical problems whatsoever confront the player.

## Learning From Other Choirs

By EDWIN A. LEONHARD

LIKE THE SCHOOL TEACHER who visits classes other than her own, in order to gain new educational ideas, both choir and choirmaster may profit by hearing for themselves how singers outside their own particular church render choral music.

The choirmaster himself, if, during part of the year, he should have no evening services, may sometimes attend those at other churches.

There is, however, one objection to this. The season when his own evening services are not held is likely also to be the time when other choirs have only the morning service to sing. A possible alternative is for the choirmaster to send a representative

to various churches from which something can be learned, to report in each case to the next choir rehearsal.

Taking his singers once or twice a year to an afternoon service at one of the cathedrals or other large churches within convenient distance is also profitable, both to hear vocal effects and to acquire something of the spirit of worship there.

Finally, joining with other choirs in union services and taking part in choir contests have a certain value. In the latter, comparison of the renderings of each body of singers with the work of his own vocalists gives the choirmaster a clearer view of the goal toward which he ought to move.

## Try Playing the Organ

By ERNA BUCHEL KOEHLER

A GREAT ORGANIST and teacher used to say, "If you would know how badly you play the piano, try playing the organ."

I would go a step further, and say, "If you would really improve your piano playing, try playing the organ."

Because:

1. The organ has no damper or "loud" pedal to cover up your inaccuracies. You hear what you play.

2. You must raise your fingers well to keep from inadvertently sounding extra

notes. This makes for clearness.

3. Organ music is written in parts. This gives excellent mental and manual training, makes for accuracy, and for precision of thought and performance.

4. Reading the third or pedal line and manipulating the organ's pedals give mental training and act as a mental stimulant.

5. Your efforts at registration develop imagination.

All these things have only salutary effects on the pianist's playing.

\* \* \* \* \*

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## Wise Piano Investing

(Continued from Page 110, Col. 1)

not possibly compare with the thirty year old grand which was purchased. There are large numbers of old, cheap pianos now in existence which should be placed on the bonfire. There are a few makes, however, that have been put out by responsible well equipped "mass" manufacturers that are a real credit dollar for dollar to the maker. These pianos, however, are honest pianos, into which the maker has put as fine workmanship and as good materials as the price allows. Methods of manufacture, to-day, make it possible to sell certain instruments much cheaper than they could be sold a few years ago. Let us cite one case. Formerly fine pianos were given many coats

of varnish and then rubbed down with pumice stone, by the human hand, at great cost. To-day, lacquers are used, which may be successfully put on in a fraction of the former time, are far more durable than the former finishes, and cost far less.

We know of one institution, however, with an "appropriation," that bought three cheap grand pianos. They all sounded like muffled xylophones. None of them were any good. The entire appropriation, invested in one piano, would have given the institution an instrument that would still be in excellent shape when the others are fit for the junk shop. Moral: Pay as much for a new piano as you can afford.

# HOW TO BUY A NEW PIANO

Piano facts which will save the buyer money and help him to make a safe and satisfying selection.

By William Roberts Tilford

Prepared after extensive research conducted by

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## ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. In reading recently, the May, 1936, issue of THE ETUDE, I became particularly interested in the article concerning "The Electrical Amplifying of Church Organs." Our organ is a very fine instrument, but in its placing in the church and the arrangement for the choir it is very difficult for the choir to hear distinctly, as the choir loft is under a canopy. Will you kindly give me information concerning this subject?—C. H. M.

A. We suggest your communicating with J. J. Backer, 109-111 Bell Street, Seattle, Washington, who is factory man for Webster Electric Co., Racine, Wisconsin. Mr. Backer can give you information on the subject.

Q. I recall your remark about the "Invisible Choir" stop in THE ETUDE. It is a rank Celeste 8' treble stop. I saw one in a reed organ made by the A. L. White Manufacturing Company of Chicago, Illinois.

A. This information was sent by Mr. Carroll O. Whaley, of Chicago, Illinois, and we thank him for his kindness.

Q. I desire information regarding the world's largest reed organ—where it is, to whom it belongs, and its size. Will you send me the names of some reed organ makers where I might purchase parts? Can you put me in touch with a person or firm who has for sale a very small, used pipe organ at a low price? Some months ago a friend bought such an organ for one hundred dollars. Was that just luck or is it possible for me to get one like it? It has two manuals and pedals, but I am unable to get the name of the firm that sold it.

A. We cannot supply the information you desire as to the largest reed organ. For information as to used pipe organs, we suggest that you communicate with various organ builders, such as the W. H. Russer Manufacturing Co. of Hagerstown, Maryland and the National Organ Supply Company, Seventeenth St. at Cascade, Erie, Pennsylvania, advising them of your wish to secure a used instrument and asking them to advise you when they have one available, with information as to its size, condition, and cost. If the instrument secured for one hundred dollars was a good one, the purchaser certainly was fortunate, and you might have difficulty in duplicating such a bargain.

Q. Our church is contemplating the installation of a small pipe organ, and our choice at the present time seems to lie between a Wicks organ (Fuga Style) and an organ which would be built on the same specifications by an individual in Freeport, Illinois. If the console were placed in the position marked X on enclosed sketch, with the cabinet in Sunday School Class room and a grill directly over the console would the sound be so retarded in reaching the choir loft that this arrangement would not be advisable? We have found that the choir has difficulty in hearing a piano when it is placed at XX. Our main auditorium seats about two hundred and fifty. With the room at the rear, the balcony and extra chairs we can seat approximately five hundred. We enclose specifications of proposed instrument. Would you advise any changes and do you think them adequate?—MRS. R. L. H.

A. As the instrument you propose to install is small, and the choir has difficulty in hearing the piano at the point indicated on your sketch, we doubt the advisability of placing the instrument as suggested. We suggest the including of a Bourdon 16' in the Pedal Organ, instead of reeds. This will be slightly more expensive, but worth the additional outlay. To judge the adequacy of the instrument for your auditorium, we suggest your hearing a similar instrument in a room approximately the same size. Acoustics are likely also to affect the efficiency of the organ.

Q. Enclosed is the list of stops of our thirty-five year old (tracker action) organ. We have one thousand dollars available for modernization. What action is advisable, electric or electro-pneumatic? What stops might we add or what other changes would you suggest either within our present financial limits or for future consideration?—G. L. R.

A. We would not advise electrification of a tracker action instrument, and we cannot in these columns give an opinion on the comparative merits of electric (direct) or electro-pneumatic action. Our suggestion would be that you entirely rebuild the organ—using such of the old pipes as may be desirable, as well as the present case work. This would provide you with a new organ except for some pipes and the case. We suggest the following specification for the new instrument, based on your present instrument and including some unification:

### GREAT ORGAN

|                    |        |          |
|--------------------|--------|----------|
| Open Diapason      | 8'     | 73 Pipes |
| Dulciana           | 8'     | 85 Pipes |
| Melodia            | 8'     | 85 Pipes |
| Dulciana           | 4'     | 73 Notes |
| Flute              | 4'     | 73 Notes |
| Octave             | 4'     | 73 Pipes |
| Dulciana Twelfth   | 2-2/3' | 61 Notes |
| Dulciana Fifteenth | 2'     | 61 Notes |

### SWELL ORGAN

|                   |     |          |
|-------------------|-----|----------|
| Liebllich Gedackt | 16' | 97 Pipes |
| Violin Diapason   | 8'  | 73 Pipes |

|                    |        |          |
|--------------------|--------|----------|
| Stopped Diapason   | 8'     | 73 Notes |
| Sallcional         | 8'     | 73 Pipes |
| Vox Celeste        | 8'     | 61 Pipes |
| Flute              | 4'     | 73 Notes |
| Nazard Flute       | 2-2/3' | 61 Notes |
| Flautino           | 2'     | 61 Notes |
| Oboe (synthetic)   | 8'     | 61 Notes |
| Cornopean (bright) | 8'     | 73 Pipes |
| Clarion            | 4'     | 61 Notes |

### PEDAL ORGAN

|                   |     |          |
|-------------------|-----|----------|
| Bourdon           | 16' | 44 Pipes |
| Liebllich Gedackt | 16' | 32 Notes |
| Flute             | 8'  | 32 Notes |
| Flauto Dolce      | 8'  | 32 Notes |

Couplers, mechanical accessories and forth. Two expression chambers, with two Swell pedals are advisable, if there is room available, and financial conditions will permit. The prospective builder can suggest stops to be provided for and installed later, if finance will not permit the organ to be completed at this time.

Q. Can you inform me whether or not there is a special shoe built for playing organ? so, kindly furnish me with the name and address of the maker, and the price of the shoe, if possible. If no special shoe is made, describe a shoe which would be best suited for the purpose.—A. R. T.

A. We think there was at one time a shoe made that was supposed to be useful for organists, but we have not heard of it for some years. We know of one prominent organist who used dancing pumps but presume most organists use ordinary shoes. We advise that the shoe should be not too heavily constructed, and any change were made in construction, the heel have a little less of flat surface—quite so expensive.

Q. In THE ETUDE for January, 1936, you mentioned a newspaper clipping containing information about an organ to be used at meetings of Music Clubs. I should like to have the clipping, and if you will send it to me, I will return it after using it.—P. H.

A. Unfortunately, we do not recall the clipping was ever returned as requested, and therefore we cannot send it to you. You might, however, gather material from the other sources mentioned in the column of that number.

Q. Enclosed find list of stops on our manual reed organ. Can you give some information as to the stops to be used in playing for a mixed choir of sixteen voices, also for solo organ parts?—T. A. G.

A. For ff singing by the choir you might try full organ, which is probably available through the opening of both knee swells. For mf singing you might try the two Dulciana 8', the two Diapasons 8', and the two Flute 4' (Sub Bass, if available and producing the desired effect). For softer effects use the Dulcianas. The stops to be used for solo organ parts depend on the character of the passage to be played. You might secure the effect of solo stops by the use of 8' treble stop or stop accompanied by a 4' stop for the left hand played one octave lower. This use is limited to passages permitting such treatment.

Q. An organ of enclosed specification, rebuilt and reconditioned is being offered for eighteen hundred dollars. I am chairman of a committee appointed to select an organ for a church of approximately one hundred and fifty members and shall appreciate your frank opinion of the organ described, or any suggestions for a better instrument at about the same cost.—E. F. H.

A. Since the specification includes four sets of eight-five pipes each; one set of 61 pipes; Pedal Bourdon of 12 pipes and Chimes of 2 notes, the price of eighteen hundred dollars seems entirely reasonable, if the quality is a good standard. Since you did not state the builder of the original instrument, we cannot accurately judge the quality, and of course we are not familiar with the treatment the instrument has received while in use. The specification is not ideal, but we could not suggest a new instrument of similar specification for the price you name. Your alternative would be to secure estimates for a new organ of a specification not controlled by an instrument already built, at increased cost.

Q. My church wishes to purchase chimes for a two manual tracker organ. Approximately how much would they cost plus installation. Are any secondhand chimes available?—C. W. S.

A. There are various grades of chimes and of course, varying prices. We are sending you information by mail in reference to makers of chimes. The installations are frequently made by some organ builder or practical organ mechanic, and we are sending you names of such builders by mail. We suggest that you communicate with them, asking for price for installation, also for furnishing and installation. Perhaps the builder of your organ is still active and can furnish and install the chimes. We presume that secondhand chimes might be available and suggest that you make inquiry from the builders with whom you communicate.



# Have You Studied Harmony?

Music is a universal language and like the language of speech has its own grammar. The grammar of Music is Harmony—and you have not studied the subject you should not delay any longer.

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☐ Saxophone  
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## THE ACCORDION DEPARTMENT

### Give Your Accordion Proper Care

By PIETRO DEIRO

As told to Elvera Collins

SCARCELY A MONTH PASSES without some new idea or improvement being introduced by accordion manufacturers. The instruments are constantly being made finer; and, with the advent of multiple switches and countless other novel effects, it is only natural that the scheme of the mechanism must become more and more complicated. Yet, with all this, the accordion cannot be classified as a fragile instrument. It is quite surprising the amount of abuse to which it can be submitted before it gets out of order. However, just because an instrument will withstand a lot of abuse is no reason why it should receive it.

Manufacturers cannot do the impossible. They have done their part in using fine raw materials and skilled workmanship to make accordions; but coöperation is needed on the part of players, so that the instruments are accorded proper care after they are purchased. As we look over the many new models which are priced around a thousand dollars, we cannot help but fervently hope that the ultimate purchasers will realize their value and not neglect them.

We have been in homes where a piano was treated as something apart, upon which the finest of care must be bestowed. A violin was considered almost sacred and always carefully placed in its case when not in use. Yet a fine accordion might be carelessly balanced on one end at the edge of a chair, where the slightest jar could knock it to the floor. An accordion is never the same after it has been dropped. It may be skillfully repaired but the perfection of the new instrument cannot be restored.

Let us briefly consider the construction of an accordion, which will show why certain precautions are essential in its proper care. As we know, the instrument is covered with celluloid. This makes it imperative that it should never be exposed to the direct rays of the sun. The heat causes the celluloid to buckle; and it may cause the piano keys and buttons to stick. The latter condition is more prevalent on inexpensive instruments than upon the late models. Excessive heat from the sun also tends to loosen the wax which holds the reeds in place. Therefore be careful that your instrument is never left near a window where the sun enters at any time of the day. Accordionists, who play for summer picnics and fiestas, should be sure to protect their instruments from the sun.

#### A Winter Hazard

THE WINTER WEATHER ushers in another hazard, that of carelessly placing the accordion near a radiator or in an overheated room. Always remember that too much heat is injurious to an accordion. The reeds are partly covered with a tiny piece of leather; and when these leathers are submitted to too hot a temperature they dry and shrink. This permits the air to escape, making it necessary for the player to work much harder in manipulating the bellows, to create sufficient air, as so much is wasted.

Parents should caution their children to be sure their hands are clean before practicing; but, unfortunately, adults are not always as careful as they might be in this particular. Accordionists, whose hands perspire freely, should be very careful to wash in warm water and then apply talcum powder, as the acid from perspiration often stains the celluloid on the piano keys and bass buttons. Nothing can be done after

the acid has eaten much into the celluloid.

When you set the accordion down, do you do so gently or with a jar? An occasional jar will not hurt an accordion; but if this becomes a habit there will be numerous jars and jolts during the course of a month and a year. Form the habit of resting the accordion on its base rather than on one end, as it is less liable to topple over. Select a dry, moderately cool place where the accordion can be kept when not in use. Do not let the instrument set about on chairs where it can collect dust and dirt and serve as an invitation for friends to pick it up and try to play it.

An instrument can be kept reasonably free from dust and finger marks if it is regularly wiped with a soft cloth. Occasionally one may use a few drops of denatured alcohol on the cloth, but this is seldom necessary. I do not recommend the frequent use of a damp cloth to wipe the piano keys, because there is always a tendency to use too moist a cloth and the dampness gets into the piano keys, causing some of them to stick.

A dry, very cold temperature cannot injure an accordion, although it may have an odd temporary effect upon it. After an instrument has been exposed to extreme cold, it may have a peculiar sound until the reeds have had an opportunity to warm up. There will be a sort of muffled sound, which gives the impression that something may be loose within the instrument or that two reeds are playing at once. The technical explanation of this is that the reeds are made of steel, which is a hard metal, while the blocks upon which they are mounted are made of aluminum, which is a softer metal. A greater degree of contraction occurs in the aluminum than in the steel, and it is this difference in contraction which prevents a perfect functioning of the reeds, for a few minutes.

Accordionists, who do public playing during extreme cold weather, should always allow sufficient time before their playing, so their instruments will have an opportunity to absorb the room temperature. Although the reeds may sound peculiar, the cold does not injure them in any way.

#### Protect from Dampness

EXPOSURE TO DAMPNESS is quite another thing and should be avoided if possible. Many of the better made instruments are now so constructed that they can successfully withstand considerable dampness, but needless exposure is not recommended. Accordionists who spend their summers near the beach should be careful to place their instruments in the case as soon as they finish playing. The modern, well constructed cases, with their heavy padding and plush linings, provide quite a protection for the instrument. If one does not possess such a case, a good substitute may be found by wrapping the instrument in a flannel cloth before putting it in the case.

Do not lift the accordion by the straps. Always grasp the instrument firmly by both ends of the box, for if the straps should become unfastened or break, the instrument crashes to the floor.

If you must smoke while practicing, be careful of the ashes. Celluloid is inflammable, and hot ashes or even a tiny spark can quickly mark the surface of an accordion.

The bellows of an accordion may be covered at a minimum expense; but this (Continued on Page 144)

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# THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



## The Hand Position Basis of Violoncello Technic

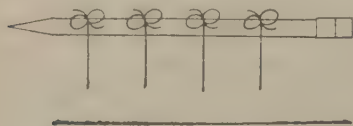
By LELAND R. LONG

**M**ANY TALENTED STUDENTS of the violoncello have been handicapped and sometimes halted in their studies because of lack of attention to the details of left hand position at the very beginning of their work. The importance of forming the proper habits in connection with fingering is recognized by the student, but the necessity of dividing his attention between the bowing and fingering presents a formidable obstacle. After a certain amount of practice on the open strings to acquire familiarity with the handling of the bow, he is immediately concerned with the problem of fingering the notes. The thought we wish to present is that the entire hand and arm position should be the object of his concentration, not the fingering of individual notes.

The disadvantages of an unorthodox hand position become most apparent in orchestra work. The student is often placed in the orchestra before he is fully prepared, due to the scarcity of violoncellos in most school orchestras. Then, unable to hear his own tone clearly, except in occasional solo passages, he becomes the victim of a situation in which his talent is of little assistance. Instead of becoming better, he becomes worse, plays out of tune, and ultimately finds himself in the deplorable position of not knowing what remedy to apply. The suggestions here given it is hoped may help this type of student to discover his faults and to learn to play more consistently in tune.

Before proceeding to the technical elements involved, the principles governing the proper functioning of the left hand should be understood. First, the fingers not only must be made to reach all of the notes within the compass of the hand, but also should be held directly above these notes if there is to be any facility in playing. The shortest distance between two points is a straight line, and the shorter the line, the more rapid the traversing of this distance. Tie four short strings to a pencil, representing the fingers and hand, and imagine the finger board of the violoncello horizontal like the piano keyboard.

Ex. 1



If the fingers are held directly above the notes, as represented by this illustration, short, piston-like action is all that is required to bring them in contact with the string.

Another fundamental precept requires that when possible the player should definitely measure the intervals he is to play, either by the natural reach or by the extension of the fingers of the left hand. To a person uninitiated in the methods of string playing, the absence of frets or keys presents an apparent obstacle. Good intonation, particularly in an orchestra where one cannot hear himself clearly at all times, depends largely upon the proper use of the hand in measuring the intervals to be played. After one note has been ascertained, others within reach are readily determined. Applications of this principle are numerous; but it is often overlooked by the beginner. The possibilities involved in the use of this principle are shown here.

### The Fundamentals

VIOLONCELLO TECHNIC in the positions located on the neck of the instrument is based primarily on two positions of the hand, the *closed*, or chromatic, and the *open*, or extended. The terms open and closed are preferable, since they are short and do not sound as complicated to the beginner as chromatic and extended.

The *closed* hand position consists of a moderate extension of all fingers to form intervals of half steps between them when all are applied to the string. Particular attention needs to be devoted to the stretch between second and third fingers. With the fingers arched, it is necessary with most hands to make the third finger stretch as far as possible away from the second in order to make the proper reach. Special exercises, such as placing the palm of the right hand between the second and third fingers of the left, forcing them apart with gentle pressure, will serve in time to increase this stretch. Daily attention for a short period at the beginning of study is usually all that is required in learning to make this interval. In case of a pronounced web between second and third fingers, or an unusually small hand, this stretch must be concentrated upon for a longer time.

In the *open* position the interval between first and second fingers is increased to a whole step. This extension permits the second finger to occupy the place taken by

the third in closed position, and the fourth finger takes its place one half step in advance of the position it formerly occupied. In other words, by widening the interval between first and second fingers an addi-



JOSEPH HOLLMANN

*Joseph Hollmann, one of the greatest of violoncellists of the late nineteenth and early twentieth centuries. A pupil of Servais and of Fétis, he was long a favorite in the concert halls of both Europe and America.*

tional interval of one half step is brought within the reach of the hand.

### Teaching the Closed Position

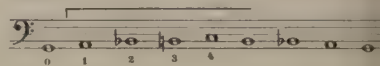
A WISE PROCEDURE in teaching a beginner to acquire the proper spacing of the fingers in closed position includes several important steps. First, form a circle by applying the tip of the second finger to the tip of the thumb. Then separate these two members so that the distance between is approximately an inch, or just the space necessary to permit the thumb to slide to the middle of the underside of the neck, with the second finger immediately above, over the B-flat on the G string. Now tense all the fingers, keeping them in line with the string, and being particular to stretch the third away from the second. Then press

the fingers firmly on the G string, making sure that their spacing remains the same. Should a student have a very short first finger, it may be held quite straight with less arch than the others. The index finger should be well arched and very slightly inclined toward the scroll.

Examining the hand and arm position carefully, several points should be noted. The thumb is directly beneath the second finger, on the under side of the neck. The tips of the fingers in the fleshier part, opposite the curve of the nail, are applied to the string. The knuckles of the left hand are flat, and exactly parallel to the plane of the finger board underneath. First joints of all fingers are rounded and are not permitted to cave in. The elbow is raised approximately half way to the level of the shoulder; hand, wrist, and arm form a natural curve away from the finger board. The elbow should not be thrust backward or forward, but should be raised straight from the side.

After the correct position has been maintained long enough to become natural to the pupil, the fingers should be raised and allowed to strike the finger board in order. The example here shown may be the first exercise on the G string.

Ex. 2



In this exercise the fingers should only strike the finger board, but also maintain firm pressure on the string. The above notes indicate that this contact with the string is maintained until the ascending notes are played, when one finger is removed at a time. Pressure should come from the hand and arm, not merely pinching the neck with the thumb. It is often necessary to have a student practice without the thumb entirely for a short time in order to prevent too much pressure on the thumb, which later on prevents re-shifting. The purpose of the thumb is strictly to keep the hand in the proper place with each finger directly above the note it is to play. After these notes have been played, the notes of the closed position should be practiced on all of the strings.

(Continued in our March Issue)

## Treasures From Cremona

By JASPER B. SINCLAIR

A RECENT AUCTION of musical instruments in London was featured by the sale of several of the treasured products of old time Cremona craftsmen.

An Antonio Stradivarius violoncello, a violin by the same master, and another violoncello by Nicolo Amati were included in the sale.

The Stradivarius violoncello brought seventy-five hundred dollars. It bears a label dated "Cremona, 1707." It was originally an instrument of large dimensions, and "has been very skillfully reduced in

size to bring it into conformity with the instruments made by the master after 1700."

The last Strad violoncello to be sold under the hammer in London changed hands for a mere one thousand fifty dollars, but it is said to have been sold privately some years ago for twenty thousand dollars.

The violin by Stradivarius changed hands at this recent auction for sixty-two hundred fifty dollars. Dated 1724, it is known as the "Bentinck Strad." The violoncello fashioned by Nicolo Amati, and dated 1677, found a buyer at the comparatively modest

price of forty-two hundred fifty dollars.

Incidentally, the auction of these three Cremona masterpieces was deemed of such importance that it was broadcast throughout the British Isles by the British Broadcasting Corporation.

Overshadowed by the sale of these three treasures, several other musical instruments were disposed of at this sale. One of these was a four stringed double bass by Testore, of Milan, which brought five hundred dollars.

A violin by Francesco Rugeri of Cre-

mona, dated 1673, was auctioned for fifteen hundred dollars; and one by Giovanni Grancino of Milan, dated 1695, changed hands for twelve hundred dollars.

\*\*\*\*\*

*An artist who always moves in the style and groove becomes in the end a peevish mannerist; and nothing does him more harm than to content himself too long with a given style, simply because it is convenient.—Schumann.*



## Advanced Studies for the Violist

By DR. ALVA P. TAYLOR

SSITY is said to be the mother of invention. Laziness sometimes has the same tendency. At least it was so in the case of the writer, who is taking rather advanced work on the viola. A number of technical studies have been arranged for viola, as the Etude may or may not know. In addition to methods and elementary studies, Schradieck's "School of Technique" is available for viola, as are Putzner's classic "Forty-two Studies" and Fiorillo's "Twenty-four." But, so far as we know, Fiorillo has not been transcribed for viola. So, when my instructor calmly announced that I was to transcribe Fiorillo's "Twenty-four," I must confess my heart fell. When I was seriously transposed and copied the first study, and then tried to play from the manuscript, my heart fell even further. I was inspired. And here is where laziness or inspiration came to the rescue; so in the hope that this experience may help other ambitious violists that it is here forth.

First a good edition of Fiorillo's "Thirty-two Etudes or Caprices" for violin was purchased. The only other necessary equipment was a very small camel's hair brush, a waterproof poster ink, a ruler, and a good pen or indelible pencil.

This is the procedure:

1. Carefully paint out with brush and poster ink the top line of each staff, except where parts of this line should serve

as first added line above the staff. At the same operation also paint out the upper fourth of each bar line between measures.

2. Add a new line at the bottom, with ink or indelible pencil. This will pass through the first added line below the staff, and will be the new first line of the staff.
3. Extend the bar lines between measures to the newly added line.
4. Block out with white the violin clef and key signature. When the white ink is thoroughly dry, a viola clef and new key signature can be drawn in. Add one flat to the original signature, if in a natural or flat key, and take away one sharp in sharp keys.
5. The new clef and key signature may be made on manuscript paper and pasted over the violin clef, if one wishes to have a very neat job. A little experimenting will show which is the better method.

When you have done this—all of which is easier than it sounds, and much easier than transcribing the whole etude—you will have music which is as easy to read as any printed music, and there is no danger of mistakes, which, as every one who copies music knows, are hard to avoid.

Violinists who wish to play the viola can apply this method to old violin works with which they are familiar, and they will find their mastery of the viola greatly expedited.

## The "Earthquake" Violin

By F. BASIL ABRAMS

SEISMOGRAPH violins and violoncellos," explained by Dr. Hugo Benioff, associate professor of seismology at the California Institute of Technology and world famous inventor of earthquake measuring instruments, were recently successfully introduced to the musical world at an interesting and enjoyable concert in Pasadena, California.

The stringed instruments were made for years of study by the savant; and the experiment made before an audience of several hundred musicians and scientists by enthusiastic applause.

The violins are much the same in size and shape as standard instruments; but they have no sound boxes, their resonance coming from an aluminum container under the strings. This container holds a crystal which is disturbed by the vibrations of the strings, much as the earth's crust vibrates in an earthquake or as the needle of a seismograph vibrates in response to a shock. Attached to the skeleton instruments are sound devices to which a wire connects the vibrations electrically. Dr. Benioff

explained to his audience that experiments have disclosed to him that it is possible to produce the musical sounds with an electro-magnetic device instead of the crystal.

During the engaging experiment, the instruments were connected by wires with a super-high amplifier at the rear of the stage and the musical numbers rendered carried a clearer tone and volume than that of the ordinary instrument.

Musicians who took part in the concert stated that the tones produced on the seismograph instruments have a far greater mellowness than the ordinary instrument and that they require a much lighter touch.

Dr. Benioff is an internationally known figure in the scientific and invention world. He has been associated with the California Institute of Technology since 1924, and his seismographic instruments are in use all over the world.

The commercial value of the newest musical invention is expected to center around future symphony concerts and in radio productions.

## Radio History

RECENTLY, in 1896, the first electro-magnetic waves without wires. Then on March 27, 1899, wireless communication was established between England and America, a distance of thirty miles.

Another milestone was reached in 1909, when an experiment to broadcast from the stage of the Metropolitan Opera House was made and Caruso's voice was heard in a laboratory in Jersey City.

Broadcasting as we now know the term,

began experimentally in 1916, at Medford Hillside, Massachusetts; and the *Detroit News*, the first newspaper to establish a radio news station, began broadcasting daily programs in August, 1920. Almost simultaneously, Pittsburgh opened a more powerful station under the Westinghouse Company, and thus less than two decades ago was begun a movement, the course of which has been marked with wonderful expansion.

\* \* \* \* \*

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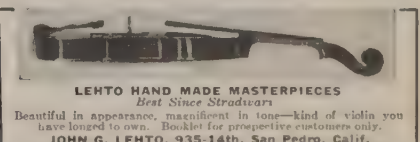
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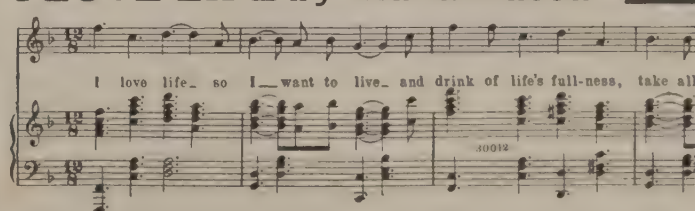


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## A Titan Wields the Hammer!

"That which you would call invention," Brahms once said to George Henschel, "that is to say, a thought, is simply an inspiration from above, for which I am not responsible, which is no merit of mine. Yes, it is a present, a gift, which I ought even to despise until I have made it my own by right of hard work. And there need be no hurry about that. It is like the seed-corn: it germinates unconsciously and in spite of ourselves. When, for instance, I have found the first phrase of a song, I might shut the book there and then, go for a walk, do some other work and perhaps not think of it again for months. Nothing, however, is lost. If afterward I approach the subject again, it is sure to have taken shape; I can now really begin to work at it."



# CAN YOU ANSWER THESE QUESTIONS?

On Home, Personal Appearance, Entertainment,  
Health, Travel

Study this issue carefully—then ask yourself  
these questions—score five points for each  
correct answer

1. What unusual courtesy did James Melton accord members of a chorus with which he appeared?
2. What is "gumdrop sculpture"?
3. How do blue-toned fabrics affect skin appearances?
4. Name four buildings in which musical activities will be held during the New York World's Fair.
5. How will the Fair act to promote international good-will?
6. How may minor faults be corrected in eye make-up?
7. What is the main value of pure olive-oil to the skin in cold water? (See January issue.)
8. What are the advantages of paper handkerchiefs?
9. Describe the stage make-up for old-age.
10. What are the essential rules for a good normal posture? (See January issue.)
11. How is the "Cupid Game" played?
12. From which port do most American tourists leave for Europe and Latin America?
13. Who makes an excellent cyclamen shade of cosmetic preparation?
14. What is the recipe for "Queen of Hearts" sandwiches?
15. Which technique of eyeshadow application is recommended by a famous cosmetician?
16. Where is the cold virus usually lodged?
17. Name a well-known rest-cure for tired eyes.
18. How may fellow performers and stage-workers be kept co-operative?
19. What are some common sources of cold contagion in the home?
20. What is the principal requirement in decorating the modern studio? (See January issue.)

My Score is.....

## Expanding Your Musical and Cultural Life

(Continued from Page 110, Col. 3)

"Ten Thousand Letters of Charles Dickens," have been assembled in three recently published volumes, edited by Walter Dexter (Nonsuch Press). It aggregates 2,577 pages, indicating the immense by-product of the active writing man. Dickens probably wrote over twice as many letters. An attendant in the library of Congress once estimated that there were over fifty thousand letters and official papers of President Lincoln in the collection. The letters of Charles Dickens should be very valuable in giving intimate information about his methods of work. The letters of Anton Pusinelli (Alfred A. Knopf), for which Mrs. Edward Bok, paid a fabulous price in order that they might be published in translation in America, have thrown many splendid new lights upon the life and works of the great master.

"Lafayette," by W. E. Woodward (Farrar and Reinhart, Inc., at \$3.50), lifts the curtain upon some of the most vivid scenes in French and American history. If the book does nothing more than to reveal how tremendously important was the assistance of France in the birth of the United States, it will be significant. One lively chapter has to do with Lafayette's remarkable

friend, Pierre Augustin Caron, known as Beaumarchais (1732-1799), the incredibly versatile watchmaker, musician, essayist, dramatist, and prodigiously successful business man, who secretly induced Louis XVI to help America. How this amazing genius sent shipload after shipload of munitions to America, in open defiance of Great Britain, is one of the most dramatic stories of our past. This music teacher, who created *Figaro* (thus making possible Mozart's "The Marriage of Figaro" and Rossini's "The Barber of Seville"), was an intimate of Louis XV and gave lessons to his daughters, the royal princesses.

We list three new and highly praised books about the ballet. "The Dance" (Thomas Y. Crowell, at \$3.50); "Tribute to Ballet," poems by England's laureate, John Masefield, eighty-six pages (The Macmillan Co., at \$7.50); and "Ballet in Action," by Melwyn Severn, one hundred twenty-eight pages (Oxford University Press, at \$12.25).

Any of the foregoing books will be secured for readers of THE ETUDE as an accommodation and sent postpaid upon receipt of price (non-musical books are not sent on sale and are not exchangeable).

# VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

### "Hopf" Violins

G. W. B.—There were two violin makers of note named Hopf, David Hopf, and Christian Donat Hopf. Both worked in the XVIIth Century at Klingenthal in Germany. I have known of violins of exceptional quality by these makers to sell as high as one hundred dollars. However, violins actually made by either Hopf are rarely met with. The great majority of violins, branded on the back "Hopf", are factory fiddles of doubtful value. These sell in the trade at from five dollars up, and have been manufactured during the past two centuries. A first rate violin maker would scarcely take the trouble to imitate "Hopf" fiddles.

### A Violin by Meinel

G. W. B.—There were four different violin makers named Meinel, who made violins in the vicinity of Markneukirchen in Germany. Your card does not state just which one you are interested in. Besides, I could not give an opinion of the quality of any violin, unless I could see the exact instrument in question, as violins made by the same maker often differ in quality. Even Stradivarius did not make his violins all of the same high quality. Some were better than others. You had better have the violin in which you are interested sent to you on approval, and get the opinion of an expert on its quality.

### Johann Georg Hellmer

E. A. T.—If genuine, your violin was made by Johann Georg Hellmer in Prague, who lived in that city from 1687-1770. He was a pupil of Eberle. Many of his violins have G strings of inferior tone. One of his labels reads, "Joannes Georgius Hellmer, Pragensis me fecit, 1735." *Fecit* means "made." The label is in Latin. I cannot tell you anything of the quality, or whether the violin is original, without seeing it. Since you live in Los Angeles, a large city, you will find many violin experts and dealers there. Consult the city directory, or the telephone directory; or any leading violinist can refer you to an expert or dealer. After a careful examination they will be able to tell you all about the instrument, its quality and whether it is genuine.

### A Maker Named Hamn

F. J. T.—I am sorry I cannot get any information about a violin maker named Hamn. None of the violin books consulted seem to list him. As you know, there are thousands of violin makers, past and present, very few of whom are really well known, not to say famous. You might write to a number of dealers in old violins, as some of them may have come across a violin by this maker.

### On Submitting Articles

M. J.—All articles submitted to the Violinist's Etude receive careful attention. I cannot give an advance opinion on the articles you propose submitting on your "Violin Intonation Detector Fingerboard." If you send them in, they will be given a careful reading.

### Preparing to Teach

J. K.—I should have to write a book of one hundred to two hundred pages to outline the art of violin teaching from the beginning to the most advanced stages. As lack of space forbids this, I refer you to these books which will be of great assistance in learning the art of teaching: "Violin Teaching and Violin Study," by Eugene Gruenberg; "The Violinist's Lexicon," by George Lehman; "The Art of Violin Playing," by Frank Thistleton; "Violin Playing, as I Teach It," by Leopold Auer; "The Child Violinist," by Edith Winn; "How to Produce a Beautiful Tone on the Violin," by H. Timmerman; "The Violin and How to Master It," by a Professional Player; "Violin Talks," by Edith Winn; "How to Prepare for Kreutzer," "How to Study Fiorillo," "How to Study Gaviniès," "How to Study Kreutzer," "How to Study Rode," all by Edith Winn; "Scale Studies," by Henry Schradieck, and many others.

### For Study of the Position

G. G. J.—As you are having so much trouble with the positions, I would suggest that you get the "Violin School" (Part Second) by Hubert Ries, formerly professor of the Royal School of Music at Berlin. This work contains studies in the seven positions of the violin, and is a really scientific work on the positions. It is used by many of the leading violin teachers everywhere. A careful study of this work will give you an excellent knowledge of the positions. It is designed for advanced pupils.

### Violin Terms in French

T. H. C.—*Coffre* is a French word, meaning the body of a violin. *Collet de Violon* is also French, and means the neck of a violin.

### Repairing the Violin

C. H. K.—The glue with which you repaired your violin and which failed to hold, may have been of good quality, but probably you neglected to apply clamps to the mended parts. In the case of an old violin, where the ribs

have become loose from the top or back of the violin, the old glue should be removed, so that the surfaces to be glued are clean and dry. Then apply fresh glue, and clamp the parts together. In a day or two, the surfaces will hold firmly together.

### A Valuable (?) Find

H. G. L.—The clipping you sent me about an alleged Stradivarius violin having been found in a gold miner's cabin at Oroville, California, was interesting if not true. The violin was discovered in a burlap wrapping at the bottom of an old trunk. It has been placed in a modern steel vault, pending the probate of the deceased owner's will. There is a remote possibility that the violin might be a genuine Stradivarius, but the chances are that it is an imitation, worth perhaps five or ten dollars. You can hardly pick up a news paper but what you will see an account of somebody finding an old violin. What happens? The finder looks through the FF holes of the violin, and there he spies the magic name of Stradivarius, with a date reaching back one hundred fifty or two hundred years. He takes a pencil, and figures out the great age (3) and consequently tremendous value of his find. Now it is quite possible that there is only one chance in five hundred thousand that a violin found under such circumstances, is a genuine Strad.

### Listen to Good Music

C. P.—Violin students should listen to as many concert violinists as possible, as well as to symphony concerts. Students who live in large cities have many opportunities of this kind, but those who live in the country, or small cities, can rarely hear high class concerts or symphony orchestras. Such pupils have to depend on the radio. They should never miss the concerts of the New York Philharmonic-Symphony Orchestra, directed by John Barbirolli, and broadcast from New York on Sundays at 3 P. M.; and the NBC Symphony Orchestra at 10 P. M. Saturday evenings, under the direction of Toscanini; also the orchestra of the Music Appreciation Hour, at 2 P. M. on Fridays, under the direction of Dr. Walter Damrosch. This famous director is now on the air for the eleventh consecutive season of this radio hour. This series again will be available to students in class rooms throughout the country, through the medium of broadcasting. There are many other fine orchestras, string quartets, famous violinists, and vocalists to be heard on the radio, giving music students an opportunity of hearing the best. The names and numbers of the stations broadcasting these works can be found in the daily papers, or in the radio journals.

### A Violin by Fichtl

L. D. W.—I. Martinus Mathias Fichtl was an Austrian violin maker in Vienna in the Eighteenth century. A label in one of his violins reads, "Fichtl, Martin Mathias, Fec. Viennae 1736." *Fec* stands for *Fecit*, which means "made." Fichtl was an obscure maker, and I do not know where you could obtain much information about his life and work. 2. Possibly you could obtain the approximate price of his violins, by writing to several dealers in old violins.

### To Rosin a New Bow

T. R.—I am afraid you do not go about it right when rosinning a new bow, or one which has been freshly rebaired. The hair of new bows do not have any rosin on them. Take a small piece of rosin and crush or pound it into a powder. Put some of this pulverized rosin on a piece of cloth, and rub the bow hair over it until it is thoroughly coated with rosin, and then finish by drawing the hair over the rosin cake in the usual manner. Then rub the hair over a fresh piece of cloth, and this will spread the rosin evenly over the entire length of the hair. The bow will then be ready for playing. Never attempt to rosin the hair of a new bow by drawing it to and fro over a smooth rosin cake. When you buy a new cake of rosin, it is a good idea to scratch the smooth, glossy surface with a pin or sharp pointed instrument. This will leave the surface of the smooth rosin cake with a coating of pulverized rosin, which will apply itself to the hair.

### To Master the Trill

R. L. A.—I do not know any method of mastering the trill as good as a constant and thorough study of the trill studies in the famous "Forty-two Studies for Violin," by Kreutzer. Anyone who has made a systematic study of these exercises, will have a most complete knowledge of the trill. They are quite difficult, and, if possible, should be studied under a first rate violin teacher. If you are not advanced, you will find easy trill exercises in almost any method for the violin. Practice the trills slowly and evenly at the start, increasing the speed as facility develops. A perfect trill is quite difficult, and violinists consider it a major accomplishment of the art of violin playing.



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| Rheingold      | Rheingold          |
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## Bands and Orchestras

(Continued from Page 91)

discrimination cannot help but have its effect in bringing the band into its proper station. Already it has had far reaching effect in the type of music being written for bands, and its influence in the future will be greater still. No longer need the band conductor call for a galop, polka, or novelty composition, to assure himself of an audience. The young people, who have had the excellent training available in our public schools, quite often are familiar with the better compositions; and they are quick to recognize mediocrity as well as to listen with a critical ear.

The study of instruments and the completeness of instrumentation of our high school and college bands have also served to enrich the musical experience and tastes of our audiences. In many communities we find the school and municipal band memberships combined, and by this action an organization with complete instrumentation is achieved. Once more "William Tell" can be played, but this time with a complete complement of instruments, without substitution of parts, and in a most satisfying manner. The small brass town band is rapidly disappearing, and with it will go the inadequate and sorry repertoire of the past. In its place we have and will have excellent school and community bands playing for appreciative audiences those works which until now were never thought possible or appropriate for band.

No longer need arrangers be concerned with abbreviated instrumentations, since the modern complement of woodwinds is complete. Where there is any reason for substitution, original instrumentations are being retained, with cues for the substitute instruments. Former transcriptions often gave an intended oboe solo to the cornet or clarinet; the arranger having figured that either there would be no oboe present, or the passage would be too difficult for oboe (in which he was probably correct). Nevertheless his transcription was hardly authentic and the result not exactly artistic. Modern transcriptions are more accurate in adhering to original instrumentation, color, and score voicing. Thus they sound as the composer intended.

### Do Not Attempt the Impossible

ALTHOUGH THERE HAS BEEN this great change in the type and quality of music performed by our bands, we must be careful in what we attempt. It would be a grave error for any band to attempt the works of Wagner, Bach, Strauss, and others, unless the group is capable of performing the work in an intelligent and truly musical manner. We need not be so much concerned with the difficulty of Bach or Wagner as with how their music will sound. There is, after all, no magic in either name that will lend perfection to performance of Bach and Wagner, simply because it is their work. Our concern should rest with the degree of capability developed in our bands which will enable them to tackle such great compositions. Many audiences have failed to get a true

appreciation of Bach and Wagner, because they have not heard a performance commensurate with the quality of the music.

That the public in general is ready, and has been for quite some years, to accept enthusiastically band performances of great compositions, has been definitely proven by such bands as those led by Gilmore, Sousa, Goldman, Pryor, Simon, and many others. These great bandmasters have made distinct contributions to the cause of band repertoire. Mr. Sousa left many manuscript arrangements of some of the world's finest music. Dr. Goldman has for years championed the cause of better band music, and his library contains countless manuscript arrangements of numbers by almost all composers, expressly suited to his band. The Pryor and Simon libraries likewise contain many splendid manuscript arrangements. When one is privileged to hear any of these bands perform, he is impressed with the real quality of the music, the excellence of arrangement, and the sure artistry with which it is played. When a band reaches these three points of transcendence, it truly comes into its own, and we can realize how important a factor repertoire has become.

The music publishers have done much to aid in the development of bands and school music programs. Their continued cooperation, coupled with the efforts of the American Bandmasters' Association, lead one to believe that the band future is bright. We cannot help but improve under the existent stimuli. Yet we must not lose sight of the fact that the band has its individuality, and for that reason we are not to disregard those phases of its work which differentiate it from the orchestra. There should be, indeed, a happy medium. No band program is complete without a march or two; and, if properly rendered, a march can be played just as musically and with as much merit as any other number of the program.

The band conductor must be aware that audiences have not reached the zenith in musical understanding and appreciation, and must guide himself accordingly. Fortunate is the conductor who can arrange his program so as to satisfy the "rhythmic," the "emotional," and the "intellectual" elements of his audience. Music ranges through the emotional, rhythmic, romantic, classical, impressionistic, sad, happy, melancholy and the spirited; and we must offer this variety, but always ascertain that it is sincere music and that it is good music.

The heights to which the band may rise need not be limited by existent compositions. The band repertoire cannot be considered as consummate because it contains some works by famous composers. There can be counted among the efforts of even these geniuses works which might be open to challenge as great music. There is a large field of music to draw from, but there is yet unborn a wealth of great band literature that will bring about the change in band status to which all of us may pin our confidence.

### "Next Lesson We Advance A Little"

A FAVORITE STORY of Continental green rooms is that of a very meticulous German teacher of the tympani. His name was Pfund, which in English becomes "pound," and this in itself is sufficiently humorous as the name of a drummer.

This Herr Pfund had an English pupil whom he was initiating into the mysteries of the "Pastoral Symphony" of Beethoven. In the first three movements the tympani are not used; but Pfund had his pupil to

count each measure diligently.

The pupil happened to be thoroughly familiar with the symphony; so he awaited the thunderstorm of the last movement. Just before this came, however, and after approximately nine hundred measures having been counted, Pfund took out his watch, shrugged his shoulders excitedly, and hurriedly announced, "Sorry, but your lesson time is gone. Next lesson we will advance a little."



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## The Meaning of Musical Ornamentation

(Continued from Page 94)

without a wig, or take a carpenter's plane and shave off all the little shells and flowers from a piece of French furniture.

But, indeed, it takes quite a tedious study to learn the true execution of these little musical artifices. And the instinct cannot help one very much; for what we mistake for instinct is nothing but a habit of thinking in a familiar idiom. But the familiar is not always in the right style; and the old masters insisted on exactitude.

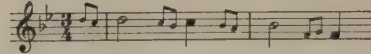
It is a characteristic of the classical mind to impose rules. There are rules for everything in these days of pre-Romanticism. Not only were etiquettes enveloped in a maze of rules designed to challenge one's poise; rules dominated the drama, the art of letter writing, the art of reasoning, and, last, but not least, music. An opera composer had to submit the sequence of his musical play to an incredible amount of rules. There always had to be a prescribed number of arias of a fixed character; and they had to follow one another in a certain order. No man of authentic taste would dream of breaking this royal tradition. And thus this stiff jacket of musical etiquette was equally tightly laced around the dainty waists of Rococo melodies. Couperin, and all the musical schoolmasters of Europe of that time, insisted that mordents begin on the beat, and should not be played before it. The natural tendency of that period, curiously enough, seems not to have differed from habits in our own time; for we hear their professors at all occasions lecturing their pupils against this ill-bred habit of playing mordents before the beat, instead of *on* the beat and *with* the bass. It was considered the height of laxity and the banal betrayal of bad taste, to give in to the vulgar urge of playing

Ex. 5



in such a style as

Ex. 6



instead of

Ex. 7



Beethoven and Schumann were not so strict in observing these codes. In fact they always took particular pleasure in breaking traditions. But Chopin, strange as it may

seem, had his copy of Philipp Emanuel Bach's treatise on the "True Art of Playing" always on his instrument, taught his pupils in the severest tradition of ornaments, incorporating them with their stiff convention in his composition.

To insist with equal severity upon true and traditional execution of niceties, is entirely a matter of taste. A thing can be done beautifully, if it is done convincingly; but, if one desires to play true style, it is necessary to be acquainted with the old masters' own desires as to execution of their works.

If the student only would take the trouble to read what the old masters themselves have written on this subject, he would discover the true style of these antique composers. There is a vast literature on this subject; but it is covered with years of dust, for its books are seldom opened, if so, they are generally closed by the tortured patience of the disgusted reader.

To mention only a few authors who have written on the subject of ornamentation, there are Diruta (1625); Praetorius (1619); Purcell; Thomas Mace; Couperin; Geminiani; Quantz, pupil of Bach; Muffat (1718-1795), contemporary of Bach; Leopold Mozart (the father of Wolfgang Amadeus); Türk (1789); Clementi; Hummel. Most of these are written for instruction of pianists, although some of them had violinists in mind. Quantz, court flutist of Frederick the Great, wrote for singers. Besides these, many explanations of ornamentation can be found in prefaces and editions of old masters of the XVIth, XVIIth, and XVIIIth Centuries.

If one cannot reach the original source of this information, modern writers, such as Dannreuter, Dolmetsch, and articles in musical dictionaries, can be consulted. The truth can be always found, if one only wants it; but it often is a tedious task to find it through the tiresome unravelling of ancient rules and prescriptions.

It is not an uncommon experience of students and artists alike, who for the time occupy themselves with this research, to revolt against the artificial result of their discoveries. Their so-called instincts are generally offended when they find out that certain arpeggios receive the accent on the up beat instead of on the main note where it seems "natural." But then it is time to educate their imagination, to accept the undeniable word of written authority, and to digest it.

## When to Start Teaching Music

By EDNA FAITH CONNELL

IN DIRECT OPPOSITION to the view that is held by most musicians, the writer would like to express her personal experience on the subject of when it is advisable to begin to teach.

We have studied several instruments with many different and experienced teachers; yet it was from the youngest and the least experienced (in teaching) that we learned the most.

The young man in question was an excellent violinist, had studied extensively and knew his instrument and the music that was written for it. He was in doubt regarding his ability as a teacher when first approached, and we have since thought that his reason for this was because of his knowledge of the disgust that nearly all veteran teachers hold for the young and

uninitiated—their own students included.

After taking a few lessons, I found it to recommend him. He gave freely of time in order that he would leave no stone unturned to have his pupils make progress. He was interested in the profession for itself, and not alone for the income he received. He was not afraid to say that he did not know when we asked upon anything about which he was in least doubt. He was most particular as to position, tone, time and every last detail that entered into the making of a violin. What more could a prospective pupil want?

Children, especially, like the young violinist, is it not possible for a musician to teach what he has learned, even as a young man can help children with school work and about which little criticism is given?



# QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

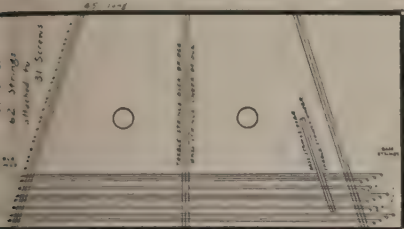
Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

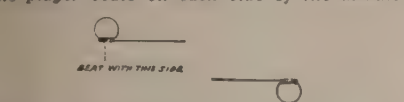
## Unusual Dulcimer

Q. Here in the foothills of the Kentucky mountains the five- or six-string dulcimer, homemade and plucked with a good quill, is occasionally found, but until this year I had not seen a homemade harp like the one I secured recently.

Query: What is the name of it?  
I enclose a rough diagram showing only a part of the sixty-two strings.



The player beats on each side of the middle



bridge, using a hammer in each hand. Occasional bass notes are added by striking the bass strings in front of the bridge at the right, and using the right hand. Sixteen of its sixty-two strings are grouped in two's and pass over the bridge at the right, making the eight bass notes. Notice that these bass strings pass through rough holes under the middle bridge. The other forty-eight strings are tuned in groups of four to make twelve treble tones in ascending scale. Those in the way are passed through holes in the short bridge at the right so they will not interfere with striking the bass strings, but all the treble strings pass over the middle bridge. Local citizens call these instruments harps, dulcimer harps, or harps of a thousand strings.

Should I use brass or steel strings on it?  
Any information on playing, construction, origin, number now in existence, strings to be used, or any history of the instrument would be welcome.—E. G. W.

A. I have talked with several musicians and have written letters to several others but can find no answers to your questions. The dulcimer appears in various forms and sizes in different parts of the world, and this particular one was probably made by some amateur instrument maker and then either pilfered for commercial purposes or copied by other instrument makers.

## Teaching Accent.

Q. 1. I would like to know if a pupil should always—in every piece, I should say—be taught the accent.

2. Where should the accent fall in six-eight and nine-eight time.—Mrs. H. B.

A. 1. Measure accent is more subjective than objective. In other words, it is the performer's feeling that a certain beat is stronger, rather than an audibly louder tone at the beginning of each measure. But certainly the pupil ought to be taught which beats are accented in each kind of measure, and at the beginning it may be necessary to have him play the accented tones a little more loudly in order to get the feeling started.

2. In six-eight time the accents fall on one and on four; in nine-eight, on one, four and seven.

## Trills and Turns in Mozart.

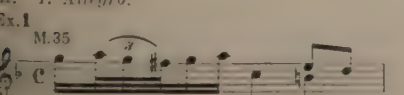
Q. 1. Will you please answer the following questions regarding the piano accompaniment of Mozart's "Sonata in F, No. 7 (Köchel 54)?"

1. How should the turns be played in measure 35 (Allegro movement)? Also measures 18 and 49?

2. How do you play the trills in measures 6, 16, and 17, and 18. Also the trills measures 29, 30—35 through to 39, and 40 and 52 of the Andante movement?

3. In the Rondo, how is the trill in measure 7 played? Also measures 17 and 18? How the turn played in measure 97?—M. E.

A. 1. Allegro.

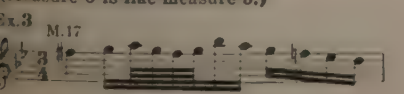


(The turns in measures 48 and 49 are like those in measure 35.)

2. Andante.

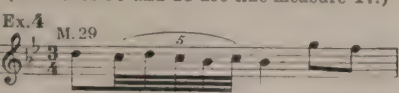


(Measure 6 is like measure 5.)



FEBRUARY, 1939

(Measures 16 and 18 are like measure 17.)



(Measure 30 is like measure 29.) Trill four notes to each sixteenth; if this is too fast, trill only two to each sixteenth. Measures 51 and 52 are like measures 5 and 6.

3. Rondo.

Measure 7.



Measures 17 and 18.



Measure 97.



## Harmony Questions.

Q. 1. Will you please explain augmented and diminished intervals or give some reference where I might find information on the subject. Are they found in the same or in different voices?

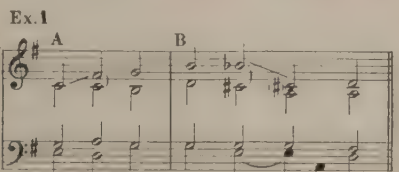
2. What are hidden or concealed fifths and octaves?

3. What are outer voices?—E. F.

A. 1. An augmented interval results when any perfect or major interval is increased in size a chromatic half step. A diminished interval results when any perfect or minor interval is reduced in size a chromatic half step.

You mention that you are studying "Harmony," by Chadwick. A complete discussion of intervals is to be found in that book, pages 12 through 14. If you need still further help in this matter I would refer you to "Harmony for Ear, Eye, and Keyboard," by Heacox, Lessons 10 and 25.

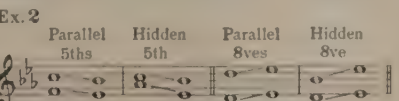
Augmented and diminished intervals may be found in either the same or different voices as the following examples show:



In (a) the leap in the soprano from C to F-sharp is an augmented fourth; so also is the resulting interval between the soprano and the alto in the second chord.

In (b) the interval between the alto and soprano in the second chord (C-sharp to B-flat) is a diminished seventh, as is also the leap taken by the soprano from the second to the third chord. Leaps of augmented and diminished intervals in the same voice are usually forbidden in strict four-part writing.

2. When two voices go in similar motion to a fifth or an octave, hidden (concealed or covered) fifths or octaves result. For example:



For a discussion of these progressions, see Chadwick, p. 20, or Heacox, Lesson 30.

3. Outer voices are those sounding the highest and lowest parts; in ordinary four-part writing they would be the soprano and the bass.

## Danny Boy?

Q. 1. What were the original words sung to the Londonderry Air?

2. Should an audience always stand when singing My Country 'Tis of Thee?—Miss J. O.

A. 1. I have not been able to find the original words as used in Ireland; but here in America I believe the words of Danny Boy were the original ones.

2. Our national anthem is The Star Spangled Banner, and it is therefore the only song about which there is any real compulsion so far as standing is concerned. However, in many places My Country 'Tis of Thee is also regarded as a national song, and children in schools are therefore taught to stand during its rendition.

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## FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

## The Guitar in Chamber Music

IF YOU SHOULD HAPPEN to visit the "rare book" room in the Congressional Library in Washington, do not fail to pause before the glass case containing some of the greatest musical treasures existing in this country. This case is the permanent home of five stringed instruments created by the most celebrated violin maker of all times, Antonio Stradivarius. The collection consists of three violins, one viola and one violoncello, together with a bow for each. These bows were made by the great François Tourte of Paris and are excellent examples of his work. All of this represents a gift to the nation by that public spirited lady, Mrs. Matthew John Whittall. In times past instruments of this nature were bequeathed to Museums, their voices stilled, never to be heard again; witness the priceless violin of Paganini resting in a glass case in a Genoa Museum for many years, from which it was never moved. A recent examination revealed that it had deteriorated to such an extent that it is almost useless.

To avoid such a calamity Mrs. Whittall provided a trust fund, the income from which is to be applied, through the Music Division of the Library, to the maintenance of the instruments, and to programs in which they will be used. Thus Mrs. Whittall's generosity and foresight assure these precious instruments not merely security and proper physical attention, but also an active and continuing service to the cause of music and musical appreciation.

Antonio Stradivarius was born in Cremona, Italy, in 1644 and died there in 1737 in his ninety-third year. According to reliable statistics he produced over eleven hundred instruments, mostly violins, violas and violoncellos; but he made as well some violas-de-gamba and a few guitars.

The five Stradivarius instruments in this collection were created during the master's best period, and each one is a perfect specimen of his matchless work. The "Betts" violin, made in 1704, is generally conceded to be the most beautiful and perfect violin he ever made; and the "Ward," dated 1700, is a close second; the "Castelbarco," 1699, is a perfect specimen of the "long pattern" violin; while the "Cassavetti" viola, 1727, and the "Castelbarco" violoncello, 1697, are equally perfect from every point of view.

To give here a complete history of these instruments is beyond the scope of this article; they passed through many hands before finally coming into possession of Mrs. Whittall and, through her generosity, to the Music Division of the Library of Congress.

### Provision for Concerts

ONE OF THE STIPULATIONS in creating the trust fund was the inauguration of a series of annual concerts by some of the outstanding chamber music organizations, at which these instruments are to be used; and on December 2, 1938, in the Elizabeth Coolidge Auditorium of the Library of Congress, the public was privileged to be present at the first concert sponsored by

the Gertrude Clarke Whittall Foundation and played by the Stradivarius Quartet, New York. This Quartet appeared again on December 4. The other organizations booked for this series, extending through December, January and February, are the Gordon Quartet, the Musical Art Quartet and the Roth Quartet of Budapest. Tickets to these concerts are free to the public, but there is a service charge of twenty-fifteen cents per ticket. Reservations for the February concerts are available on and after January 30. All the concerts are being broadcast in part; so it is advisable to consult your radio time table.

Of special interest to guitarists will be the two concerts scheduled for Thursday evening, February 23, and Saturday afternoon, February 25, when Andres Segovia will appear on the programs with the Roth Quartet. While no details of the numbers to be played are available at the time of this writing, it is probable that the Schubert "Quartet for Violin or Flute, Guitar, Viola and Violoncello," and some of the Boccherini quintettes for two violins, violin and violoncello will be heard. The two days, when the instruments of Stradivarius mingle their exquisite voices with that of the "Hauser" guitar in the hands of Segovia, should be marked down as "rare letter" days for the guitar.

It is to be regretted that the guitar is not heard more frequently in chamber music, as its tone blends most beautifully with that of any other instrument. Due to the fact that the guitar is used for flute or violin and guitar; and trios and quartets in which the guitar takes a prominent part would appeal to any music lover. A great deal of chamber music with guitar was published in the early part of the nineteenth century, and many of the numbers are listed in some of the foreign catalogs.

### Some Excellent Program Material

HEINRICH ALBERT, guitar virtuoso and composer, has done excellent work in revising a number of these compositions. Amongst them are trios for violin or flute with viola and guitar, by Molino, Kreutzer and DeCall; three quintettes for two violins, viola, violoncello and guitar; L. Boccherini; "Grand Sonata for Violin and Guitar," by Mauro Giuliani; three sonatas for violin and guitar by Gragnani; two quartets for four guitars by Albert and Op. 15 by Ferdinand Sor; and last but not least, the Schubert "Quartet" discussed in detail in the October issue of THE ETUDE.

In the fretted instrument field we have three plectrum quartets by Carlo Munier, also one by Giangreco, that are full of beautiful effects of each instrument; and while the original score calls for first and second mandolin, mandola and mandocello there is also a guitar part for each of them; and, since it almost duplicates the mandocello part, it may well be used in place of it, as sometimes it is difficult to find a player for the latter instrument.

Frequently a good guitarist may not have all that it takes to become a top notch soloist, but he may prove a valuable player with a small chamber music organization.

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## VOICE QUESTIONS

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No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### Real or Popular Songs?

I am fifteen years of age and I want to sing. My voice is fairly good and I have over the local radio. My teacher tells me I will ruin my voice if I sing popular songs. She thinks I want to be an opera singer, really want to be a radio singer. What I do?—D. L. C.

You do not say whether you have a soprano or a contralto voice, so your question is difficult to answer. At the moment, a contralto of deep contralto voice is very popular over the air. If you have this kind of a voice you should study some popular songs, but a great deal of attention to your pronunciation and being careful that you have a smooth, pleasant tone. Tremolo is very offensive over the air. Do not scream, nor sing the utmost power of voice, or the result will sound badly; but try for the steady, smooth, well controlled tone, sounds best over the air. If you have a soprano voice, the same remarks apply, but type of song must be different. Learn to sing in Italian and French. You cannot get far without some understanding of these languages.

### Range of Some Great Singers

I am sixteen years old; and I have a range from C in the second space of the bass to F on the third space above it, in natural tones; and up to E-flat in the fourth of the treble staff in falsetto. My falsetto is clear, not strained.

How would my voice be classified? Tell me the ranges or top notes of Melba, Pons, Caruso, Gigli?

What are the ranges of a dramatic soprano and of a tenor robusto?—D. G.

1. You are very young, and it sounds your voice is not as yet thoroughly settled. You can find a good singing teacher in your neighborhood, be subject to his advice, as if you were not too young to start lessons. Do not sing too high, too low, loudly, nor too long without rest. Progress, quietly, reasonably.

Melba's voice had a range something like

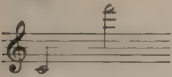
#### Ex. 1



distinguishing characteristic of her singing, however, the beautiful, natural tone, the velvety smoothness of her scale, the perfection of her phrasing. She could perfectly sing staccato, and every nuance of expression was at her command. She was a perfect example of *bel canto*.

Pons is a *coloratura* singer, but she can sing beautiful lovely songs of Debussy, Ravel, and even Brahms. I have heard her sing from

#### Ex. 2



and comfortably, the middle and upper being the best, clear and silvery.

Caruso's voice had a very wide range, the tones being almost like those of a baritone, while the upper ones, especially when he sang, were clear and vibrant. As he grew the voice became thicker, stronger, heavier. He was one of the greatest dramatic tenors the world has ever heard. How low he went it would be hard to say, but I have heard him sing a magnificent, strong, virile

voice. He is the ideal Italian lyric tenor, possesses superbly controlled voice capable of full *legato*, soft effects, as well as considerable volume, upon the high tones. He is the few tenors who can sing comfortably and gracefully even above the high C.

The range of the dramatic soprano is from Middle C to C on the second added line of the treble staff; and the range of robust soprano is similar but an octave lower, beginning on C in the second space of the bass staff and ending on C in the third space of the treble. All their tones should be full and strong. They are very rare voices.

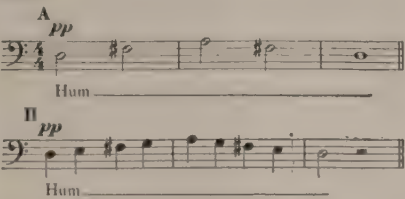
### Hoarseness and Laryngitis

A few years ago I was a good baritone, keen on choir singing, and training. I was in attack of influenza and my voice has been the same since. I could not speak in a whisper, for three months, but it is all back now. Even now my singing is good up to B on the first space above the staff, then it suddenly gets breathy and turns into a croak. I have tried singing softly, as recommended by Behnke (Koo, Koo, Koo), but they do not much. Can you give me any advice in this matter?—F. T.

It sounds as if the influenza had left with an inflammation of the Crico-arytenoid and Thyro-arytenoid muscles. The vocal cords seem to have been involved also at that time. But from your letter they seem to be normal now. It may be that there is a slight inflammation of the cords. You should have a high laryngoscopic examination, conducted by a best physician in your neighborhood. When you sing an ascending scale, the

muscles I have mentioned and several others, must contract with increasing firmness. In your case they refuse to do so. Subject to your doctor's advice, I suggest the following exercises.

#### Ex. 1



They should be sung very softly upon a hum until you can produce a tone or two higher than the one you speak of, without effort. Then open the mouth a little and try singing the same exercise on *ave* and *o*, without allowing the tone to drop back into the throat.

Avoid A as in *Bay*, A as in *cat*, and EE as in *meet*, until you are better. You will find these exercises in my small book, "What the Vocal Student Should Know," issued by the publisher of THE ETUDE. Your case is not a very easy one to cure; but a good doctor's advice and careful singing exercises can do it. Read Fillebrown's book, "Resonance in Speaking and Singing."

### How to Cure Trembling of Jaw and Tongue

Q.—Two of my students, sopranos, have a most pronounced trembling of tongue and lower jaw when they sing. Thinking it due to tension, I have suggested many relaxation devices but none of them eliminated it. What can I do to remedy this obnoxious condition?—J. W. W.

A.—Trembling of the jaw, tongue or larynx may be the result of nervousness. Are either of these ladies of a nervous temperament? Are they of the same family? It is quite unlikely that the trembling can be cured by relaxation exercises. The truth is that both jaw and tongue are probably so relaxed that they are out of control. They tremble like a leaf in the wind.

The usual exercises to overcome this difficulty are, soft, sustained tones in the best part of the voice, the soprano singing in the range indicated in Example 1A and the alto using the range indicated in Example 1B.

#### Ex. 1



The tones should be produced steadily and with very little breath effort. Try two or three different vowels:

A as in *father*.

A as in *fat*.

EE as in *meet*.

Make the pupil use a hand mirror and watch to see that the tongue jaw and throat do not tremble.

This is a difficult habit to overcome, but do not despair. As soon as the trembling becomes less, go on with the more usual vocal exercises but see that the pupil never forces her tone.

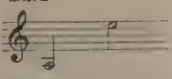
### Soprano or Contralto Once More

Q.—My singing teacher tells me that I am a contralto, but I feel that I cannot sing low enough for a contralto. What is the range of a contralto? When I first start singing in the Glee Club, I can really sing in a low, clear, full voice; but after I get through I am hoarse. Am I straining my voice? I am sixteen years old. Do you think the range of my voice may change as I grow older? Do you think it is good for a young girl to imitate the great singers?—I. C.

A.—There seems to be a difference of opinion as to whether you are a soprano or a contralto. This should be cleared up once for all by having a thorough examination by the best singing teacher in your neighborhood. Few voices can stand a great deal of work at sixteen. Are you sure that your Glee Club rehearsals are not too long and too strenuous for you? Are you singing too loudly? Your hoarseness after rehearsals suggests both of these things.

The usual range of the alto voice is about

#### Ex. 1



Some unusual altos can go one or two tones higher and some one or two tones lower. As you get older your voice, like the rest of your body and mind, will mature. If used correctly it should become stronger and capable of more sustained effort. You may imitate singers whose voices are of the same type as your own; but if you imitate a voice of an opposite type you will be almost sure to strain. You are very young; therefore proceed slowly and carefully.

Music, in the best sense, does not require novelty, nay, the older it is and the more we are accustomed to it, the greater its effect.—Goethe.



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| 20024 | God Hath Sent His Angels (a, s and a duet)<br>W. H. Jones                           | .12    |
| 35131 | Golden Harps Are Sounding (Violin and Cello ad lib.) (s, t, a or b)<br>J. L. Browne | .12    |
| 21015 | Hail to the King (s, a, t, bb)<br>F. Mendelssohn                                    | .12    |
| 91    | Hallelujah! Christ Is Risen (s or t)<br>C. Simper                                   | .08    |
| 35138 | Hallelujah! Christ the Lord Is Risen Again (s, a, t, bb)<br>W. L. Blumenschein      | .12    |
| 20689 | He Is Risen (s or t)<br>C. Simper   | .12    |
| 20770 | Hearts to Heaven and Voices Raise (s or t)<br>May F. Lawrence                       | .12    |
| 10111 | Hosanna (m)<br>Grainor-Adams  | .12    |
| 35128 | How Calm and Beautiful the Morn (a, t, bb, s and a duet)<br>C. A. Havens            | .12    |
| 20874 | Hymn of Gladness (s, a, t, bb)<br>R. M. Stults                                      | .12    |
| 21328 | Hymn of Joy (s)<br>L. E. Stairs   | .12    |
| 20661 | I Am He That Liveth (bb)<br>C. Simper   | .12    |
| 21118 | I Know That My Redeemer Liveth<br>Handel-Warhurst                                   | .12    |

### MIXED VOICES—Continued

| No.   |  | Price  |
|-------|--|--------|
| 35125 | Joyous Bells, The (s, a, t, bb)<br>A. F. Loud                      | \$0.10 |
| 20238 | King, All Glorious (s)<br>R. M. Stults                             | .12    |
| 20178 | King of Kings! (s, b)<br>C. Simper                                 | .12    |
| 20401 | Lo, the Winter Is Past (s, t, bb)<br>P. W. Orem                    | .15    |
| 20872 | Lord Now Victorious (s)<br>Mascagni-Greely                         | .20    |
| 20235 | Now Is the Hour of Darkness Past (a cappella)<br>Wm. S. Nagle      | .15    |
| 21119 | Our Lord Is Risen from the Dead (t)<br>C. Harris                   | .12    |
| 20302 | Rejoice and Be Glad (t)<br>W. Berwald                              | .12    |
| 20946 | Ring Easter Bells (Carol Anthem) (s and a duet)<br>Wm. Baines      | .12    |
| 15598 | Risen Lord, The (s)<br>R. S. Morrison                              | .12    |
| 21141 | Shouting Sun (Spiritual) (t)<br>F. McCollin                        | .15    |
| 20304 | Sing with All the Sons of Glory (s or t)<br>R. M. Stults           | .12    |
| 35136 | Strife Is O'er, The (s or t)<br>C. B. Hawley                       | .16    |
| 20614 | Strife Is O'er, The (s, a, t, bb)<br>E. S. Hosmer                  | .12    |
| 20149 | Thanks Be to God (s, t, bb)<br>P. Ambrose                          | .15    |
| 10826 | They Have Taken Away My Lord (s)<br>J. Stainer                     | .10    |
| 20373 | Today the Lord Is Risen (s, a)<br>R. Kountz                        | .10    |
| 20256 | To the Place Came Mary (s, a)<br>Baines                            | .12    |
| 21285 | Twelve Old Lenten and Easter Carols (s, a, t, bb)<br>W. Baines     | .15    |
| 21140 | When It Was Yet Dark (s, t, b)<br>C. H. Maskell                    | .15    |
| 21183 | Where Life Is Waking All Around (s, s and a duet)<br>H. P. Hopkins | .12    |
| 21283 | Why Seek Ye the Living? (s, a)<br>C. H. Maskell                    | .15    |
| 35132 | Why Seek Ye the Living Among the Dead? (bb)<br>H. P. Danks         | .15    |
| 21283 | Why Seek Ye the Living Among the Dead? (s, a)<br>C. H. Maskell     | .15    |

### TREBLE VOICES

Figures in Parenthesis Indicate Number of Parts

|       |   |     |
|-------|---|-----|
| 35129 | Christ Is Risen (4)<br>O. H. Evans            | .15 |
| 10899 | Christ Is Risen (2)<br>J. C. Warhurst         | .12 |
| 35211 | Christ Triumphant (3)<br>H. R. Shelley        | .15 |
| 21284 | Hallelujah! Sing to Jesus (2)<br>L. E. Stairs | .10 |
| 10805 | Hosanna (2) (s)<br>Graniar-Warhurst           | .12 |
| 21137 | Nature's Eastertide (2)<br>Wm. Baines         | .12 |
| 21139 | Three Easter Carols (2)<br>Mrs. R. R. Forman  | .12 |

### MEN'S VOICES

|       |   |     |
|-------|---|-----|
| 10934 | Hosanna (b or bb)<br>J. Graniar                       | .10 |
| 21138 | King of Kings (t, 1 and 2)<br>Simper-Nevin            | .12 |
| 20887 | Lord Now Victorious (t)<br>Mascagni-Greely            | .20 |
| 10806 | Sing with All the Sons of Glory (t)<br>F. H. Brackett | .10 |

## EASTER CANTATAS

For Mixed Voices Unless Otherwise Mentioned

### HAIL! KING OF GLORY

By Lawrence Keating (New) Price, 60c  
An Easter cantata for volunteer choirs without trained voices. Short easy solos, duets and a trio, all of which may be sung in unison, make for variety in the musical content.

### VICTORY DIVINE

By J. Christopher Marks Price, 75c  
One of the best of all cantatas for Lenten or Easter-tide use satisfying to the lover of good music as well as to the non-musical folk, small choirs of volunteer singers with fair soloists or splendidly trained choirs numbering several hundred voices. Time 1 hour.

### Other Appropriate Cantatas for Easter

|  |        |
|--|--------|
| The Risen King (Wooler)                | \$0.60 |
| The Greatest Love (Petrie)             | .75    |
| Everlasting Life (Forman)              | .60    |
| The Glory of the Resurrection (Spross) | .75    |
| He Lives, The King of Kings (Risher)   | .60    |
| The Rainbow of Promise (Baines)        | .60    |

### MESSIAH VICTORIOUS

By Wm. G. Hammond Price, 75c  
A stimulating and uplifting musical presentation of the Resurrection and Ascension. There always is predominating a musical fervor in its decided melodic and rhythmic construction. Time, 30 minutes.

### IMMORTALITY

By R. M. Stults Price, 60c  
A well planned cantata with texts taken chiefly from the Scriptures. Time, 35 minutes. Also published for Treble Voices—2 part. Price, 60c

|                                   |        |
|-----------------------------------|--------|
| The Wondrous Cross (Berge)        | \$0.60 |
| Life Eternal (Dale)               | .60    |
| King of Glory (Morrison)          | .60    |
| The Dawn (Baines) Treble Voices   | .60    |
| From Death unto Life (Stults)     | .60    |
| The Dawn of the Kingdom (Wolcott) | .60    |

Send for Folder P-1 Giving Complete List of Easter Music for Choirs

THEODORE PRESSER CO.

Music Publishers—1712 CHESTNUT ST., PHILADELPHIA, PA.

## Smart Attire for Concert and Recital

(Continued from Page 80)

feel that you have to change your frock each time you appear, simply for the sake of wearing something that you did not wear the last time. Wearing a restless array of dresses does not mean a thing—except, possibly, that you have not yet found that *right dress*. It certainly does not mean that you can afford to buy many frocks. I have the pleasure of dressing one of the most glamorous of our *prime donne*, a singer whose revenue from the opera, concerts, radio, and the films would allow her to purchase a new outfit every time she leaves the house. But she chooses to do something very different. Some three or four years back, I designed a concert gown for her that was completely right for her. I thought it was right; and, what is much more important, she felt it was right. She wore that dress the entire season through—every time she appeared in concert, and she has had it copied three times since. Once, in order to make it seem like a new gown, we tried it in another color, but the singer found that she felt best in the original shade of turquoise blue. As far as the "look of the thing" is concerned, this very attractive soprano keeps on appearing in the same gown.

### Let the Feathers Fit the Bird

THAT IS A WISE WAY to go to work. Try to find the thing that suits you, and then keep on wearing it, for the very excellent reason that it does suit you. Do not worry about having to appear in something new or different. Keep to your own style, even if you have to have the dress recopied. You cannot improve on what is already perfect.

We have spoken about the lines of your gown, and you may naturally wonder what these desirable lines are. One cannot discuss such a highly individual thing as dress designs in anything but a most general way; yet there are certain precautions that are always applicable.

### And the Season, Too

LET THE TIMELINESS of the occasion play its part in the selection of a frock. If you are taking part in music making at all, remember that the occasion is one of dignity, and do not dress as for a jazz party. This applies to the youngest girl. Let her be a *jeune fille* (young miss), by all means; but she need not wear sashes and ruffles. Age values need but little emphasis. The one, who is young, will look young, even in the simplest and most classic lines. Timeliness has its part, also in determining skirt lengths, sleeve lengths, and neck lines. For an afternoon recital, the skirt should be long, the sleeves should be long, and the neck should be high. Even for formal evening performances, there should be either a jacket, or some sort of arm drapery. There is something about the feeling of great music which makes an overexposure of arms or chests highly unsuitable. There is no rule about this, of course; it is just a matter of taste.

The general lines of well designed gowns are not so radical as one might think. We went through one hideous period, around 1925, when skirts were short and waists were long, and the general effect was as unnatural as it was unflattering. But, for the most part, there is an ebb and flow in the sort of lines one might call classic, in the same sense in which music is called classic: they are timeless and seldom change. Under this heading come the Empire waists, the Greek draperies, the Directoire slimness, and the Renaissance curves. Any and all of these are suitable for concert gowns,

always with the important provision that they also suit the individual wearer. The Empire gown, with its high waist, is suitable only for the slim figure. The classic severity of the Greek line is suitable only for a person with a naturally good figure. Directoire and Renaissance gowns are adaptable.

### To the More Mature

OLDER WOMEN, WOMEN OF ANY AGE, with less than perfect figures, and singers with developed chests, should be careful not to get their dresses too tight. Many women seem to feel that they make themselves look slender by suppressing excess material; that they slim themselves down by a skin-tight fit. Nothing could be worse. The loose fit, the more concealing the gown. Instead of emphasizing the bumps of a figure by stretching the material tight across it, the gown should be so draped that the observer will not be conscious of where the gown ends and the singer begins. An unbelted princess model is very advantageous for the stout woman or the singer. Then, too, a cleverly draped scarf can do wonders for concealing stoutness. But the scarf should be caught in some way, so that it does not float, trail, or cause excess motion of line. And never wear a scarf, or anything else, that cannot be easily managed.

Both singers and instrumentalists should allow for plenty of arm play. One does not have to wear a sleeveless gown to get it. The secret of roomy sleeves has nothing to do with the sleeves themselves. Roominess is provided by a generous cut of the back of the dress. Be sure that your gown has this ampleness of back. Do gymnastics in your gown before you appear in it, and make certain that you have room enough to feel perfectly free and comfortable. If the back is cut with proper fullness, you can have the sleeve itself fitted as tight as you like. The harpist, of whom there have been mention, had her gowns made with long, tight-fitting sleeves; but they never pulled, because the back was cut correctly. When the gown that suits has been found, wear it. Hang it away in the closet for a year, to let it grow young again, but do not alter it. If a new gown for a special appearance is being selected, consider the rest of the surroundings in which it will be seen. Let the curtain, the backdrop, the coloring of the hall itself, have their influence on the color to be chosen.

Do not wear gloves, or any other adornment, unless you feel really comfortable in them. Some people are used to managing gloves on formal occasions, and it makes no difference to them to keep them on while singing. Others, particularly very young people, feel ill at ease in them. You know how you feel about gloves, and nobody can argue you into a different feeling. A change in feeling must come through experience and experiments of your own. It is infinitely better to appear at ease without gloves than to look awkward in them.

Choose your lines with an eye to simplicity and suitability; choose your color according to the shades that are most becoming to you, individually; feel completely comfortable in your things; and bear in mind that the first object of your frock is to help you to do honor to music. Then go ahead; dress yourself; and you will not go wrong. When the singer has found the apparel that helps her to achieve all these ends, let her keep on wearing it regardless of the mannequins in Paris.

\* \* \* \* \*

"Girls, if you feel the divine spark of music with you, let nothing deter you from fanning it into flame! Study for opera."—Emma Calvé.



# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY  
EXALTS LIFE

MUSIC STUDY  
EXALTS LIFE

## Advance of Publication Offers

—February 1939—

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

|  |        |
|--|--------|
| ALL-CLASSIC BAND BOOK—LEIDZEN                  |        |
| Parts, Each                                    | \$0.15 |
| 25 or More Parts, Each                         | .10    |
| Conductor's Score (Piano)                      | .25    |
| FRAGMENTS FROM FAMOUS SYMPHONIES—PIANO—BAINES  | .30    |
| MANUAL OF FUGUE—OREM                           | .40    |
| ONE-STRING SOLOS—FOR VIOLIN BEGINNERS—HARPER   | .15    |
| VIOLIN PART                                    | .20    |
| PIANO PART                                     | .60    |
| ORGANIST'S RESOURCE—FLAGLER                    |        |
| OUT OF THE SEA—CHILDREN'S OPERETTA—STRICKLAND  | .35    |
| PLAY AND SING—PIANO—RICHTER                    | .25    |
| REWARD CARDS FOR MUSIC PUPILS—SECOND SERIES    | .35    |
| SIXTEEN MODERN ETUDES—TRUMPET—HUBER            | .40    |
| TEN STUDIES IN BLACK AND WHITE—PIANO—MANA-ZUGA | .20    |
| YOUTHFUL BARITONE, THE—SONG ALBUM              | .35    |
| YOUTHFUL TENOR, THE—SONG ALBUM                 | .35    |

## The Cover for This Month

Perhaps some great sage sometime, somewhere said something to the effect—"Show the pupils who have love and respect for their teacher and you will be showing me pupils of a successful teacher." What a contrast between the modern teacher, who, with a genuine love of children, makes use of their natural love of melody and rhythm in guiding youngsters to a knowledge of those things which make it possible for them to enjoy music made under their own fingers at the piano keyboard; as against the type of teacher, frequently met a generation ago, who virtually amounted to a task-master and disciplinarian, insisting that the child must take a dry technical approach to music and like it.

The cover on this month's issue of THE ETUDE symbolizes the happy relationship between the teacher and pupil of to-day, particularly such teachers as those specializing in young children. While it is true that a well brought up pupil in piano playing should have such study material as will supply a substantial foundation for real pianistic ability in the future, the technical things do not have to be crowded into the little of his first season of music study.

That THE ETUDE cover of this month is representative of a Valentine that well might be placed upon pianos of thousands of teachers throughout this country is clearly established in the tremendously large annual sale of such attractive publications for young piano beginners as *Music Play for Everyday*, *Tunes for Tiny Tots* by John M. Williams, *Thirty Rhythmic Pantomimes* by Dorothy Jaynor Blake, *My First Song Book* by Ada Richter, *Bilbro's Kindergarten Book*, *Playtime Book* by Mildred Adair, *Folk songs and Famous Pictures* by Mary Bacon Mason, *Technic Tales* by Louise Robyn, *What to Do First at the Piano* by Helen L. Cramm, *Tunes for Toddlers Taught with Scissors* by Rachel Crawford Hazeltine, and numerous other such books with a strong appeal to the juvenile.

We are indebted to the photographic studio of H. Armstrong Roberts for the delightful juvenile portrait montage utilized in the preparation of this cover.



## Nothing Left But The Squeal

• A very active music teacher writes, "When I get through with my ETUDE, it is like the pig at the meat packers—nothing is left but the squeal." It has been a very great compliment to us that THE ETUDE is read from cover to cover with what another reader has called "microscopic zeal." We endeavor to present the magazine so that nearly every page has an opportunity for advancement for the reader. This may be found in an inspiring and instructive article, in any one of the collection of pieces published each month, or like as not, in the advertising pages, which for ETUDE readers are Chronicles of business news for the home and the studio. In fact, we find that many of our readers turn first to the advertising pages to read what active advertisers have to offer. The preparation of the copy for these pages is often a difficult and expensive matter for the advertiser and we do not wonder that our readers take such interest in them.

## Easter Music

The Theodore Presser Co. in supplying a nation-wide patronage with music selections for the special services of Lent and Easter must carry in stock a wide variety of suitable anthems, cantatas, and solos. Even where only a few untrained voices are available to form a choir, the special musical contributions to the church service man as much to the worshippers as do the more pretentious musical efforts of the best professional soloists and highly trained choirs singing for congregations whose metropolitan musical opportunities have developed highly discriminating musical tastes.

Both these extremes of choir abilities, as well as all degrees of choirs in between, may give of their best to the Easter church service if the choirmaster allots sufficient time and thought to selecting anthems, cantatas, or solos. One of the best possible procedures for a choirmaster to follow in choosing music for this Easter Season is to write to the Theodore Presser Co. requesting a selection of Easter or Lenten anthems to be sent "on approval," accompanying that request with some little description of the choir's ability or the statement "We have been using" (naming three or four of the best selections the choir group uses).

As a result of such requests one of our clerks trained in choosing music for choir groups will pick out single copies of a number of anthems that should be acceptable and these will be sent "on approval," a charge being entered upon our books for the music and the nominal postal charges incurred in sending it. This music may be examined and any or all of it returned for credit. The only obligation incurred is the small amount for postage used in sending the music to you and the payment for any selections which are kept.

Another phase of the liberal examination privileges offered by the Theodore Presser Co. is the fact that practically any established anthem, cantata, or solo may be specifically requested for examination. This is particularly true in the case of publications from the Presser, Ditson, and Church Co. catalogs. Folders listing the Easter offerings



in these catalogs will be sent cheerfully to those requesting our list of Easter Music. These lists will help you locate Easter music by composers whose works generally have appealed to you; but whether you use the request for a selection made up by our choir music experts, or whether you want to request lists to name numbers you would like to examine, take immediate action so that your preparation for Lent and Easter will not be rushed.

## Planning Spring Concerts and Recitals

Proper planning and plenty of practice, to use "alliteration's artful aid," is probably the best recipe for successful concerts and recitals. The teacher or music director, who lays plans well in advance, has taken the first step in the right direction, will probably receive the cooperation of the student participants, and can look forward, with reasonable security, to a satisfactory presentation of the program.

School music educators may be required to plan several programs—the spring concert of choral and instrumental groups, an operetta or cantata, the baccalaureate services, and the June graduation exercises. Private teachers of voice, piano and other instruments usually present their pupils in recital, at or near, the end of the fall-winter season.

A most satisfactory method for selecting material for these activities is the "on sale" plan of Theodore Presser Co. Many ETUDE readers are well acquainted with this plan and regularly rely on Presser Service. For the benefit of those who may not be familiar with the plan—the teacher, or director, requests music in the various classifications required, selecting numbers from catalogs or programs in her possession, or asking our expert clerks to make a selection for her, and this music is sent "on approval," or "on sale" with ample time allowed for examination and full return privileges on all copies not found satisfactory.

Folders listing choruses, operettas, cantatas, instrumental numbers and materials for piano pupils' recitals cheerfully will be supplied upon request. Write now for further information, if needed.

## The Etude Historical Musical Portrait Series

Few regular features of THE ETUDE have evoked so many expressions of appreciation as has this unique collection of the world's best known musicians and musical personalities. "So comprehensive," "... a real treat to see so many familiar faces," "invaluable for ready reference," "... ideal scrap book material," "... very interesting and worthwhile," are typical comments from regular readers everywhere.

In directing special attention to this feature we feel that we not only are complementing the judgment of those who already have "discovered" it, but perhaps may earn the gratitude of many new readers for pointing it out to them.

This month's instalment, which will be found on page 74, includes pictures and interesting information concerning 44 outstanding musical celebrities whose names begin with the letter T. For any of our readers who may have missed some instalments and wish to have a complete set, as well as those who may want separate copies of this, or any past instalments, to cut up for scrap books, we have printed additional separate copies of each instalment to date. These we will be glad to supply at the rate of 5 cents each.

## One-String Solos For Violin Beginners By Kate LaRue Harper

The publishers are exceedingly pleased at the expressed demand for this book in advance of publication. When the manuscript was accepted for publication it was felt that there was need of such fascinating material for young beginners on the violin, both private and class pupils.

We believe that many upon receiving this book will be surprised at the really musical quality of the little tunes, aided, of course, by the well-harmonized piano accompaniment. The violin book will be especially attractive. Each piece is accompanied by a charming text, which may be sung, if desired, and is illustrated with an appropriate picture. This part also contains diagrams showing the correct location of the notes on the fingerboard and the proper finger position for each string. Only three fingers are used.

The parts for violin and piano will be bound separately. In advance of publication copies of the violin (pupils' book) may be ordered at 15 cents, and of the piano at 20 cents postpaid.

## Play and Sing Favorite Songs in Easy Arrangements for Piano By Ada Richter

Giving young music students things which they find a delight in playing at the piano, and which at the same time help to develop fluency in music reading, natural sense of phrasing, a true rhythmic feeling, and withal make for real progress in the coordination of the muscular action of the hands and fingers, seems to be best done by the use of familiar melodies.

The fact that these melodies are ones which are familiar to the young music student, as well as to the parents or others in the home who give some supervision to the pupil's piano practice, insures a proper conception of the rhythm, and through the familiar words carries along a proper handling of the phrasing.

Mrs. Richter is particularly gifted in making such easy arrangements, and forty selections (Continued on page 140)





## Play and Sing

(Continued)

tions embracing favorite school songs, songs of other lands, songs of my country, songs from operas, and songs of my country, songs long ago, in arrangements that retain all of the identifying elements of the familiar airs and which at the same time are easy enough for the young pianist to play, are included in this forthcoming publication *Play and Sing*. This collection furnishes a splendid supplementary book to follow Mrs. Richter's very successful *My First Song Book*, or independent of that book will fit nicely into any piano pupil's assignments in the second grade of study.

Any one living in United States or Its Possessions may obtain a copy of this book at the special advance of publication cash price of 25 cents, postpaid.

## Out of the Sea

An Operetta for Children  
In One Act

Book and Lyrics by  
Ethel Watts Mumford

Music by  
Lily Strickland



This tuneful operetta can be played by children without the assistance of adult characters. The action takes place on a rocky sea shore. Two lively youngsters, Jacky and Jilly (in trim bathing suits), wander into a group of sea people: King Neptune (majestic, yet easily upset); Undina (both jolly and full

of womanly sympathy); the Sea Serpent (inclined to be both critical and "weepy"); the Oyster (very boastful); the Hermit Crab (exceedingly "crabby"); the Fiddler Crab (just the opposite); Davy Jones (sore at Mr. Beebe for drawing his locker out of the ocean's depths); and the Aviator (a land person skeptical, yet "seeing things"). Naturally, the different points of view thus drawn out make sparkling dialog and humorous situations. The sea people have been greatly upset because the deep sea has been unduly invaded by an inquisitive land man named Beebe. Finally, out of a clear sky an aviator bumps to earth, and the frightened sea people can't scamper back into their native ocean fast enough.

Some of the songs are: *I Am King of the Sea*, by Neptune; *I Was a Pirate Bold*, by Davy Jones; *Weep with Me*, by the Sea Serpent; *Song of the Oyster*, by the Oyster; *Hey Diddle, Hey Diddle*, song and dance by Jack and Jilly; and *Sing Me a Waltz Song*, by Undina. The solos are easy and of moderate range, and the choruses and refrains are partly in unison and partly in simple two-part form; all are easy to learn and the musical numbers are well varied.

The setting can be made very attractive and colorful at a comparatively small expense. Included in the book are full directions for staging, costuming, and dancing.

Those wishing to secure single copies at the special advance of publication cash price of 35 cents can send in their orders now and receive copies as soon as printed.

## The Youthful Tenor

An Album of Songs for Studio  
and Recital

Probably no voice requires more care and attention than the youthful tenor, just about changed from the childish treble to the beautiful lyric or dramatic quality that is so highly favored by the general public. It is at this stage of the young singer's development that the services of an experienced teacher are absolutely indispensable.

The day is past when students at this age, or any other for that matter, can be kept on a diet of vocalizes 365 days in the year. Whatever the merit of such teaching procedures, every sensible teacher knows that just as satisfactory results may be obtained if a pleasing-to-sing song occasionally is assigned.

To supply songs for these young tenors that will place no strain on their vocal organs with too-high or too-low notes, is the aim of this collection. It also will provide them with an interesting first repertoire at a quite reasonable cost.

This book is now in preparation and copies may be ordered at the special advance of publication cash price, 35 cents postpaid.

## All-Classic Band Book

Arranged by Erik W. G. Leidzén

School band directors no longer are satisfied to have their organizations act merely as the background for pep rallies and athletic events. Many school concert bands of today are equal, if not superior, to some professional bands of a decade, or a score of years ago.

One difficulty in training young bands for concert playing has been the dearth of material. True, this movement in school music has brought forth a number of "beginners" band books, but every good musician knows that an early introduction to the classics is the best method of teaching appreciation for the best in music. And band players, as well as orchestra players and embryonic pianists, must have this appreciation for good music if intelligent performances are to be given and if the cooperation of the individual performers is to be expected.

The author of this band book is an experienced arranger whose work is well known to American band men and the public, especially for the brilliant transcriptions he has made for the celebrated Goldman Band and others. In making the arrangements for this book he has endeavored to introduce as many phases as possible to give students real band experience and familiarize them with signs, symbols and procedures they will encounter as they advance. Different styles of playing such as soft tonguing, legato and staccato are introduced.

The instrumentation is complete for the modern school band. In fact, the use of the book need not be confined to first year bands as these arrangements have a distinct program value for more advanced bands and they make excellent sight reading material. Excerpts from Haydn, Schumann, Bach, Schubert, Martini, Beethoven, Mendelssohn, Mozart, Verdi, Handel and Gluck are included in the 16 selections that make up the book.

While this new work is in preparation for publication, single copies of the instrument parts may be ordered at 15 cents each; 25 or more parts at 10 cents each. The special advance of publication price on the Conductor's Score (Piano) is 25 cents postpaid. Copies will be delivered when the books are published.

## Manual of Fugue

By Preston Ware Orem, Mus. Doc.



The student who has advanced in his musical theoretical subjects to where he is capable of taking up the study of fugue seldom needs encouragement in the way of attractive text material. But it stands to reason that an easily-comprehended presentation of the subject and pleasingly musical examples will produce more satisfactory results, as a rule, than a dry-as-dust volume crammed with musical mathematics.

Thousands of aspiring young composers, college and conservatory students have enjoyed the colloquial style employed by this noted authority in his highly successful works: *Harmony Book for Beginners* (\$1.25), *Theory and Composition of Music* (\$1.25) and *The Art of Interweaving Melodies* (First Studies in Counterpoint) (\$1.25). Dr. Orem makes the "art of fugue" a delightful means of writing beautiful music, not a "musical-crossword puzzle."

In advance of publication orders for copies of this book may be placed at the special cash price of 40 cents, postpaid.

## The Youthful Baritone

An Album of Songs for Studio  
and Recital

The prospects of success in the field of radio, plus the interest created by national and state school contests, has brought to the studios of voice teachers hundreds of ambitious pupils. Naturally, there has arisen, as a result, a demand for vocal solo material that will appeal to these young students, songs that will not unduly tax their limited voice range. If such material can be obtained at little expense, so much the better, as teaching fees and music purchases combined sometimes are a heavy burden on the resources of these ambitious young folk.

It is the publisher's intention, in this book, to present a nice collection of songs, safely within the limited range of young voices and having texts that are appropriate for use in

their public appearances. Of course, these songs also may be sung by more mature singers; in fact, most of them will make dandy encore numbers.

Orders may be placed now for this collection at the special advance of publication cash price, 35 cents, postpaid.

## Organist's Resource

A New Collection of Organ Music  
Selected from the Compositions and  
Arrangements of I. V. Flagler

Judging from the large number of orders already received for this new organ collection, it would seem that present-day organists are aware of the contribution to organ literature of I. V. Flagler, for many years organist and composer of Albany, New York.

The comprehensive series of five volumes comprising his *Collection of Organ Music* contains many of the masterpieces of organ literature, as well as original compositions and arrangements by the author. For this new book, our editors have selected the very best of the compositions and arrangements appearing in these volumes, representing the works of Dubois, Lemaigre, Bizet, Guilmant, Beethoven, Widor, Meyer-Helmund, Massenet, Rubinstein, and others. The book will be published in the convenient oblong size, 12 x 9 inches.

Orders placed now at the special advance of publication cash price of 60 cents per copy will be filled immediately upon publication. The sale, however, is restricted to the U. S. A. and Its Possessions.

## Fragments from Famous Symphonies

Compiled and Arranged for Piano  
By William Baines

The symphonic masterpieces of Mozart, Haydn, Beethoven, Schumann, Schubert, Brahms, Tchaikowsky and Dvořák are replete with delightful themes that merit more frequent hearing than is possible through performances by symphony orchestras. Naturally, the piano is the most satisfactory instrument for home enjoyment of this beautiful music, when radio and recordings are not available.

In this new work Mr. Baines has selected "fragments" from the better known symphonies and has made them into interesting piano pieces for pupils in the earlier grades. Teachers certainly should appreciate the cultural advantages of having their pupils play these clever arrangements.

Excellent progress is being made in the preparation of this work for publication but there still is time this month to order single copies at the special advance of publication cash price, 30 cents, postpaid.

The sale of this book will be restricted to the U. S. A. and Its Possessions.

## Sixteen Modern Etudes

For the Advanced Trumpet Player  
By John Huber

Modern arrangements for band or orchestra require trumpet players who possess a thorough knowledge of their instrument, good musicianship, and the ability to produce fine tonal quality. The first trumpet player of today's band has a position of importance and responsibility.

The student who has such a goal in mind will find in this new volume the material necessary to help him along the road to success. It contains daily embouchure drills, exercises for triplets, chromatics, trills, mordents, rhythm, and velocity playing. Helpful suggestions precede each study as an aid toward overcoming the technical difficulties which are encountered. Ample opportunity is provided in these studies to develop flexibility of the lips, single and triple tonguing, correct tone production, proper breathing, and general interpretative ability.

Mr. Huber is a well-known trumpet authority, having appeared with famous bands and theatre orchestras of the East, as well as with such symphonic organizations as the Philadelphia Orchestra. He has taught in New York City and Philadelphia.

Single copies of the book may be ordered in advance of publication at the special cash price of 40 cents, postage prepaid.

(Continued on page 141)

## World of Music

(Continued from page 76)

HARRY BENJAMIN JEPSON, organist and director of the chapel choir and, since 1907, Professor of Applied Music at Yale University, will retire in June, to become an assistant professor in the School of Music. He will be succeeded in his former posts by Luther M. Noss, organist of Cornell University.

THE NEW BACH SOCIETY of Leipzig formed in 1900, after the dissolution of the original organization, held its twenty-ninth festival from April 22nd to 26th, under the direction of Prof. Karl Straube, cantor of the Thomaskirche and one of Germany's greatest authorities on Bach and his music as the moving spirit and conductor. He was assisted by the Thomanerchor (one of the most famous boys' choirs of all the world), the Gewandhaus Orchestra and chorus, and Günther Ramin, organist of the Thomaskirche.

CHARLES NAGINSKI has been awarded the *Prix de Rome* entitling him to two years of study in the American Academy of Rome with an annual pension of fourteen hundred dollars and residence at the Academy. Born in Egypt in 1929, he has lived in America since 1929.

THE AMERICAN ORCHESTRA is a new activity in the rather fervid musical life of New York City. Leon Barzin, conductor of the National Orchestral Association and of the Hartford Symphony Orchestra, is the moving spirit and conductor of the organization. Its chief function is to be the furnishing of accompaniments for soloists; and for its first program on November 7th it presented Frank Bishop, pianist, in Bach's "Concerto in D minor," Schumann's "Concerto in A minor," and Rachmaninoff's "Concerto in C minor."

## COMPETITIONS

A ONE HUNDRED DOLLAR PRIZE is offered by the Society of Professional Musicians, of New York, for a chamber music composition for not more than eighteen men which must be playable in fifteen to twenty minutes. Compositions must be submitted under pseudonyms, with real names of composers in attached envelopes. Entries close February 15, 1939. All communications, to Society of Professional Musicians, 234 West Thirteenth Street, New York City.

A PRIZE OF TWENTY-FIVE DOLLARS is offered by the Aroostook Federation of Music Clubs, for a musical setting of "A Song of Aroostook." The contest closes March 1st. Words of the poem and full particulars may be had from Mrs. Mary A. Guild, 11 High Street, Fort Fairfield, Maine.

TWO PADEREWSKI PRIZES of one thousand dollars each are available to American composers. One is for an orchestral composition of fifteen to twenty minutes length, another for a concerto for solo instrument with orchestra and not less than fifteen minutes in length. Manuscripts must be received not later than March 1, 1939; and complete information may be had from Mrs. Elizabeth C. Allen, Secretary of Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

THE CALIFORNIA COMPOSERS AND WRITERS SOCIETY will be especially recognized on August 22nd to 25th, 1939, as the sponsors of leading activities of the Golden Gate International Exposition of San Francisco. California born musicians are asked to communicate with Galen M. Harvey, Secretary, 616 Aileen Street, Oakland, California.

AMERICAN COMPOSERS are asked to submit works to Howard Barlow, Columbia Broadcasting Company, 485 Madison Avenue, New York City, to be considered for performance on the *Everybody's Music* orchestral series over CBS. Having begun with July 24th, each program now includes one American composition—a fine recognition and opportunity for our creative musicians.



## Studies in Black and White

For the Piano

By Mana-Zucca

The compositions of this celebrated American artist-composer-pianist have enjoyed unusual success. Her songs, piano numbers and compositions in the larger forms are frequently programmed. She has been equally successful with her teaching material and pieces for beginners, and teachers, everywhere, are familiar with her noteworthy contributions to piano teaching literature.

This new collection of studies compares favorably with those of Clementi, Loesch, Heller, von Bülow, and Cramer and includes helpful material for students in the third grade and higher. Each is attractively illustrated and exemplifies some technical problem in these grades, viz: *A Sky-Line* (to develop the stretch of the hand); *A Misty Sea* (melody and accompaniment in legato); *Autumn Leaves* (octave study in staccato); *The Dancing Spray* (wrist work); *A Seascaper* (left hand arpeggio with right hand melody); *A Spanish Dance* (study in contrasting rhythm); *Clouds over the Ocean* (double notes); *Still Life* (study in legato); *Flowers in Bloom* (study in quick attacks); and *The Fountain* (study in velocity).

Mana-Zucca's new work will be included in the celebrated *Music Mastery Series* of Studies, each volume of which is uniformly priced at 60 cents. In advance of publication orders may be placed for single copies at the special cash price, 20 cents, or paid.

## Do You Wish to Bind Your 1938 'Etudes'?

We offer to those who subscribe for THE ETUDE, a first class binder holding 12 issues. The binders regularly sell for \$2.25. If you send your renewal for 1939 promptly, the regular price of \$2.00, we will send you one of these binders on receipt of check for only \$1.25 additional, or a cash price of \$3.25. In other words, you pay only 10 cents for the binder.

The binder is made of fine blue silk cloth, stamped in gold "THE ETUDE." You know you will be delighted with it.

## Reward Cards for Music Pupils (Second Series)



For the information of new music teachers who may not be acquainted with the First Series, we state that these cards are intended for presentation to pupils whose progress has been high. They are the size of a U. S. post card. The illustration above given shows their general appearance.

The Second Series of *Reward Cards*, like the first, is intended for work well done. It is a well-known fact that information brought to our attention as a reward for hard, serious study impresses us more lasting than the same information packed between the covers of a dry text book.

Every *Reward Card* is beautifully colored, showing, on one side, a perfect likeness of the composer, with either a picture of his birthplace or a view of some scene associated with one of his compositions. On the other side are the dates of his birth and death, a brief but comprehensive sketch of his life and accomplishments, a facsimile of his manuscript writing, and a reproduction of his autograph.

Uniform with the First Series, the Second Series consists of sixteen cards showing the following composers: Bizet, Chaminade, Debussy, Dvořák, Elgar, Gluck, Grieg, MacDowell, Massenet, Moszkowski, Moussorgsky, Rimsky-Korsakov, Rossini, Rubinstein, Saint-Saëns, and Sibelius. Accompanying these 16 cards, and at no extra cost, is a handsome *Prize Card* containing an artistic group of 8 famous composers.

The regular retail price of each series of *Reward Cards* is 50 cents, and that of the *Prize Card*, when bought separately, 10 cents. Our advance of publication sale plan enables the customer to order single sets now of the *Reward Cards* (Second Series) at the cash price of 35 cents, postpaid, delivery to be made as soon as the cards are printed. This applies to the Second Series only; the First Series is priced at 50 cents, of course.

## Advance of Publication Offers Withdrawn

In preparation for the Lenten Season, which begins this month, and for the glorious feast of Easter, which is not so far away, our Publication Department is releasing these cantatas recently listed and described in these pages. Copies ordered in advance of publication should reach those who subscribed for them in ample time to order the requisite number of copies for the first rehearsal of Lenten and Easter programs. As is customary the special prices at which these works have been offered for introductory purposes are now withdrawn and copies are obtainable from any music dealer. If you have not ordered copies in advance of publication ask for them now "on approval."

*Penitence, Pardon and Peace* by J. H. Maunders, arranged for Three-part chorus of Treble Voices by James C. Warhurst is a standard Lenten cantata with which most choir directors are acquainted in its original form for mixed voices. This new arrangement makes possible its rendition by choirs where the men's section is weak, or unreliable, or by groups of all-girls' voices. The work, which runs about 45 minutes, may be given in three sections and at different times. Price, 75 cents. Sold only in the U. S. A.

*Victory Divine* by J. Christopher Marks, now arranged for Three-Part Chorus of Treble Voices by James C. Warhurst is one of the most popular of all Easter cantatas in its original arrangement for mixed choirs. Well-trained choirs with proficient soloists, and volunteer choirs of limited experience, both include it in the repertoire. The publishers believe that the beautiful choruses, especially, of this cantata will be equally well liked in this arrangement for treble voices. Price, 75 cents.

*Hail! King of Glory*, by Lawrence Keating is a brand-new Easter cantata for volunteer choirs. It should prove especially acceptable for the choir without trained voices. The chorus numbers are all arranged for mixed voices and there are short, easy solos for soprano, alto, tenor and bass which may be sung in unison. A couple of duets and a trio add variety to the musical content. The text was written and selected by Mattie B. Shannon. Price, 60 cents.

## Etude Advertisements are Bulletins of Splendid Buying Opportunities

## The World Is Full of Metaphors

When the snow falls on city streets, there is an appealing beauty in the fresh whiteness, but in all too short a space of time the traffic, the tramping of many feet, plus outpourings of many chimneys, make it nothing no longer wanted. The snow that upon the mountain tops, however, holds place for a much longer period.

Music many publications in the "snow-of newness" find temporary favor, but real successes are those which stay on, ported by the mountain tops of substantial judgments passed on them by music lovers, and others in major music activities. The Publisher's Monthly Printing Orders, and the publications which have received support of such able and considerate merit.

Bringing to these columns a selected of numbers from the catalogs of the Theodore Presser Co. and the John Church which came up for reprinting during the month, we make the suggestion that any teacher, school music educator, choir and music director, wishing to become acquainted with any of these should take advantage of the Theodore Presser Co.'s readiness to send single copies "on approval" with full return privilege on those which the examiner does not wish to retain and purchase.

| SHEET MUSIC -PIANO SOLO |   |       |        |
|-------------------------|---|-------|--------|
| No.                     | Title and Composer                      | Grade | Price  |
| 1                       | Singing As We Go—Rolfé                  | 1½    | \$0.25 |
| 2                       | Moon Dawn—Friml                         | 4     | .50    |
| 3                       | Prelude—Arabesque—Rogers                | 4     | .50    |
| 4                       | Fantasia Rhapsodique, Op. 97—Mana-Zucca | 6     | .75    |

| SHEET MUSIC -PIANO DUET |                    |       |       |
|-------------------------|--------------------|-------|-------|
| No.                     | Title and Composer | Grade | Price |
| 1                       | Rose Petals—Lawson | 2½    | .30   |

| SHEET MUSIC -2 PIANOS, 4 HANDS |                                      |       |       |
|--------------------------------|--------------------------------------|-------|-------|
| No.                            | Title and Composer                   | Grade | Price |
| 1                              | Melody in F, Op. 3, No. 1—Rubinstein | 3½    | .50   |
| 2                              | Hungary—Korngold-Hessberg            | 4½    | .80   |

| PIANO SOLO COLLECTIONS |                                |       |       |
|------------------------|--------------------------------|-------|-------|
| No.                    | Title and Composer             | Grade | Price |
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| 2                      | Play With Pleasure—Felton      |       | 1.00  |
| 3                      | First Sonatina Album           |       | .75   |

| PIANO DUET COLLECTIONS |                       |       |       |
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| PIANO INSTRUCTORS |  |       |       |
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| No.               | Title and Composer                       | Grade | Price |
| 1                 | Grown-Up Beginner's Book—Felton          |       | 1.00  |
| 2                 | Mathews' Standard Graded Course, Grade 2 |       | 1.00  |

| JUVENILE PIANO MATERIAL |  |       |       |
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| No.                     | Title and Composer                                 | Grade | Price |
| 1                       | Bilbro's Middle C Kindergarten Book—Bilbro         |       | .75   |
| 2                       | My First Song Book—Richter                         |       | .75   |
| 3                       | Cinderella. Story with Music for the Piano—Richter |       | .60   |

| ORGAN AND PIANO |   |       |       |
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| No.             | Title and Composer                                | Grade | Price |
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| ORGAN METHOD |  |       |       |
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| No.          | Title and Composer                     | Grade | Price |
| 1            | Graded Materials for Pipe Organ—Rogers |       | 1.25  |

| ORGAN COLLECTION |  |       |       |
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| No.              | Title and Composer   | Grade | Price |
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| VOCAL SOLOS |  |       |       |
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| No.         | Title and Composer                                 | Grade | Price |
| 1           | 33166 The Sweetest Flower That Blows (High)—Hanley |       | .50   |
| 2           | 33013 I Love Life, Op. 83 (Low)—Mana-Zucca         |       | .60   |
| 3           | 30740 O Bow Down Thine Ear (Low)—MacAdams          |       | .60   |

| VOCAL SOLO COLLECTION |                    |       |       |
|-----------------------|--------------------|-------|-------|
| No.                   | Title and Composer | Grade | Price |
| 1                     | Opera Songs—Tenor  |       | 1.50  |

| VOCAL METHOD |                                       |       |       |
|--------------|---------------------------------------|-------|-------|
| No.          | Title and Composer                    | Grade | Price |
| 1            | Guide for the Male Voice, Op. 23—Root |       | 1.25  |

| OCTAVO—MIXED VOICES, SACRED |   |       |       |
|-----------------------------|---|-------|-------|
| No.                         | Title and Composer                      | Grade | Price |
| 1                           | 21262 Accept Our Thanks—Sibelius-Hodson |       | .12   |

| OCTAVO—MIXED VOICES, SECULAR |                                     |       |       |
|------------------------------|-------------------------------------|-------|-------|
| No.                          | Title and Composer                  | Grade | Price |
| 1                            | 20264 Echo Song (S.A.B.)—Geat       |       | .08   |
| 2                            | 35160 Come with Me to Romany—Browne |       | .12   |

| OCTAVO—WOMEN'S VOICES, SACRED |  |       |       |
|-------------------------------|--|-------|-------|
| No.                           | Title and Composer                             | Grade | Price |
| 1                             | 35123 I'm So Glad Trouble Don't Last Away—Dett |       | .10   |

ADVERTISEMENT

## Shopping for Charm

### MIND YOUR PLATFORM MANNERS

(Continued from Page 108, Col. 2)

she must not be neglected, when your acknowledgments are being made. She has doubtless worked just as hard to perfect her part of the program as you have your part, and should be given the credit due. Except for this brief moment the accompanist should however always stay in the back-ground. No effort should be spared to keep from drawing attention from the featured performer. Both will lose nothing by the sharing. This mutual graciousness and modesty will make them both doubly appreciated.

This same attitude is a valuable one for a member of an orchestra or band. The platform manners of each individual are essential to the well-being of the entire group, as no individual should focus attention on himself, thus depriving the unit of its entity. Courtesy and consideration to your fellow artists before, during, and after the concert will create a harmonious mental attitude that will reflect itself on both sides of the lights. Nothing is ever gained by taking the most prominent position, blocking someone from being seen, or by self-aggrandizement.

Mind your platform manners and express true harmony before, during, and after your recital. You will reap benefits tenfold, if you do.

## Keeping Fit Physically

(Continued from Page 110, Col. 4)

attendance at meetings, concerts, recitals, and practice-sessions. The best thing to do about colds is not to have them.

### Perils of Home

YOUR OWN HOME or studio ranks alongside a crowded concert-hall as a source of contagion. Many intimate and unsuspected points of contact link infected members of the family with potential patients. The common toothbrush rack, a carelessly washed drinking glass, or a doorknob may serve as germ spreaders. Every effort should be made to isolate a member of the household who has a cold. The children, having no pressing responsibilities, can and should be put to bed when afflicted. You'll be amply repaid for this trouble by speedier recoveries. Special tableware should be reserved for the patient's meals and sterilized after each using. Unusually liberal doses of disinfectant should be applied in cleansing the bathroom, frequently handled doorknobs, and other danger spots, while anyone in the house is suffering from a cold. Remember the safety-value of disposable paper handkerchiefs, and be sure that the laundry which the patient unavoidably accumulates is not kept in a common clothes hamper frequently opened by others.

Whenever you have reason to suspect that you have been exposed to contagion, either at home or abroad—which is liable to be most of the time during the cold season—a wise precaution is the use of an antiseptic gargle. It is believed that the cold virus is usually lodged in the mucous membranes of the nose and throat. In selecting and diluting a gargle, singers especially should be careful to have a mild solution that won't irritate the throat.

### Cover Up!

IF YOU FEEL a maddening anticipatory tickle in your throat, or if a series of gasps announces a forthcoming nasal eruption, turn away from those present, and dive into your handkerchief. This is a simple rule of courtesy, almost always followed—yet it cannot be emphasized too often. A runaway cough or sneeze leaves particles of moisture hanging in the air for hours, bearing a probable cold for some unfortunate victim who crosses your path. If you yourself are the potential victim, avoid an indiscriminate "cougher" and "sneezer" as you would a Pariah.

### Beware of Swindlers

We are in constant receipt of complaint from music lovers who pay out good money to strangers and fail to receive copies of THE ETUDE. Do not pay money to any one unless you are convinced of his responsibility. Do not accept common stationery store receipts. Regular accredited representatives of the Theodore Presser Co. carry an official receipt. Any legitimate agent will offer you the printed receipt of the company for which he works. Read any contract carefully. Do not permit alteration. Pay no more money than the contract calls for and above all, assure yourself of the agent's reliability. Help us to protect you.





# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



## "The Father of His Country" and Famous Fathers of Music

By Aletha M. Bonner

(Sing this song-sketch of Washington, to the tune of *Auld Lang Syne*):

George Washington, first President,  
We honored place assign;  
Birth, Seventeen and Thirty-two,  
He died in 'Ninety-nine.  
Virginia born was this great man,  
Whose fame the world affirms:  
The "Father of his Country" served  
Two presidential terms.

In paying tribute to the great "father of his country," let us likewise honor other "fathers who have served a Cause with zeal." Music in all forms, it is interesting to note, has had many fathers of the art; to name them one must head the roll call with Jubal, of Biblical distinction, for the Scriptures describe him as being the "father of all such as handle the harp and organ."

Next on the list is Terpander, of the Seventh Century, B.C., called the "Father of Greek Music"; and with the passing of years Giovanni Palestrina (1525-1594 A.D.) was born to be known by the all-embracing title of "Father of Music," such an honored sobriquet being bestowed for musical services rendered to Italy, the land of his birth, and to the art world at large.

England's contribution to the honor roll of famous fathers of music includes Thomas Tallis (1510-1585), called the "Father of English Cathedral Music"; and the German born, but English naturalized George Frederick Handel (1685-1759), known as the "Father of the Oratorio."

The Austrian composer Franz Josef Haydn (1732-1809) gained the title of "Father of the Symphony," because he was first to write well developed creations in this form of music. His most illustrious pupil, the young Mozart, so loved him as to call him "Papa Haydn," and so started this name in musical history.

## Rhythm Fun

By Florence L. Curtiss

BETTY AND EDITH were on their way to the newly formed music club. "What are we going to do? Do we play for each other or what?" asked Edith.

"Miss Pitt said we were going to find out who had the best rhythm, for one thing," answered Betty.

"I'm not very good in rhythm, and I never did like to count," confessed Edith.

At the meeting Miss Pitt had each pupil to play by turn, while the others conducted with a baton in two-four, three-four and four-four time. The pupils were asked to notice the players who kept with the conductor perfectly. Then Miss Pitt played some pieces and the pupils listened to see if the rhythm was in threes or fours.

On the way home the girls decided that it had been lots of fun and helped their rhythm very much. "I think my rhythm troubles are over," said Edith; and this proved to be true.

## JANET'S ANNIVERSARY PIECE

(A Playlet)

By ERNESTINE and FLORENCE HORVATH

Characters:

George Washington

Nellie Custis

Janet

Aunt Mary

Scene: Interior, with piano and chairs.

(Janet is seated at the piano, playing the Minuet from Haydn's "Military Symphony." Aunt Mary sits near by, knitting.)

JANET (stopping suddenly): Oh dear! Aunt Mary, somehow I don't feel like practicing this Minuet for the George Washington anniversary!

AUNT MARY: You know Washington was inaugurated as our first President one hundred fifty years ago, Janet. You should be happy to study a piece to play in school, in his honor.

JANET: Washington and music! Sometimes I think the two just don't go together.

AUNT MARY: You may be sure they do! But there's the bell. Now practice, dear.

(Goes.)

(Janet plays idly. Rubs eyes, then resumes. Plays a few bars of Yankee Doodle. Enter George Washington.)

WASHINGTON: I could imagine that you were Nellie Custis, if you played the harpsichord, instead of the piano.

(Janet turns, startled.)

JANET: George Washington! Yankee Doodle brought you here. I almost knew it would!

*Jan. Dear Sir  
Your note about  
very pleasant  
G. Washington*

(Washington's Signature)

WASHINGTON: Yes. I always liked music. As a boy I took music lessons, you see! During my life many songs were written in my honor. I also encouraged little Nellie Custis to learn to play the harpsichord, so that I might listen to the melodies I liked best. Yes, I had something to do with music, after all!

JANET: Please tell me more! Please do,

George Washington!

WASHINGTON: But first let us hear Nellie Custis play.

(Seats self.)

(Enter Nellie Custis. Curtsies.)

JANET: How do you do, Nelly. I am so glad you like music.

NELLY: Oh, yes, I do. And Grandpapa was always very fond of minuets. I shall play one now.

(Plays Mozart's Minuet, from "Don Giovanni.")

JANET (applauding): That was beautiful! I'm learning to play a minuet, too, for the school celebration in your honor, sir.

(Bowing toward Washington.)

WASHINGTON: Then I should hear it! (Janet plays a minuet by Bach)

WASHINGTON: Bravo! That was charming.

NELLY: Bach, Handel, Mozart, Haydn—who came after?

JANET: Schubert, Wagner, Chopin, Grieg, Brahms—and so many others! The list is too long to mention.

WASHINGTON: Then play us a piece by a modern composer. You see we never heard any.

(Janet plays one or more selections by modern composers, announcing the names. As she finishes, the others clap heartily.)

WASHINGTON: Delightful. But very different from the music we used to hear!

JANET: But please tell me more about music—and you, sir!

WASHINGTON: Well, The President's March was written and played for me, in 1789. It was one of the many pieces composed for me. Let me see if I can play it for you.

(Goes to piano; plays. The music of Hail Columbia is that of The President's March. Washington may explain this, telling that the title was changed, and the

(Continued on column four)

## Listening Lessons

By E. A. G.

To a Wild Rose, By Edward MacDowell  
EVERYONE should have a few American compositions in his repertoire; and *To a Wild Rose*, by MacDowell, is a simple melody that is popular and easy to learn.

You have often heard it played on piano as it was originally written, but you may also have heard it played by string orchestras or various combinations, several different arrangements of it have been made.

MacDowell died in 1906, but his memory is perpetuated in the MacDowell colony in Peterboro, in New Hampshire, where many creative artists do their work in little cabins in the woods.

*To a Wild Rose* has a simple motive, eighth notes and quarters.

Some players play this piece very correctly as to notes, rhythm, rests, pedals, and all details, and yet fail to make it musical or interesting. One must do more than handle correct details, because musical feeling and understanding must be present.

LISTEN to this piece carefully when you or someone else plays it, and see if this necessary musical feeling is present.

## Musical Jig-Saw

Game for Club Meeting

By Anna P. Myers

CUT PICTURES of famous composers from magazines and paste them on cardboard. Then cut them at odd angles into small pieces. They may be put together by group or by individual players.

## Janet's Anniversary Piece

(Continued)

words added, later on, in 1798.)

NELLY: At Valley Forge, Grandpapa had a musical birthday. The ragged militia band serenaded him! Later on, when Grandpapa, as President, entertained there was always music. So you see George Washington loved music, inspired people to compose and play it, and encouraged young people to study it. (Plays a selection by Bach or one of other older composers.)

WASHINGTON: Now one more modern piece, Miss Janet, please.

(Janet plays. Washington and Nelly smile, bow and curtsy to Janet, and Janet finishes, rubs eyes, leans head on hands.)

(Enter Aunt Mary.)

AUNT MARY: Wake up, Janet! You must practice your piece!

JANET: Oh, yes. Of course. But just think of Washington and music! They had more to do with one another than I thought! Yes, Aunt Mary, I'll practice until I play the minuet as well—as well as I did in my dream for George Washington and Nellie Custis.

CURTAIN



MUSIC ROOM IN WASHINGTON'S HOUSE  
MT. VERNON, VIRGINIA



# JUNIOR ETUDE—(Continued)

## Grace Improves Her Portamento Touch

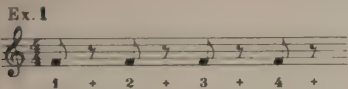
By DAISY LEE

IS IT REALLY NECESSARY for me to play those notes in the second measure of my piece with that *portamento* touch?" Grace inquired of her piano teacher.

"Yes, it is," replied Miss Mitchell. "The composer put them there for a certain reason, and it is our duty to carry out his wishes. But why are you so worried about them?" she added.

"Because I just cannot get them to sound right," Grace answered with a sigh. "I get them either too snappy, or too smooth and connected."

"How would you play four notes written like this?" asked the teacher as she quickly sketched the following measure on her writing pad:



"I'd play the notes on the main counts," said Grace, "and lift my fingers off the keys or the rests coming on the half-beats."

"Why not do the same thing with that

*portamento* measure in your piece?" Miss Mitchell suggested as she wrote out the four notes again, but this time without the rests:



"Now," she went on to explain, "all you have to do to get that *portamento* effect, is to play the notes with a firm pressing touch, and then on the 'ands' make little rests by raising your wrist and gently pulling your fingers off the keys."

"Oh, that isn't hard to do!" declared Grace as she tried it. "And it does sound detached like the real *portamento* touch should!"

"Well," concluded her teacher, "if you will always remember to put tiny rests like these between the notes of *portamento* passages, you'll never be bothered any more by having them sound too snappy or too smooth."

? ? ? ? ? ? ? ?

## Who Knows

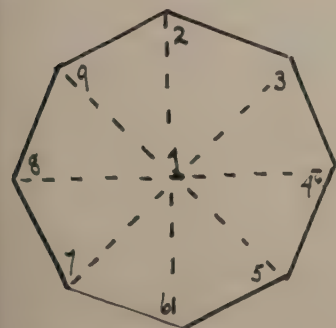
- Who wrote *To a Wild Rose*?
- Where was Brahms born?
- What is the interval from A-flat to E-natural?
- What note is on the fourth ledger line below the bass staff?
- What is the signature of the minor scale whose seventh tone is A?
- What country built the first opera house?
- What is Schubert's best known symphony called?
- What does *senza crescendo* mean?
- Is the lute still in general use?
- What instrument does it most resemble in appearance?

(Answers on this page)

## Musical Octagon Puzzle

By Stella M. Hadden

Each dotted line is an eight letter word.



- Singers of high parts.
- A term meaning opposite of *legato*.
- Composer of *Joyous Farmer*.
- In a monotonous manner (colloquial).
- Students.
- Composer of *Hark! Hark, the lark*.
- Music sung under a lady's window.
- One skilled in singing.
- around to 9. One skilled in singing.

## Honorable Mention for November Puzzle:

Arnold Richard Thompson, Sara Schott, Eddy Wolfe, Alicia Marsden, Jack Coolman, Eurietta Waters, Louis Bonelli, Aldred Richards, Clara Jacobs, Naomi Peterson, Louise Unsall, Rita Elaine Scogna, Andrew Mellor, Betty Jean Cooper, Gloria Ruth, Frances Truckman, Sue Dent, Alberta Winston, Margaret Cole, Emily Dickson, Gladys Mack, Mickie Brown, Bettina Fox, Anna May Barlow, Julia Ishie, Berta Maguire.



JUNIORS of INDIANA, PA.

(Earl Steel; Carl Swanson; Harry Butson; Bobby Way; Roy Penfield; Tommy Brown; Marjorie Beers; Gloria Moulton; Marjorie Watson; Betsy Orr; Katherine Jane Houck).

## What Music Means to Me

(Prize winner)

MUSIC MEANS to me a great and precious thing to have and to understand. It is a triumph to play, sing, hear, learn and, finally, to understand music. Many do not understand music, and many do not even like it, though I do not see how anyone can not like music.

We have a great many fine compositions, and we will for ever be thankful for them, and also for the radio, which brings them to so many of us. If you do not think of other things, when you are listening to music you will hear wonderful things. Chopin likened music to a tree with its branches awaying in the wind. You can hear many other things in music, too, if you really listen.

God gave us a great and wonderful thing when He gave us music. Let us all do our share toward keeping it wonderful.

ESTHER ADELINE THOMPSON (Age 13)  
Class B, North Dakota.

## Answers to Who Knows

- MacDowell; 2. In Hamburg, Germany; 3. An augmented fifth; 4. F; 5. Five flats; 6. Italy; 7. The "Unfinished Symphony"; 8. Without increasing the power; 9. No; 10. The Mandolin.

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "Music in My Home."

Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by February Eighteenth. Names of prize winners and their contributions will appear in the May issue. The thirty next best contributors will receive honorable mention.

## RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriters and do not

have anyone copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

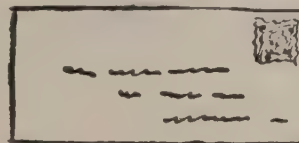
## What Music Means to Me

(Prize winner)

TO ME MUSIC MEANS more than anything in the world, because I love it so. It means restfulness when I am tired. Sometimes sad music makes me sad, but at other times music makes me so happy I want to dance. Slow, soft music, especially that of an organ in a quiet church, makes me feel that the whole world is at peace. To me, music means peace, security and happiness. When we begin to study music it is like standing and looking at the Sahara Desert, but when we become more familiar with it and we really begin to love it, it becomes a part of us. To me it is my whole body and soul.

I hope I have told you what music means to me. I wonder if it means that much to you?

BOB SETZER (Age 14) Class A,  
Florida.



## What Music Means to Me

(Prize winner)

MUSIC MEANS just everything to me, because I want to make it my life work. I am planning to go to a music school and to become a music teacher. I think it would be fun to guide children into the magic land of music. I remember when I played my first piano piece for my daddy. It had only two notes, C and D and I was only four years old.

It seems hard to practice violin and piano while other children are outside playing, but I know I must practice every day, if I want to become a musician. I am beginning the classics, and some are pretty hard; but I like them just the same. Now don't you think music means a great deal to me?

KATHLEEN GRAMS (Age 8) Class C,  
Minnesota.

## Honorable Mention for November Essays:

Audrey Lee Watson, Nettie Lay, Virginia Shuly, Charlotte Thiele, Sheila Falconer, Connie Carter, Alice Ogden, Audrey Woolfall, Selma Karau, Mary Kelly, Ruth D. Beane, Dorothy Bowen, Gloria Krantkramer, Betty Jane Rogers, Carol Laubenstein, Elva Stearns, Lambert Griggs, Joseph Durham, Richard Stearns, Bernice Turco, Roberta Anderson, Ann Sleadham, Elizabeth Bentley, Anita Bridges, Anita May Turner, Jean White, Lillian King, Mildred Lovit, Emily Mesner, Mary McMullin.

## Answer to November Puzzle:

BEETHOVEN

Prize winners for November puzzle:

Class A, Sheila Falconer (Age 15), British Columbia.

Class B, Darleane Christian (Age 12), Iowa.

Class C, Josephine Johnson (Age 9), Texas.

## Letter Box List

Letters have recently been received from the following, which limited space does not permit including in the Letter Box: Margaret Gillard, Patricia Hansen, Concetta Starantino, Rebecca Miller, Viola E. Clark, Wilma Simms, Lillian Moran, Ruth Meyer, Fernando Horcasitas, Murrel Brite and Andrew Wilson.



ACCORDION BAND  
Reserve C. B., Nova Scotia

## Enigma

By Marvin Rolis (Age 10)

My first is in FRY but is not in BOIL,  
My second's in WATER but is not in OIL;  
My third is in SUN but never in MOON,  
My fourth is in SWAN but is not in LOON;

My last's in STACCATO, and in PIZZICATO;

My whole is the name of a famous opera.

Answer: "FAUST"



## Music Clubs

TO THE ETUDE:

A Music Club is, from the teacher's standpoint, an excellent means of 1. sustaining interest among her pupils; 2. keeping in contact with former pupils who have been forced temporarily to discontinue lessons; and 3. attracting new pupils. The pupil receives the benefit derived from many activities for which there is all too little time at the regular lesson period, such as a study of famous musicians, music theory, rhythm drills, and other subjects of musical interest.

The club which I sponsor calls itself "The Merry Music Makers," and fully lives up to its name. I am more than pleased with the enthusiasm which the girls display in running it. They elect their president and secretary from the group, but I myself plan the programs and assign the topics, striving always to make the programs varied and interesting, with a generous sprinkling of musical games and fun. Refreshments are served at the close of each meeting. The club meets at the studio for two hours on alternate Saturdays. There are no dues; I bear the slight cost of the simple materials used and of the refreshments, looking upon it as a legitimate expense for " upkeep and advertising." Prizes are offered for the best notebook and for the greatest number of points earned by fulfilling certain requirements. The teacher must exert every effort to make the programs worthwhile and at the same time avoid the rigid atmosphere of the everyday classroom. THE ETUDE MUSIC MAGAZINE provides an unfailing source of suggestions for papers, illustrations and games.

During the Christmas holidays the club members entertained their mothers at an open meeting and party. Invitations were made from old Christmas cards, and the programs, decorations, refreshments and so on, carried out the Christmas theme. The members responded to roll-call by playing a carol, then short talks were given about Christmas customs in other lands. The second part of the program consisted of regular recital pieces, a number of which were found in THE ETUDE.

—FLORENCE W. BEAN, Missouri

## Accordion Department

(Continued from Page 129)

is not often necessary if a player is careful to see that there is no unnecessary friction against the bellows while he plays. Ladies should avoid protruding belt buckles, buttons or other ornaments which rub against the bellows. Men should adjust their coats so there will be the least possible friction from buttons.

There is often a temptation to get a pair of pliers and a screw driver and take the accordion apart if it does not seem to be working properly. Refrain from such an impulse, because instruments are frequently permanently injured in this way. Take the accordion to the store where it was purchased or to a reliable repair man, as in the end this will be found the most economical. Have your accordion checked at least once a year, to be sure it is in tune. Good reeds seldom go out of tune; but, even if only one reed in the entire instrument is off pitch, it may make the rest of the instrument seem out of tune. Then, too, constant listening to an instrument which is not in tune is harmful to one's musical ear.

Owners of new accordions are somewhat like owners of new cars; the utmost care is given in the beginning, and, after the novelty wears off, neglect begins. Remember that if you want to get the best service out of the accordion it must be given the best of care. Even though you buy one of the finest instruments and invest considerable money in it, you cannot expect perfection if you constantly abuse the instrument. The manufacturers have certainly done their part, and it is up to the owners to do the rest.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of The Etude.

\* \* \* \* \*

Music is the poor man's Parnassus.—Emerson.

## This Month's Schedule

By LESLIE E. DUNKIN

EACH MONTH at our house the new copy of THE ETUDE determines the music schedule for the next thirty days. Five of us—two adults and three growing children—are directly interested in the musical contents as well as the reading material. We feel that our month's schedule helps us to make definite regular progress with our various grades of playing and also to gain more benefit from each copy. Our schedule includes the following: 1. Playing at sight; 2. Advance music; 3. Review music; and 4. Reading help.

As soon as the new copy comes, each person selects one piece of music half a grade below that in which the advanced

made until the music is mastered to the satisfaction of the group of musicians in the family. When this is done, a second "Advance" piece is selected, if the month has at least a week yet before the close. Special effort is put forth by each of us to see if we can master at least two new advance pieces each month.

The new copy of THE ETUDE furnishes new review music each month. Of course, we have all the "advance" music mastered in previous numbers of THE ETUDE. To these are added the new pieces in the latest copy, for grades below the one in which we are working with our advance music. As rapidly as the new advance

## Next Month

THE ETUDE for March, 1939, Steps Out with New Features



GUIOMAR NOVAES

### GUIOMAR NOVAES TALKS

The brilliant and beautiful Brazilian pianist, who has made many successful tours of America, gives THE ETUDE a splendid article upon "Simplicity in Pianoforte Playing."

### THE INCOMPARABLE VICTOR HERBERT

Irish in spirit and ancestry—"Sure didn't his famous grandfather, Samuel Glover, write *The Lone Backed Car*?"—Victor Herbert was educated at Baden-Baden, Germany. When, at the age of twenty-seven, he landed here—full of song as a lark; vital, strong, genial and witty—America took him to her heart, till in 1924 he passed on. Gustav Klemm—his pupil, assistant and disciple—presents a vivid pen picture of the Herbert of hundreds of bubbling, sparkling melodies.

### THE ROMANCE OF ANNIE LAURIE

The song that has set millions singing about a Scotch lassie of other days, has a very stirring romance behind it which Robert James Green reveals to readers of THE ETUDE.

### WILLIAM MASON, AN AMERICAN MASTER

The Mason method, which is employed in its various phases by thousands of teachers, is finely described by Miss Florence Leonard. Dr. Mason was one of the greatest piano teachers of history; and many of his teaching devices should be a permanent part of all piano instruction.

### GOOD SINGERS MUST BE NATURAL

Bruna Castagna, widely hailed contralto at the Metropolitan, discusses one of the great fundamental secrets of the prima donna's success. In a simple, direct manner, the reader is led into sympathy for the simplicity so characteristic of all great art.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of delightful new music to play and sing.

## MUSICAL BOOKS REVIEWED

### The Violinist's Tone

By LIONEL TERTIS

When the doctor gives you a prescription may contain less than twenty words, but I do not hesitate to charge five dollars for The "Beauty of Tone in String Playing" by the noted English viola player and violin authority, Lionel Tertis, contains about twenty-five hundred words (about the size of an Etude article); but Fritz Kreisler and these words "A very valuable contribution to the pedagogical literature of our art." It is a book of very practical and pertinent advice. The chapter on the left hand is particularly interesting, as is that headed "Memoranda." One may secure in a booklet of this length ideas that can change a life career. It is a common experience at THE ETUDE office to receive letters saying "that one article was worth five dollars to me." *Multum in parvo.*

Pages: 22.

Price: \$7.75.

Publishers: Oxford University Press.

### How to Write for Radio

By JAMES WHIPPLE

Every new invention brings new opportunities for work and financial returns. When broadcasting began in 1920, few people dreamed that eighteen years later a leading publishing house would consider it commercially desirable to publish a 449-page book upon how to write copy to be read over the radio. The author of "How to Write for Radio," who, as head of the radio department for Lor & Thomas, the noted advertising firm, and as instructor of the radio classes at the University of Chicago, has had wide experience, covers in excellent fashion all of the worth while phases of writing for the radio, such as "The Unit Drama," "The Episodic Serial," "The Biographical Drama," "Adaptation of Stage Plays," "Programs for Children," "Sound Effects," "Radio Monologues," and so on.

The tie up of radio with advertising has brought great musical advantages to the American public, and, at the same time, a great deal of very extraordinary entertainment, which without the advertising would not be possible. Mr. Whipple devotes one chapter to the Radio Script Market and makes some interesting suggestions, though he does not tell how much such efforts bring in the market. He refers the reader to Philip Wittenberg's "Production and Marketing of Literary Property," for ways to dispose of his wares.

Pages: 449.

Price: \$3.50.

Publisher: McGraw-Hill Book Co.

### Technics of the Organ

By EDWIN EVANS, SR.

In the large and excellent group of English writers upon music, none has been more productive than Edwin Evans, Sr., F. R. C. O. and his prolific son, Edwin Evans, Jr., who have produced a long series of admirable analytical and critical works. The elder Evans, a well known organist, has now contributed a very illuminative treatise upon the technics of the organ. The book deals with the ground technics of the keyboard, the technics of the manuals, the technics of the pedals, the technics of accessories, extemporization, the organ's power of expression and accompaniment. It is an excellent compendium of useful information for the organist and the student.

Pages: 140 (large size); with numerous notation examples.

Price: \$4.00.

Publisher: Charles Scribner's Sons.

### Mozart, the Man and His Works

By W. J. TURNER

Fortunately for the art of music, the lives of most of the great masters have been singularly romantic. This has provided the material for many imaginative biographies, some, alas, too imaginative. It is therefore a relief to find such a book as "Mozart, the Man and His Works" by W. J. Turner, done with meticulous documentation, so that it is valuable as a reference work and at the same time a very interesting and readable book presenting a large amount of material relating to Mozart that we have not hitherto seen in English. There are many very human touches, one for instance being the account of how Count Leopold Anton von Podstatzky opened his home to the Mozart family when he found that little Wolfgang had the smallpox. Thus the eleven-year old child with a serious sickness was taken from a damp, smoky hotel room to a palace. After his recovery his sister was immediately taken down with the same disease.

One of the finest revolutions of Mozart's fine character is a very simple and beautiful letter to his father, telling of the young composer's desire to marry Carl Maria von Weber's cousin, Constanze Weber. Mozart was not deceived, because he wrote, "She is not ugly, but is far from being beautiful. Her whole beauty is in her small black eyes and good figure. She is not intellectual but has enough common sense to fulfill the duties of wife and mother. . . . she understands housekeeping and has the best heart in the world. She loves me and I love her truly—could I wish for a better wife?"

Pages: 466, with sixteen full page illustrations.

Price: \$4.00.

Publisher: Alfred A. Knopf.

pieces are for this person. Without previous preparation or practice, this person plays the new piece at sight. The player then sees how his or her playing at sight can be improved—especially after the rest of us have added our friendly suggestions. Each month we all try to show an improvement in our playing by sight. Other music in this same copy of THE ETUDE, for the half grade below the player and also for his own grade, is available for later individual practice, together with the sight reading.

Each month one piece of music for the grade of that musician is selected in the new copy of THE ETUDE, as the advance work to start the month. At least half an hour is spent each day in a concentrated practice on exclusively that one piece. Once the choice has been made, no change is

music is mastered, this, too, is added to our growing group of review music. Then too, as we advance to a new half grade or grade, we have all the pieces of music for our review work in the new grade, in previous copies of THE ETUDE. The practice or playing of review music always comes after the half hour on the advance music has been completed for that day.

The reading material of the new copy of THE ETUDE is used for informal presentation and discussion at our evening meal, each day, when we are not too hurried. The various important articles are assigned to different members of our family, for reading and presentation. The same is done with the shorter important articles. In this way all of us benefit from all THE ETUDE each month.



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**Mostyn Thomas**—B. Blaenau, Monmouthshire, Wales, Eng. Studied in London & Italy. Tours with London Symph. Co. Has sung in Amer. with B. Carlo Op. Co., and at Robin Hood Dell, Phila.



**William Edwin Thomas**—B. Oxford, Eng., Nov. 16, 1867. Comp., organist. Active in Eng.; since 1900, in N. Y. Prof. of mus., U. Col., Auckland; cont., Auckland Chrl. Soc. Works mostly choral.



**Harold W. Thompson**—B. Buffalo, N. Y., June 5, 1891. Writer, organist, tchr., editor, authority on folk lore. Fac. member, New York State Col., Albany. Since 1918, contrb.-ed., The Diapason.



**John Thompson**—B. Williamsport, Pa., Mar. 8, 1889. Comp., pianist tchr. Studied Leefton-Hille Cons., Phila. Soloist with leading orchs. Dir., Kansas City (Mo.), Cons. Contrb. to The Etude.



**John Winter Thompson**—B. Leland, Mich., Dec. 21, 1867. Comp., organist, tchr. Studied Oberlin (Ohio) Cons. & Leipzig Cons. Was org. tchr. at Knox Coll., Galesburg, Ill. Org. works and anthems.



**Oscar Thompson**—B. Crawfordsville, Ind., Oct. 10, 1887. Prom. mus. critic, editor, author, Editor "Musical America"; edtr. in chief, "New International Encyclopedia of Mus. & Musicians."



**Randall Thompson**—B. New York City, Apr. 21, 1899. Comp. Studied with Ernest Bloch. Formerly asst. prof. of mus., Wellesley Col. Now fac. mem., U. of Cal., Berkeley. Orch. and chl. wks.



**Van Denman Thompson**—B. Andover, N. H., Dec. 10, 1890. Comp., organist. Fac. mem., mus. dept. De Pauw Univ., Ind. Oratorio, "The Evangel of the New World," and other wks.



**César Thomson**—B. Liège, Belgium, Mar. 17, 1857; d. Lugano, Switzerland, Aug. 21, 1931. Vlnst., noted pedagog. Was prof. at Liège Cons. & Brussels Cons. From 1924-27 at Ithaca Cons., N. Y.



**Virgil Thomson**—B. Kansas City, Kans., 1896. Comp. Pupil in Paris of Nadia Boulanger. Has written instrumental & chl. wks. His op., "Four Saints in Three Acts," prod. 1934 in N. Y.



**Kerstin Thorborg**—B. Dalekarlia, Sweden. Operatic contralto. Studied at opera sch. of Stockholm R. Opera. Sang there & in Berlin & Vienna. Metro. op. Debut in 1936. A leading Wagnerian singer.



**Ludwig Thuille**—B. Bozen, Tyrol, Nov. 30, 1861; d. Munich, Feb. 5, 1907. Comp., tchr. Studied at Munich Mus. Sch.; from 1883 a tchr. there. Wrote op., orch. wks., violin pcs., organ wks. and songs.



**Henry G. Thunder**—B. near Dublin, Ireland, Feb. 10, 1832; d. N. Y., Dec. 14, 1891. Comp., pianist. Father of Henry Gordon & W. S. Thunder. Organist of chs. in N. Y. Wr. ch. mus. & songs.



**Henry Gordon Thunder**—B. Phila., Dec. 15, 1865. Comp., cond., organist, pianist, tchr. Pupil of his father & C. H. Jarvis. Fdr.-cond., the Chl. Soc.; cond., the Fortnightly Club, Phila. Chl. & orch. wks.



**William Silvano Thunder**—B. Phila., June 21, 1876. Organist, pianist, tchr. Studied with bro. & O. Saenger. Organist, Drexel Inst.; fac. mem., Temple University Mus. Sch., Phila.



**Emma Cecelia Thursby**—B. Brooklyn, N. Y., Feb. 21, 1854; d. N. Y., July 4, 1931. Noted concert and oratorio sopr. Many of her pupils became famous including Gertrude Farrar.



**Lawrence Mervil Tibbett**—B. Bakersfield, Cal., Nov. 16, 1896. Bar. Pupil of Frank La Forge. Debut, Met. Op., 1923. Numerous successful concert & radio appearances. Also in films.



**Joseph Aloys Tichatschek**—B. Ober-Weickendorf, Bohemia, July 11, 1807; d. Dresden, Jan. 18, 1868. Dram. tenor. Fr. 1837-73 a ct. opera, Dresden. In 1842 he created rôle of *Rienzi*.



**Elmer A. Tidmarsh**—B. Hudson Falls, N. Y., 1891. Organist, cond. Pup. of Dupré, Widor & Bloch. Dir. of choral groups in Troy & Albany. Dir. of Mus., Union Coll., Schenectady, N. Y.



**Julien Tiersot**—B. Bourg, Bresse, Fr., July 5, 1857; d. Fr., 1936. Eminent musical writ., lec. Asst. librn., then librn. at Paris Cons. Lectured in Europe and Amer. Publ'd. many books.



**Heinz Tiessen**—B. Königsberg, Apr. 10, 1887. Comp., critic. Studied in Berlin. Since 1918 active there as tchr., writer, and comp. Has written symphonies, piano pieces, and songs.



**Heinz Tietjen**—B. Tannier, Morocco, June 24, 1881. Cond., stage dir. Has been cond. or gen. mgr. of leading op. houses in Ger. In 1933 became artistic mgr. of Bayreuth Festival Plays.



**Therese Johanne Alexandra Tietjens**—B. Hamburg, Ger., July 17, 1831; d. London, Oct. 3, 1877. Famous dram. soprano. From 1858 a favorite at H. M. Th., at Drury Lane and at Covent Garden.



**Emil Tiferro**—B. Cologno, Ger., Feb. 1, 1858. Tenor, voice tchr., writer. Studied at Munich and Vienna Cons. Sang opera in Berlin, Milan, and with Metro. Opera, N. Y. Taught in Detroit.



**Marie Tiffany**—B. Chicago, Ill., 1866. Comp. cond., organist. Numerous successful concert appearances. Former member Met. Op. Co. Sang in world prem. (1918), Puccini's "Triptych".



**Herbert James Tilly**—B. Farnham, Eng., Feb. 3, 1866. Comp. cond., organist. Executive of Straw'g. & Clothier, Phila. Cond. of S. and C. chorus. Has written choral and other works.



**William T. Timmings**—B. Kidderminster, Eng., July 4, 1895. Comp., organist, chl. cond. Studied in Eng. Organist & dir. of prominent churches in Phila. Has written organ and choral works.



**Glenn M. Tindall**—B. Shelbyville, Ind., June 21, 1894. Chl. dir., organist, lecturer. Has organized & dir. many mus. activities in var. cities. Since 1937 connected with Fed. Mus. Projects, N. Y.



**Edgar Tinol**—B. Sinay, Belgium, Mar. 27, 1854; d. Brussels, Oct. 28, 1912. Comp., pianist. Studied at Brussels Cons.; in 1898 a tchr. there; in 1909 became dir. Many large works.



**Gustave Tinot**—B. Clermont-Ferrant, Fr., 1887. Viol. Stud. at Paris Cons. Toured Holland, Eng., Spain. Was Cons., N. Y. Philh. O. & Minn. Symp. O. Fac. mem., Eastman Sc. of Mus.



**Dimitri Tiomkin**—B. Russia. Comp. Has lately devoted his time to writ. & arrang. mus. for films. He has prepared the mus. background of recent impor. feat. films. Res. Hollywood, Cal.



**Pier Adolfo Tirindelli**—B. Conegliano, Italy, May 5, 1858; d. Rome, Feb. 6, 1937. Comp., vlnst. Amer. debut with Bos. Symp. O., 1895. Was prof. of vln. at Cincinnati Cons. Vln. & pia. pcs.



**Charles Trowbridge Tittmann**—B. Det., Mich., Feb. 7, 1885. Bass. Debut with Phila. Orch., 1916. Tour with N. Y. Symp. O. Soloist at Bach Festivals and other large music festivals.



**Parvin Titus**—B. Elizabethtown, N. J., Dec. 28, 1896. Organist, writer. Studied at Inst. of Mus. Art., N. Y. Has given many org. recitals. Head of org. dept., Cincinnati Cons. An Etude contrb.



**Theodore Moses Tobani**—B. Hamburg, Ger., 1855; d. Jackson Heights, N. Y., Dec. 12, 1933. Comp., orch. arrngr. Played vln. in Phila. theaters. Made countless orch. arr. Wr. *Hearts and Flowers*.



**Ernst Toch**—B. Vienna, Dec. 7, 1887. Comp. Entirely self-taught, he won many prizes in composition; then studied pia. For some yrs. was a tchr. in Mannheim, Ger. Orch. and ensemble wks. Res. Los Angeles.



**Armand Tokatyan**—B. Alexandria, Egypt, July 16, 1898. Operatic tenor. Studied in Milan. Member of Metro. Opera Co. since 1922. Has sung also with Los Angeles and San Francisco Opera Cos.



**Augusta Schnabel Tollefsen**—B. Boise, Idaho. Pianist. Wife of C. Tollefsen. Studied in Ger. Debut with N. Y. Symp. Soc. Pianist of Tollefsen Trio. Has played also with Kneisel Qt.



**Carl Tollefsen**—B. Hull, Eng., Aug. 15, 1882. Violinist. Studied at Nat'l Cons., N. Y., and Inst. of Mus. Art. With his wife, and W. Durlissen, formed the Tollefsen Trio. Res., Brooklyn, N. Y.



**Carl Jean Tolman**—B. Harrison, Me., Mar. 22, 1875. Comp., organist, cond., tchr. Has been dir. of mus. in southern colleges. Has wr. org. pcs., songs and anthems. Active in Winthrop Cen., Me.



**Johann Wenzel Tomaschek**—B. Skutsch, Bohemia, Apr. 17, 1774; d. Prague, Apr. 3, 1850. Comp., pianist, organist, noted tchr. Among pupils were Dreychock, Schulhoff, and Kuhe. Orch. wks.



**William Lawrence Tomlinson**—B. London, Feb. 4, 1844; d. Delahed, Wisc., Sept. 26, 1930. Cond., tchr., lecturer, noted trainer of children's choruses. From 1875-98, cond. of Apollo Glee Club, Chi.



**Désiré Thomassin**—B. Vienne, Feb. 11, 1858; d. Munich, Mar. 24, 1933. Comp., also landscape painter. Studied mus. at Munich Cons. Wrote symphonies, overtures, and str. ensemble works.



**Francis Thomé**—B. Paris, Oct. 15, 1850; d. Paris, Nov. 16, 1909. Comp., tchr., critic. Studied at Paris Cons. Wrote op., many pantomimes, ballets, piano pcs. Incl. *Simple Air*.



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| 246  | Avallanche, Am—3.....                   | Heller      |
| 1321 | Barcarolle (Tales of Hoffman), F—3..... | Offenbach   |
| 514  | Beautiful Blue Danube, D—4.....         | Strauss     |
| 1806 | Betty's Waltz, C—1.....                 | Martin      |
| 2750 | Big Bass Fiddle, The, C—1.....          | Hopkins     |
| 147  | Black Hawk Waltz, Eb—2.....             | Walsh       |
| 2416 | Blue Butterflies, Valse Cap., D—4.....  | Leon Dore   |
| 516  | Bridal Chorus (Lohengrin), Bb—3.....    | Wagner      |
| 1983 | Bunch of Daisies, A, Valse, G—1.....    | Martin      |
| 998  | Butterfly, The Etude, Eb—3.....         | Lavalle     |
| 1704 | Butterfly, Op. 81, No. 4, Dierckel      |             |
| 968  | Crimson Blushes, Caprice, G—4.....      | Lester      |
| 2973 | Dance of Goldenrods, F—3.....           | Fitzpatrick |
| 2671 | Dark Eyes, Dm—3.....                    | Grooms      |
| 2541 | Deep River (Transcription), C—3.....    | Grooms      |
| 1385 | Edelweiss Glide, Waltz, Eb—4.....       | Vanderbeck  |
| 2738 | El Chele (Tango Argentine), Dm—3.....   | Villoldo    |
| 1018 | Elegie (Melody), Op. 18, Em—4.....      | Massenet    |
| 1614 | Elizabeth Waltz, C—1.....               | Turner      |
| 1225 | Elvly Wedding, Waltz, C—2.....          | Turner      |
| 1304 | Fading Waters, Reverie, Eb—4.....       | Truax       |
| 209  | Fifth Nocturne, Op. 52, Ab—4.....       | Leybach     |
| 1959 | Floral Parade, The, Valse, C—1.....     | Martin      |
| 217  | Flower Song, Op. 39, F—3.....           | Lange       |
| 1070 | Flowers and Ferns, Tone Poem, G—4.....  | Kolser      |
| 109  | General Grant's March, F—3.....         | MacK        |
| 238  | Gypsy Encampment, Am—2.....             | Behr        |
| 628  | Gypsy Rondo, G—3.....                   | Haydn       |
| 2379 | Hanon Virtuoso, Pianist, Part 1.....    | Burdick     |
| 2203 | Hungarian Dance, No. 5, A—5.....        | Brabins     |
| 1645 | Hungarian Rhapsody No. 2, Cm—5.....     | Bendel      |
| 1013 | In Rank and File, C—2.....              | Lanoe       |
| 1015 | Kamennol Ostrow, F—5.....               | Rubinstein  |
| 2697 | La Golondrina, The Swallow, G—3.....    | Serradell   |
| 2094 | Let 'Er Go! (March) F—3.....            | Wood        |
| 1319 | Love and Flowers, Em—3.....             | Aldrich     |
| 2117 | Love Dreams (Liebestraum), Ab—6.....    | Liszt       |
| 313  | Melody in F, F—4.....                   | Rubinstein  |
| 1891 | Menuet in G, No. 2, G—2.....            | Beethoven   |
| 1813 | Minuet (Don Juan), G—2.....             | Mozart      |
| 1175 | Minute Waltz, Op. 64, No. 1, Db—3.....  | Chopin      |
| 2972 | Moonbeams on the Lake, C—3.....         | Fitzpatrick |
| 1186 | Moonlight Sonata, C—6.....              | Beethoven   |
| 328  | Morning Prayer, Melodie, F—2.....       | Strakosab   |
| 1226 | Mountain Belle, Schottische, F—2.....   | Kinkel      |
| 1322 | Over the Waves, Waltzes, G—3.....       | Rosas       |
| 361  | Past and Peasant, Overture, D—4.....    | Suppe       |
| 1181 | Polonaise (Military), Op. 40, A—4.....  | Chopin      |
| 1028 | Prelude, Op. 3, No. 2, Cm—5.....        | Bachmannoff |
| 2423 | Robin's Return, The, Ab—4.....          | Fisher      |
| 3745 | Rondo Capriccioso, Op. 14, E—5.....     | Mendelssohn |
| 381  | Rustic Dance, Eb—3.....                 | Howell      |
| 2740 | School Pictures, C—1.....               | Hopkins     |
| 1341 | Sonata Pathetique, Cm—5.....            | Beethoven   |
| 391  | Star of Hope, Reverie, F—3.....         | Kennedy     |
| 2832 | Tris to Niagara, A, Bb—3.....           | Gomesch     |
| 1188 | Treasures, H. Fantaisie, Eb—5.....      | Smith       |
| 2670 | Two Guitars (Transcription), Dm—3.....  | Grooms      |
| 453  | Waves of the Danube, Am—3.....          | Ivanovitch  |
| 2696 | Wayside Chapel, The, Op. 42, F—3-4..... | Wilson      |
| 2695 | Whoop 'Er Up! (March), G—3-4.....       | Wood        |

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| 2178 | Beautiful Blue Danube, A—3.....      | Strauss   |
| 1272 | Boat Song, A—1.....                  | Vogt      |
| 1144 | Crimson Blushes, Caprice, B—2.....   | Lester    |
| 2667 | Dark Eyes, B—2.....                  | Grooms    |
| 1835 | Dream of the Shepherdess, C—1.....   | Ladizkev  |
| 1275 | Dream Waltz, A—1.....                | Auer      |
| 2406 | Hungarian Dance, No. 5, B—3.....     | Brabins   |
| 1457 | La Paloma, A—2 or B—2.....           | Yradier   |
| 1745 | Love and Flowers, A—3 or B—2.....    | Aldrich   |
| 1890 | Menuet in G, A—3 or B—1.....         | Beethoven |
| 1460 | Over the Waves, Waltz, A—3.....      | Rosas     |
| 2129 | Past and Peasant, Overture, B—3..... | Suppe     |
| 351  | Star of Hope, Reverie, B—1.....      | Kennedy   |
| 300  | Traumerel and Romance, B—2.....      | Schumann  |
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## CONTENTS

|  |                     |
|--|---------------------|
| Etude Historical Portrait Series.....            | 146                 |
| World of Music.....                              | 148                 |
| Editorials.....                                  | 149                 |
| Herbert as I Knew Him.....                       | G. Klemm 151        |
| Worth While Music in the Movies.....             | V. Arvey 152        |
| Simplicity as a Background for Art.....          | G. Noracs 153       |
| Radio Flashes.....                               | P. Girard 154       |
| Lessons with Ossip Gabrilowitsch.....            | C. de Horvath 155   |
| The Adult Piano Beginner.....                    | J. Philipp 156      |
| The Hand and the Keyboard.....                   | C. W. Grimm 156     |
| High Lights in the World's Famous Piano Methods— |                     |
| William Mason.....                               | F. Leonard 157      |
| Good Singing Must be Natural.....                | B. Castagna 159     |
| Recent Record Releases.....                      | P. W. Reed 160      |
| The Unknown Victor Herbert.....                  | W. Emmett 161       |
| Fifty Years Ago This Month.....                  |                     |
| The Lazy Hand.....                               | B. W. Lathrop 162   |
| The Scrambling Pupil.....                        | G. Coulter 162      |
| Bands and Orchestras.....                        | W. D. Revelli 163   |
| The Saxophone—Uses and Abuses.....               | W. D. Revelli 163   |
| Music Extension Study Course.....                | J. Thompson 164     |
| Teachers' Round Table.....                       | G. Maier 165        |
| Romance of Annie Laurie.....                     | K. J. Green 166     |
| Etude's Courses in Culture.....                  |                     |
| Shopping for Charm.....                          | T. Van Doorn 180    |
| Music and the Child's Decorative Sense.....      | A. Comfort 181      |
| The Forward March of Music.....                  |                     |
| Singer's Etude.....                              | G. Fry 196          |
| Strengthening Laryngeal Muscles.....             | W. G. Armstrong 196 |
| Treatment of Registers.....                      | H. S. Miller 197    |
| Foundation Stones of Singing.....                |                     |
| Organist's Etude.....                            | W. R. Crawford 198  |
| Organ an Expressive Instrument.....              | L. M. Spoor 198     |
| Our Best Loved Easter Hymns.....                 | P. Titus 199        |
| Inspirational Service Playing.....               | H. S. Fry 200       |
| Organ Questions and Answers.....                 | P. Deiro 201        |
| Accordion Department.....                        |                     |
| Sight Reading.....                               | R. Braine 202       |
| Violinist's Etude.....                           | L. R. Long 202      |
| Hand Position of Violoncello Technique.....      | B. Steer 202        |
| Try Experiment in Practice.....                  | G. McCorkle 203     |
| The Surface Tone.....                            |                     |
| Violin Questions and Answers.....                | R. Braine 204       |
| Fretted Instruments Department.....              | G. C. Krick 206     |
| Fundamental Guitar Technique.....                | K. W. Gehrkens 207  |
| Questions and Answers.....                       | A. M. Steele 208    |
| Introducing the Minor Scales.....                | N. Douty 209        |
| Voice Questions and Answers.....                 | E. Gest 214         |
| Junior Etude.....                                |                     |
| Musical Books Reviewed.....                      |                     |

## Music

|   |                          |
|---|--------------------------|
| Fascinating Pieces for the Musical Home |                          |
| Elephant's Parade.....                  | G. A. Grant-Schaefer 167 |
| Spring Garden, A.....                   | M. McTate 168            |
| Felicity.....                           | G. Sellars 168           |
| Dream Baroque.....                      | F. M. Schumaker 169      |
| Toreador et Andalouse.....              | A. Rubinstein 170        |
| Spinet, The.....                        | E. H. Adams 171          |
| Princess Dances, The.....               | J. L. Gaynor 173         |
| St. Patrick's Day in the Morning.....   | J. H. Rogers 173         |
| Petite Valse de Ballet.....             | F. Foster 174            |

|  |                      |
|--|----------------------|
| Master Works                                       |                      |
| Largo Appassionato from "Sonata Op. 2, No. 2"..... | L. van Beethoven 176 |
| Mazurka in G minor, Op. 67, No. 2.....             | F. Chopin 178        |

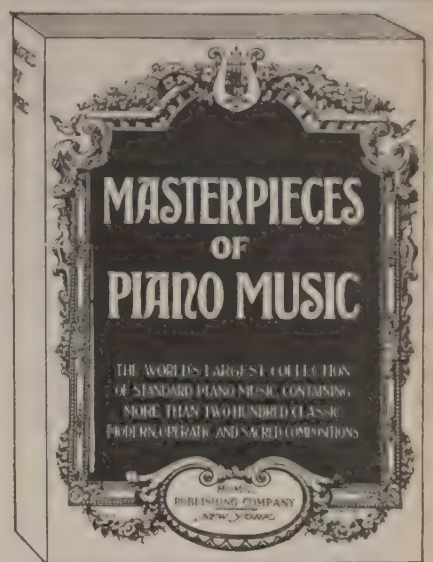
|  |                  |
|--|------------------|
| Outstanding Vocal and Instrumental Novelties |                  |
| Gethsemane (Vocal).....                      | A. Vanceuf 183   |
| Sweet O' the Year, The (Vocal).....          | C. Willeby 184   |
| Wiegand (Organ).....                         | F. F. Harker 186 |
| Mildly Dances (Piano Accordion).....         | S. King 187      |
| Gavotte (Four Hands).....                    | F. J. Gossec 188 |

|                                       |               |
|---------------------------------------|---------------|
| Progressive Music for Violin Ensemble |               |
| Polish Dance.....                     | C. Harris 190 |

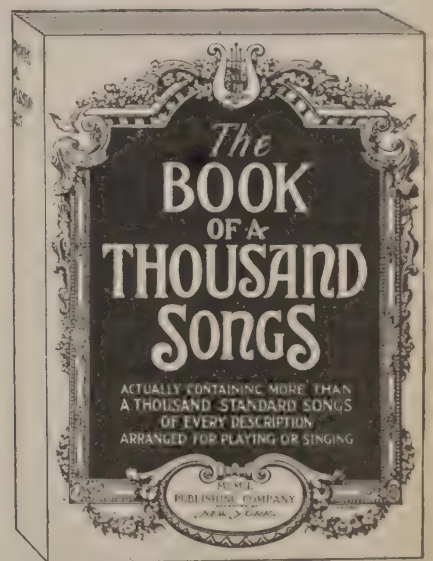
|  |                    |
|--|--------------------|
| Delightful Pieces for Junior Etude Readers |                    |
| My Shadow Walks Along with Me.....         | B. R. Copeland 192 |
| Sleepy Song.....                           | M. W. Hall 192     |
| First Daffodil of Spring.....              | A. Richter 193     |
| Indian Rain Dance.....                     | J. Stockbridge 193 |
| Rolling Along.....                         | E. Saunders 194    |
| Little Mountain Brook.....                 | M. Adler 194       |

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# THE ETUDE

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## The World of Music

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



JOHANN  
STRAUSS

**JOHANN STRAUSS**, Austrian composer and orchestral conductor, son of Eduard Strauss and nephew of Johann Strauss of *Blue Danube* fame,

passed away at Berlin, on January 14th, at the age of seventy-three. Like his father and uncle, he was for some time court music director at Vienna, but abandoned this post to live in Berlin and to travel with his orchestra.

A NATIONAL BUREAU OF FINE ARTS at Washington is the purpose of a bill drafted by Dr. Walter Damrosch, to be presented to Congress.

"A LIFE FOR A CZAR," by Glinka, one of the great patriotic operas of the imperial era of Russia, had a Moscow revival in January, under the Soviet decreed name of "Ivan Susanin." Susanin was a peasant who in the seventeenth century sacrificed his own life to save the Czar from assassination.

KIRSTEN FLAGSTAD celebrated in mid-December the twenty-fifth anniversary of her operatic debut, when a party was tendered the great *diva*, in the grand tier foyer and smoking room of the Metropolitan Opera House, with five hundred guests, including every singer on the roster, the entire chorus and orchestra, conductors, stage directors, press agent, ticket collectors, box office employees, wardrobe assistants, scene painters, electricians, stage hands and ushers. Why slight the stage mouser?

THE MACDOWELL COLONY at Peterborough, New Hampshire, is reported by Mrs. MacDowell to have suffered a loss of not less than forty thousand dollars, by the recent New England hurricane. Practically all the large trees in the six hundred acre woods were destroyed, roads were obstructed, buildings damaged, and the water and lighting systems impaired.

THE COOLIDGE QUARTET, under the auspices of the Elizabeth Sprague Coolidge Foundation, will give, between June 12th and August 7th, a series of festival performances of the world's most famous string quartets, at the Golden Gate International Exposition at San Francisco, California.



BERNHARD  
HEINZE

**BERNHARD HEINZE**, conductor of the Melbourne Symphony Orchestra, director of the University Conservatory of Melbourne, and advisor to the Australian Broadcasting Company, has been visiting the United States for the purpose of securing American compositions to take back with him.

Professor Heinze has been very friendly to American composers, whose works frequently appear on his programs. Welcome to a musical ambassador from the antipodes.

THE SEVENTY-FIVE BELL CARILLON, to be installed to mark the hours and to provide music for the visitors at the New York World's Fair, will be the largest ever built, the complete set of bells weighing twenty-five tons.

MORIZ ROSENTHAL, perhaps the most brilliant piano technician of our generation, and Mme. Hedwig Kammer Rosenthal, till lately one of the most eminent piano teachers of Vienna, are reported to have decided to make their home in America and to become teachers in New York City.

THE MOZART BOYS CHOIR, consisting of twenty voices from the Haydn Basilica of the Church of the Virgin in Vienna, where Haydn was once a chorister, is making a tour of sixty concerts in the United States, after which it will visit Hawaii, New Zealand and Australia.

THE MUSIC TEACHERS NATIONAL ASSOCIATION held the convention for its sixty-second year, on December 27th to 30th, at the Hotel Mayflower of Washington, D. C., with Edwin Hughes presiding. Among interesting events were a reception by Mrs. Roosevelt at the White House, a Vocal Forum, a Piano Forum, a symposium on "Music in the Secondary Schools and Colleges," and concerts by the Coolidge Quartet and Budapest Quartet at the Library of Congress, and by the National Symphony Orchestra at Convention Hall.

STOCKHOLM, SWEDEN, has enjoyed its annual seasons of opera for one hundred and twenty-five years. Its present opera house has been in use some forty years.

DR. HOLLIS E. DANN, eminent American music educator, passed away in New York City, on January 3rd, aged seventy-seven. Born in Canton, Pennsylvania, he was educated mostly in Boston; in 1887 became director of music in the public schools of Ithaca, New York; joined the faculty of Cornell University in 1903, where he remained till in 1921 he was appointed director of the newly formed State Department of Music, of Pennsylvania, till in 1925, he became the head of the department of music of New York University until two years ago he retired.

ANTONIO STRADIVARI is said to be the most widely forged name in all the world, as it appears in hundreds of thousands of cheap imitations of his notable instruments. And the fraud proceeds with nothing done.

AMERICAN CONCERT HALLS with the most perfect acoustics are said to be The Academy of Music in Philadelphia, Carnegie Hall of New York, The Auditorium of Chicago, Symphony Hall of Boston, Lyric Theater of Baltimore and the Tabernacle of Salt Lake City—all built more than thirty years ago when fire laws began banishing wood and slow drying plaster from the construction of buildings intended for public assemblies.

BEETHOVEN'S MATERNAL ANCESTRY is reported to have been much clarified by discoveries which have been made in the registers of the ancient St. Maria Boatmen's community in Lys Kirchen, the records of which have been preserved in the archives of the Cathedral of Bonn where they were brought to light by Prof. J. Schmidt Görg of The University of Bonn.

YVONNE GEORGI and her Netherlands Ballet is making an American tour including Philadelphia, Washington, Chicago, Detroit, Cleveland, Pittsburgh and Boston—the first Dutch Ballet ever to visit our shores.

"CAVALLERIA RUSTICANA (*cah-vahl-lër-eeäye roos'-lee-cah-nah*)" by Mascagni (*mahs-cahn'-yee*) and "I Pagliacci (*ee pahl-yah'-chee*)" by Leoncavallo (*lay'-ahn-cah-vahl'-lo—Lion-horse in English*), so long the Siamese twins of grand opera, have been separated by a major operation of the Metropolitan Opera Company, and the "Salome (*sä-lo'-may*)" of Strauss substituted for the hectic "I Pagliacci."

THE SEVENTY-FIFTH ANNIVERSARY of her most famous son, Stephen Collins Foster, was celebrated by Pittsburgh, on January 13th; when there was a special service at his grave, and throughout the day Foster melodies were heard on chimes of many churches.

"DER ROSENKAVALIER (*The Cavalier of the Rose*)" has recently been produced for the first time in London, with an English text.

SONGS FOR WHICH JEWISH POETS wrote the texts have been banned in Vienna; which means that the Viennese may not hear "The Marriage of Figaro," "Don Giovanni" and "Cosi Fan Tutte" of their most superbly gifted child, Mozart; nor the immortal "Carmen"; nor many of the greatest songs of Schubert, Schumann and Brahms.

QUEENA MARIO, for seventeen years a member of the Metropolitan Opera Company, and dear to the hearts of thousands of opera goers because of her sympathetic and appealing interpretation of the rôle of Gretel in Humperdinck's fairy opera, "Hänsel and Gretel," sang her "farewell" to that famous organization when, on the afternoon of December 26th, she appeared in a gala performance of this opera as a benefit for the Greenwich Village Health Center.

FRENCH MUSICIANS have received further recognition, when two new thoroughfares of Paris, in the twelfth arrondissement (between the Place de la Bastille and Vincennes) were named Avenue Vincent d'Indy and Avenue Maurice Ravel.

WAGNERIAN OPERAS, in a special series from May 3rd to 17th, will be offered by the Metropolitan Opera Company as a contribution to the New York World's Fair of 1939. The seven performances will open with "Die Meistersinger," to be followed by "Der Ring des Nibelungen" complete and "Tristan and Isolde."

THE PHILADELPHIA SCALA OPERA COMPANY made its initial bow to music lovers of "Penn's Towne" when, on the evening of December 10th, it presented a spirited performance of Verdi's time honored "Rigoletto," that was applauded by an enthusiastic audience. Jan Peerce as *Duke of Mantua*, Agata Borzi as *Gilda*, Robert Weede as *Rigoletto*, and Maybelle Marston as *Maddalena* had leading rôles and won an ovation for their brilliant singing of the famous *Quartette*. Edward Rhein, Philadelphia baritone, was the *Count Monterone*; William Sena and his *corps de ballet* made of the incidental dances a distinctive feature; and Fritz Mahler led the forces like a veteran, which he is not yet.

CHARLES WAKEFIELD CADMAN is reported to be temporarily leaving the United States to take up for a year his residence in the Leeward Islands. He hopes, in this favorable environment, to be able to complete a symphony and the score of an opera.

"PEER GYNT," a new opera in three acts by Werner Egk, recently had its world première at the State Opera of Berlin. The composer was his own librettist, with the net result "hardly an opera." The thirty-seven year old composer's score is said to "dwell on profusions of sounds, grotesque and bizarre."

FRANK WRIGHT, composer and a founder of the American Guild of Organists, died January 2nd, in Brooklyn, at seventy-three years of age. Born in England, he had served for forty-one years as organist and choir-master of Grace Episcopal Church in Brooklyn.

VERDI'S "FALSTAFF," after an absence of twelve years, was revived by the Metropolitan Opera Company, during the Holiday season, with Lawrence Tibbett in the title rôle. It was at a performance in the Metropolitan Opera House, on January 2, 1925, that Mr. Tibbett made his sensational appearance in the rôle of *Ford*, in this same work, an event which started him to a place among the greatest baritones of the world of to-day.

HERBERT VON KARAJAN, formerly general music director of the Opera at Aachen (Aix-la-Chapelle), has been appointed conductor of the State Opera of Berlin. A native of Salzburg and not yet thirty, he created a sensation when in October he led performances of Beethoven's "Fidelio," and Wagner's "Die Meistersinger" and "Tristan and Isolde," at the State Opera, when Berlin critics hailed him as "The greatest conductorial talent produced in Germany since Artur Nikisch."



FRITZ  
MAHLER



HERBERT  
VON KARAJAN

(Continued on Page 213)



# Musical Quirks

PROBABLY because of the fact that the tentacles of interest represented by the readers of *THE ETUDE* reach out to the far corners of the world, the number of odd quirks, superstitions and fanciful ideas that have been presented to us through many years, is as unusual as their variety has been diverting and surprising. Of course some have come from people who, unfortunately, have lost their sense of relation to the practical world in which we live. One lady wrote us that she had applied a polish, or dressing, to her piano with the thrilling result that the piano started to grow hair. What was she to do about it? We were afraid to recommend a depilatory, because then the piano would probably have commenced to grow feathers. We merely sent our sympathy and tokens of regret.

But people, who look upon themselves as sane, often have queer musical quirks. You would be amazed to learn how many people believe that music affects the growth of the hair, and that the performance of certain types of instruments has a harmful or a beneficial influence upon the hair. It was probably a musician who first observed that nearly all baldness is hereditary. There is probably about as much scientific relation between music and the hair as there is pharmaceutical value in powdered rhinoceros tusk and toad's blood, which are said to be greatly revered by orientals for their rejuvenating powers.

The superstitions that have attached themselves to voice teaching have been sometimes utterly absurd. We knew a man in a great city who taught voice by a method based upon a kind of pseudomathematical theory which concerned itself with trigonometry. He could make diagrams of the human head and thorax, that looked like the detail drawings for a subway. And, by the great tin horn, he had pupils and made money at it. The only defect of his system was that none of his pupils ever became able to sing.

There has always been a tendency of primitive peoples to attach a kind of mild demonology to music. It was really a tacit compliment to the art in an age when supposed miracles enhanced the respect that music received. We must also remember that this has extended to comparatively modern days. Paganini, who was widely believed to be in partnership with the devil, was one example. No doubt this was in his day very good publicity for the gaunt Paganini, just as the idea of the black art was suggested by Hermann, Keller, Thurston, Houdini and other magicians in their sixteen sheet billboard posters. We knew a man who did a thriving business in a spiritualistic community by selling ordinary brass bugles as "spirit trumpets"; and he solemnly assured us that, when they were properly hung in the room we might, if possessed of a suitable esoteric control, hear voices from the choir in Paradise. We did not buy a bugle. We prefer to hear our voices from the skies as we ramble in the woods, by the

shore, in our garden, or on the misty mountain heights.

We have a sympathy for anyone shackled with superstition. The "Gloomy Sunday" song which is said to have caused so many suicides in Budapest, was nothing more than a lugubrious kind of Hungarian "blues," a minor melody to which a distracted and harassed people were only too willing to attach the blame for the self-destruction which may break out in any community. All psychiatrists know that epidemics of suicide often appear during periods of the brightest and sunniest days.

A superstition is like an octopus; once it fastens itself upon an object it is hard to shake off. One of the most curious is that attached to Offenbach's very harmless opera, "Tales of Hoffman," which at one time was supposed to bring bad luck to all who had anything to do with it. Oscar Hammerstein found it one of the biggest of money makers.

We shall never forget the attitude of a snake charmer in northern Africa, which we already have recounted in *THE ETUDE*. We had promised our friend, Thurlow Lieurance, the composer, a snake charmer's flute or flageolet. Our snake charmer absolutely refused to sell his pipe at any price, assuring us that his life depended upon it and that his bag of cobras would know in an instant any substitution. "*C'est un véritable miracle, monsieur.*" Science, now tells us this is nonsense. The snakes are not charmed, they merely watch the moving pipe as they will watch any other moving object. This old superstition fades out much like the one of the bull and "red." The bull will attack any other moving color. Therefore do

not think that you are immune if you do not wear red, when you meet what the little girl called the "cow's husband."

In an article in the *American Weekly*, Victor Kolar, Conductor of the Detroit Symphony Orchestra, tells why he finally refused to conduct Tchaikowsky's "Sixth Symphony." Fifteen times, after he had conducted it, some one of his personal friends had died. He points to the fact that it was the last symphony ever conducted by the late Ossip Gabrilowitsch, but he does not make clear that for some time before Gabrilowitsch did this, he had been suffering from a slowly maturing intestinal cancer. Once, when the editor was in a hospital, Gabrilowitsch came to call upon him and anxiously described his "pain," which had persisted for a long time, saying at the time that he feared cancer. This was at least two years before his performance of the Tchaikowsky "Sixth." The connection with his death seems, therefore, chimerical.

In the days of Napoleon III the opera "Charles VI," by Halévy, was dreaded by singers, because on three successive nights the tenor, Eugene Massol, had the alarming experience of having someone in the house to drop dead after he had sung his leading *aria*—first a stage hand, then a prominent box holder, and finally the con-



PAGANINI, MUSICAL MYSTIC

*This picture is that of the great English actor, George Arliss, impersonating the great violinist.*



ductor of the orchestra. The name of the *aria* is *O God, Kill Him*. The opera was discontinued for nine years, not, however, due to Massol's superstitious fear but rather to the fact that it was feared that the subject of the opera would interfere with diplomatic relations with England.

Napoleon, laughing at superstition, and feeling that the diplomatic relations were improved, ordered its revival and that Massol should sing the title rôle. The night of the revival, January 14, 1858, came, and the house was jammed to the doors by an audience awaiting the arrival of the Emperor and Empress Eugénie. The curtain did not go up at the appointed hour. On the way to the opera house, Napoleon's coach had been bombed by the Italian anarchist, Felice Orsini, and, though Napoleon was uninjured, fifty-six people were killed. The emperor bravely attended the performance. It is reported that the opera never since has been performed.

Superstition seemed to beset poor Halévy. In 1841, he wrote "The Queen of Cypress," designed as a gorgeous theatrical spectacle. This was the opera that brought the forty-two year old Halévy so close to the twenty-eight year old Wagner, when the latter was employed as a musical hack to make the piano score of "The Queen of Cypress." During the first performance of the opera, December 22, 1841, one of the artists fixed his eyes upon a proscenium box occupied by many prominent politicians and financiers, while he sang,

"Ce mortel qu'on remarque,  
Tient-il  
Plus que nos de la parque  
Le fil."

During the run of the opera, several of the worthies died, and it was more picturesque to describe their end as due to the fatal *aria*, rather than to copious portions of langouste and champagne. Halévy was the sufferer.

All of us have, in all probability, more fetishes than we are willing to admit. Fetishes are the barnacles of experience. Teachers often acquire them without realizing it. We take pride in certain pet theories, pet methods, pet exercises, pet pieces; and they go to make up a "bag of tricks" that we carry about until the bag is worn out. Because we have owned them so long they become infallible to us. We forget that progress depends upon an open mind, a mind so open that we may find a better and finer way of doing things. This does not mean that we should forsake our ideals, that we should open the gates of the temple to the money changers. It means that we should, in all phases of music teaching, be alert for new things, new and better things. There is only one great consideration, see to it that they *are* better. Do not give up an ideal for a transitory gadget or proprietary contrivance.

Often this means an adjustment to very queer conditions and odd problems. When we were asked what was the best instrument for a boy with the tapeworm, we had to tell the parent that this was a problem for the physician and not the musical expert. THE ETUDE has always tried to be thoroughly candid in answering questions, going upon the principle that we have never lost a real friend by telling the truth. There are certain questions, however, that, because of the obvious sensitive nature of the applicants, must be answered with unusual care.

There are other questions that we hesitate to answer, for the reason that only a quack would be willing to give an opinion upon them. We do not know the local conditions or surroundings; we cannot possibly ascertain them by correspondence; and personal interviews are impracticable. Therefore the only thing to do is to inform the reader, as courteously as we can, that they cannot be helped through the mails. We like to be of assistance, wherever practicable, but we refused to prescribe love songs for the anxious swain in a New England town who wanted to know of some ditty that would have the effect of a love philtre upon the emotions of his dear one. We did tell him, however, that love philtres had died out with Salem witchcraft.

## Leopold Godowsky

WE HAVE just played "Alt-Wien," Leopold Godowsky's nostalgic picture of the old Vienna, that he loved so dearly, the old Vienna, which had honored him by making him the head of the Master School of the Imperial Conservatory, the old Vienna to which he brought nothing but distinction, beauty and many thousands of Kreutzers from students drawn to the Austrian capital by his genius. Alt-Wien!

Godowsky was one of the most individual figures in musical art. A greatly respected composer has said that his uncanny gift for interweaving melodies represents a phase of contrapuntal grasp which can be likened only to that of Bach, Chopin and Wagner. True his known works are very largely in the comparatively smaller forms, for the piano. Among these are his studies upon the *Etudes* of Chopin, which unquestionably would have delighted and perhaps dumbfounded the great Polish-French tone poet.

Born at Vilna, in Russian Poland, in 1870, he made his first tour at the age of nine. He then went to study under Rudorff at the Royal High School for Music in Berlin. In 1884 he toured America for the first time. In 1886 he studied in Paris with Saint-Saëns. His second American tour was in 1890 and 1891. Thereafter he decided to settle in America and became an American citizen. For a time he taught in Philadelphia (Combs Broad Street Conservatory) and in Chicago (Chicago Musical College), making occasional trips to Berlin and Vienna to give special teaching courses. Austria honored him with the rare distinction of "Royal Professor." He returned to this country in 1912, when he took up permanent residence. His various tours took him to many distant lands and he was especially enraptured with the life in Java.

His position as a pianist was incomparable. He was unlike any of his contemporaries. He could not be accused of being a good showman, because he was extremely modest, unassertive, and concerned only in artistic effect and in no way in the astounding technic which gave him the name "the pianists' pianist." Short of stature, his large head and magnificent forehead made him appear diminutive on the stage of the large concert hall, a kind of Napoleonic keyboard genius unlike any other. His memory was amazing. We have sat at the side of the piano for hours requesting him to play this or that rare work, and never once did he fail to know it and know it with a surety that was baffling. Probably no one played his compositions as he himself, particularly the ones influenced by the oriental gamelan orchestra of gambangs, a sort of Javanese xylophones of six to eighteen wooden or metal bars resting over boat-shaped resonating boxes, which made such a similar impression on Debussy.

Once we asked Godowsky where he ever acquired his baffling contrapuntal skill, and he replied that he was almost entirely self-taught, in what he called "advanced counterpoint." This contradicts the encyclopedic statements that he learned his counterpoint from Saint-Saëns. Certainly the French master showed no such superskill in the art which characterizes the work of Godowsky.

Godowsky's life was saddened by tragic experiences in his home. Yet he bore up under these, in fine manly fashion. His keen brain kept him interested in a vast number of subjects. He was a man of flashing wit, great honesty of purpose, and fine loyalty to his friends. Once when the writer was confined to the hospital, Godowsky made a special trip from New York to Philadelphia, to visit him. Such kindness and thoughtfulness are unforgettable. His picture has long been upon our editorial walls, with the inscription: "In old friendship, faithfully, Leopold Godowsky"; and we are extremely proud to have it there.

\* \* \* \* \*

The April "All About the Band Issue" will be a banner number in the highest sense. Please tell all of your friends and pupils about this extraordinary edition of The Etude, which you will want to retain permanently with your music books.



# Victor Herbert As I Knew Him

## Memories of The Man and His Music

By GUSTAV KLEMM

### PART I

IT WAS A WARM SUMMER'S NIGHT in Saratoga; the year was 1905. Victor Herbert and his orchestra were nearing the end of their second highly successful season at the famous summer resort. He had just returned to his hotel room, after a party with some of the members of the orchestra. He was tired, unpressed hurriedly, and tumbled into bed. At the sleep he so badly wanted would come. Between him and sleep there waited a melody that had been dancing through his mind all evening—through the concert, and later at the party. He tried to dismiss it, but the little tune stood there defiantly in the dark reaches of his mind and continued to plague him. Indicating resignation with a customary grunt, Herbert crawled out of bed, fumbled about a match, lit the gas, and on the first sheet of blank manuscript paper he could not scribbled off a rough outline of the melody that had been haunting him. Committed, Herbert threw down the pencil, turned out the hissing light and went back to bed where, free of the tantalizing tune, his mind soon found the peace of sleep.

In the morning, Herbert had forgotten the entire episode, including the pesky tune; a glance at his bedside table with the manuscript atop it, soon revived his interest; and, after a hasty bath in the fashionable tub that stood high off the floor in the adjoining room, he soon finished it. *Kiss Me Again* was completely done.

Let us follow its illustrious career. The scene now changes to the fall of the same year. Victor Herbert is at the piano. Before him is petite Fritzi Scheff, formerly prima donna of the Metropolitan Opera Company. The manuscript score of "Mlle. Modiste" is on the music rack. This is the second score Herbert has written expressly for the volatile Miss Scheff, the first having been "Babette," in 1903. He sings to *If I Were on the Stage*. Together, Herbert and Scheff go through the lengthy, three-part aria and finally come to the last section beginning "Sweet summer breeze," the refrain of the song known to-day as *Kiss Me Again*.

"But, my dear Mr. Herbert," says the sultry Miss Scheff, "that is much too low for me. It starts on the B-natural below the staff!"

"Yes, yes, my girl," says Herbert, "but you don't have to sing it 'open'; just breathe it, very softly."

"Well . . . but—but I don't really think much of the whole song. I doubt very much if it will get over."

"Same here," pipes up Henry Blossom, chor of the book and lyrics. "And why give three full accents in the accompaniment of each measure instead of one, or one, two? That's not waltz time, the way you have it, Victor. No, I don't think much of it myself."

Additional clouds are added to the already heavily overcast sky by Charles Hingham, the producer, who also finds it impossible to whip up much enthusiasm for the song.

But the stubborn Herbert, spurred on by memories of the haunting tune's persistent determination to be born, is just as determined that it shall be given its chance, and plays on, meanwhile arguing away this

and that objection. As a result, the song stayed in the score at the try-out performances. The rest is history. It is Victor Herbert's most popular melody.

Incidentally, the words were an attempt at burlesque of the saccharine love song with its lush sentiments, the lyric being compounded of all the trite verbal ingredients to which Blossom could lay his pen. But those early audiences, and subsequent ones, detected none of the intended subtlety and took the song to their bosoms, where it has lain ever since. To-day, the rest of the *aria* is forgotten; no one cares about the singer who tells how she would play, first, the "part of simple maiden" and, second, "a *prima donna*"—our interest is confined entirely to the "dreamy, sensuous waltz" she'd "sing." That same waltz will live forever.

### Willow Grove Memories

VICTOR HERBERT TOLD US the story of *Kiss Me Again* as we sat, one summer, years ago, in his room in back of the orchestra "shell" at Willow Grove Park, a short distance outside of Philadelphia. During the years we knew him, we were with him in many places, but the one spot where he seemed to find his perfect setting was at this lovely park. Next to New York, it came closer to Herbert's heart than any other location. He would come there each summer with his fifty piece orchestra, which he had rehearsed for several weeks in Manhattan. After his

three weeks at "the Grove," as Philadelphians termed the sylvan resort, he would go to his beloved summer place, Camp Joyland, on Lake Placid. Here he would come as close to relaxation as his rigorous code of existence permitted. But his fiendish, unrelenting energy would not allow him to idle for long, and he was soon up to his ears on the scores of musical works contracted for the coming season.

Willow Grove was a sort of "pause that refreshes," and what a refreshing pause it was, both for Herbert and the audiences that flocked there in droves. It was laid out shortly after the turn of the present century and operated by the Philadelphia Rapid Transit Company. They called it "The Garden Spot of the World" and claimed they presented the "Highest Class Musical Attractions of the World." They were not so far wrong. Walter Damrosch, Nahán Franko, Arthur Pryor, Victor Herbert and Sousa, to mention a few of the attractions, were names to conjure with!

Herbert often said Willow Grove was the loveliest park he had ever seen. Year after year he would return, and his admirers, who numbered legion, would go bouncing out on warm June and July nights in the clamorous street cars, for as many of his concerts as possible during his all too short stay. These same admirers shared a common desire with Andrew Carnegie, who once said, "My idea of Heaven is to be able to sit and listen to all the music

of Victor Herbert I want to." Herbert's *Whispering Willows* is dedicated to "The Patrons of Willow Grove Park."

### An Intimate Word Picture

TO KNOW THE REAL HERBERT, one had to visit him in his "holy of holies" back of the shell. A short, dark stairway led from one side of the shell up to this room. At the conclusion of each concert session, Herbert would bustle up the steps, divesting himself of various garments on the way. Arrived in the room, the discarded collar, hopelessly wilted, would be flung in one corner. The shirt, wet with perspiration, would be draped over the whirling electric fan. And then, after he had rubbed his face, head and arms with a Turkish towel, poured himself a drink compounded with the chilled soda kept ready in the icebox that formed an important feature of the room's equipment, and lit one of the special "Victor Herbert Cigars" with which he was kept supplied by an old cigar maker in New York, he was ready to talk. When he wanted to be really comfortable, he would talk with his chair tilted back against the upright piano, his heels resting on the top of the table in the center of the room, and his gaze divided between his guest and the large lake which spread out, fanlike, from one side of the music pavilion.

Herbert loved to talk. There was no one who talked just like him. His conversation was largely stenographic, the most important parts being entrusted to highly expressive gestures and grunts. There was an expansive geniality about him, a breezy cordiality that swept all before him. He made the air of any room he entered electric. He could do nothing slowly. Patience was not one of his virtues. With a ready command of four languages, he conversed glibly with various members of his orchestra in their native tongue. He always had something to say as he passed them sitting here and there about the park. To-day, we would call these remarks "wise cracks." One and all, they loved him and respected him, even if he was a peppery tyrant with a superb assortment of the purpler expletives.

### A Rigorous Regime

THE MEMBERS OF HERBERT'S ORCHESTRA were drawn from the ranks of the best symphony players in New York and he had held them together for many years (he had formed his own orchestra in 1904). When he died on the steps of his doctor's office, on May 26, 1924, he was in the midst of rehearsing for his coming season at Willow Grove. A few days later, his saddened orchestra, headed for dissolution, opened its engagement under the able direction of Herbert's good friend, the late Henry Hadley.

Four sessions were given daily—two in the afternoon, from 2:30 to 3:15 and 4:30 to 5:30, and two in the evening, from 7:45 to 8:30 and 9:45 to 10:45. Before us lies a typical day's program, the one for Tuesday, June 22, 1920, and we reprint it in its entirety.

### AFTERNOON

1st Concert, 2:30 to 3:15

1. March, "The World's Progress". Herbert
2. Overture, "Oberon" . . . . . Weber



VICTOR HERBERT

A portrait made by Bachrach in 1922



3. a. "Al Mercedita" .....Stahlberg
- b. "The Three Musketeers"...Stahlberg
4. Scherzo .....Goldmark

2nd Concert, 4:30 to 5:30

1. Overture, "Calm Sea and Prosperous Voyage".....Mendelssohn
2. Ballet Suite from "The Lady of the Slipper".....Herbert
  - a. Tableau
  - b. A la Polka
  - c. Valse Grazieuse
  - d. Finale
3. Albumen .....Sanford
4. Prelude, "Faust" .....Gounod
5. Fantasy from "Angel Face" (new) .....Herbert

3rd Concert, 7:45 to 8:30

1. Coronation March from "The Folkunger" .....Kretschmar
2. Prelude, "Lohengrin" .....Wagner
3. Violin solo .....Burleigh
  - Andante
  - Allegretto grazioso
 Mr. Fred Landau
4. Galop Chromatique .....Liszt

4th Concert, 9:45 to 10:45

1. Overture, "Festival" .....Lassen
2. Valse Pathetique, "Estellita"...Herbert
3. a. Imitation of a Music Box....Liadow
- b. Florinda .....Burgmein
4. In the South.....Kolar
5. Selections from "My Golden Girl" (new) .....Herbert

One sees immediately what a wide range of musical endeavor was covered. Herbert attempted to embrace all fields. He often included movements from symphonies. He had conducted the Pittsburgh Symphony Orchestra for six years, a post to which he had been called after years as first violoncellist and assistant to Anton Seidl, one of Herbert's gods. He had also been a guest conductor of the New York Philharmonic for two seasons.

Every Thursday was "Herbert Day," and what a gargantuan feast that was! All of his newest numbers, plus a generous helping of the older favorites. The Herbert fans turned out to a man.

### The American Composer Encouraged

AT WILLOW GROVE, he gave the American composer every opportunity. In the program listed above, you will note compositions by Harold Sanford, Cecil Burleigh and Victor Kolar, in addition to the Herbert numbers. Both Sanford and Kolar were members of his first violins, the former now an important member of the conducting staff of the National Broadcasting Company, while Kolar later achieved distinction as conductor of the Detroit Symphony Orchestra. Herbert was always glad to see new works. He played many of our original compositions as well as a number of orchestral transcriptions. Our

files contain many hasty letters, written from here and there, telling us he would be glad to program this or that number on such and such a day and to "shoot" the score and parts to him at his home in New York before he left for the Grove. After playing a new work, he would always tell us frankly what he thought of it. His knowledge of orchestration was second to no one's; and many were the profitable hours we spent with him, going through scores, his quick eye and vast knowledge suggesting various changes.

He conceived everything orchestrally. This was a "flute figure," that a "cello melody." He urged us always to "think orchestrally" and not as a pianist.

"The trouble with the writer of to-day is that he relies too much on the piano. It has been said that every composer should play this instrument fluently. A fine idea, but beware of the pernicious influence it exerts on the creator. Upon writing for orchestra, he thinks only in terms of the piano. His piano technic is evidenced in the various figures appearing here and there in the score. When a youngster shows me his score, I say, 'Where's your pedal?' The successful composer for the orchestra must think in terms of the orchestra. Then and only then will he achieve effects that impress the listener. I score directly for the orchestra. Of course, I often make sketches and develop them at the piano—which I play only fairly well—but the ideas invariably arrive already 'scored'; and it is in their orchestral guise that I constantly hear them."

He would often point to the overture to Gounod's "Faust" as an example of what he meant by forgetting piano figures. His knowledge of the orchestral literature was enormous, and he never was at a loss for a potent excerpt from the classics to pose as an example.

### Mentors, the Melodists

HIS CREATIVE GODS were Wagner (always first), Beethoven, Liszt, Mozart and Schubert, melodists all. He preferred to write, when scoring, at a tall desk; and it was at such a desk, especially constructed, in the soundproof music room on the top floor of his New York home, at 321 West 108th Street, that he did most of his work. Before him, as he wrote, was a picture of "Ludwig of Bonn," while watching over his shoulder was a bust of Wagner. They must have been proud of their gifted descendant, whose music was as expertly fashioned and finished as any their pens had ever touched to more elaborate pages.

Of Brahms, the songs appealed to him most. As for Chopin, he felt that this poet of the piano had not as yet received his just due, a statement we could never quite appreciate. Perhaps Herbert was drawing a distinction between popularity and understanding.

"Modern Music," so called, left the legitimate son of the melodic quintet men-

tioned above understandably cold. At much of it he revolted. Of Stravinsky, he could stomach only his "Petrouchka." This he called "scene painting," and he liked it very much. As for the rest, he dismissed them with an expressive upward throw of the arms. "If anyone can make a waltz out of Ravel's *La Valse*, I'll eat it," he once said. On another occasion—"The other day, some one sent me—why, I don't know—the score and parts of a string quartet in C; and, so help me, the thing started off in E-flat!" He deplored the excessive use of standard and newly designed percussion instruments, once made much of by a gifted Australian composer-pianist. He had a sort of deep-rooted dislike for pianists who seemed to impress him as dilettantes. He once said, "I'm a musician—not a pianist"; from which any one may draw the quite obvious inference.

Back in the days when Herbert was conducting the Pittsburgh Symphony Orchestra, Richard Strauss came to this country, and his tour included "The Sooty City." Arrived there, he was naturally invited to the Herbert home, where a big dinner was given in his honor. During the evening, Herbert showed Richard II some of his more important scores.

"Very fine, very fine," admitted the Bavarian, "but they are old fashioned. You should spread out."

Herbert bridled under the criticism but said nothing. Later, there flashed in his mind memories of the closing portion of Berlioz's *Treatise on Instrumentation*, as edited and revised by the same Strauss who had partaken lavishly of his hospitality earlier in the evening. In it, Strauss had written confidently of a future that would bring orchestras with hundreds of violins, armies of pianos, platoons of harps, and so on.

Before the end of the evening, Herbert mentioned the Berlioz volume to his distinguished guest.

"An excellent work," said Strauss.

"Maybe so," said Herbert, a glint in his twinkling eyes, "but where do you figure on getting the music paper on which to write your scores?"

"Why, why . . ." stuttered Richard II.

As Herbert told us this in the breeze swept room overlooking the Willow Grove lake where the colored fountain played each night at nine-thirty, we looked up and said, "Why it would take the whole side of that wall."

"Whole side of a wall?" snorted Herbert. "My boy, it would take the whole side of a house!"

### A Sylvan Shrine

MANY AND IMPORTANT were the conferences held in that sanctuary at Willow Grove. Producers came down from New York; nationally known singers, conductors, composers and instrumentalists dropped in; distinguished Irish leaders called. Mixed in with these were the

giggling "fans" with requests for autographs and the sincere lovers of his art who merely wanted to tell him how much pleasure his music had given them ever since the first time they heard him conduct his so-and-so at such-and-such a place. There were also hopeful writers, bearing lyrics and books for musical comedies and operettas. Herbert was breezily gracious to all of them, asking all the men to have a drink, and making some gracious compliment to the ladies that left them worshippers ever after. We remember being present when the music critic of the Philadelphia *Public Ledger* came out to see Herbert, bringing with him a letter from Tetrazzini, in which the famous diva asked the critic to endeavor to secure Herbert's consent to write a new *coloratura* number for her exclusive use on her coming tour.

It was at the Grove that Herbert introduced his new vocal and instrumental compositions; and we always got a big thrill out of these "first times." We heard a long and illustrious list of debuts, and they constitute a cherished memory. One that we especially remember was the premiere of *Indian Summer* with its lovely languorous melody for English horn. We never hear it that we do not think of Willow Grove. It complements the indelible association in our mind of the genial Irish-American and the Philadelphia paragon whose summer seasons he brightened for so many years. Several years later, when we had assumed the conductorship of the City Park Band of fifty men, following service as army bandmaster during the World War, we wrote to Herbert, asking permission to make transcriptions of some of his works. He suggested *Indian Summer* of blessed memory, and *Devotion*, both of which arrangements proved highly successful. The former was published, and Herbert liked it very much. This was praise indeed for Herbert had succeeded the famous Patrick S. Gilmore as conductor of the celebrated 22nd Regiment Band of New York, a post he held from 1896-1902. In this rôle, he was brought before the masses for the first time, and he started to develop the host of "Herbert fans" which later covered the broad expanse of this melodically loving country. While the orchestra was his first and lasting love, Herbert was very fond of the band and its music. He wrote many marches, during and following his band years. Perhaps it was this association that led to a permanent aversion for drummers who assailed their instruments with more than customary ardor.

Many of the memories in this first article have centered about Willow Grove. In the succeeding and final article, we shall tell of Herbert's amazing speed of composition, his advice to young composers, hints for the correct interpretation of his music, and various anecdotes drawn from a long association with "Victor the Vigorous."

## Worth While Music in the Movies

By VERA ARVEY

THE ENGAGEMENT of the Hall Johnson Choir to sing in Paramount's "St. Louis Blues," and the rumor that this choir will be the one chosen for the long heralded Selznick film, "Gone With the Wind," bring to mind the strange fact that much of the choral work in contemporary American films is done by Negro organizations. Even when other groups are shown singing on the screen, the chances are that the sound tracks were made by a Negro chorus—as in the choral sequences of "Lost Horizon."

The reason? Perhaps it is the prevailing

opinion that the voices of colored people are richer than those of others. Which is not always true. It is rather the unique, interesting and intelligent use to which individual Negro voices are put by the talented people who direct the choirs, that give them their inspired quality.

There are to-day several outstanding Negro choral groups that exist solely to make their living by singing. To that end, they practice, publicize themselves, and are ready at a moment's notice when called. On the contrary, there are few large groups of white singers with the same objective.

The splendid Paul Taylor Chorus is, however, a white group which has sung in many films and on many radio programs. Occasionally white choruses are recruited for films; voices are tried out, parts are learned, and the singers trained by a choral director engaged for that special purpose. More often the studios turn to a single man who does all this work for them: he is like an agent for singers. Some studios have been known to keep a white chorus under contract; but it is much more simple to engage a nationally known group of singers and to entrust the music to it.

Freita Shaw and her Ethiopian Chorus pioneered in Hollywood for all colored choruses. It was she who energetically insisted upon the same financial rights for her singers as were accorded other musicians—payment for rehearsals, for overtime, and so on. Without her work, the way would be hard for other similar groups. Her chorus has sung in more than three score of films, among them "Harmony Lane," "Fugitive from a Chain Gang," "The Great Ziegfeld," and "Sing Red the Rose." That its work is not limited (Continued on Page 205)



# simplicity As a Background for Art

A Conference With

GUIOMAR NOVAES

THE DISTINGUISHED BRAZILIAN PIANIST

Secured Expressly for The Etude Music Magazine

By ROSE HEYLBUT

WHILE IT IS A FACT that the ultimate results a student can accomplish in music depend upon zeal and intelligence with which he applies himself to his studies, it is, paradoxically enough, a grave mistake to suppose that study alone can do everything. The most important point in planning student and later careers, must remain the endowments of the student. It sometimes happens, of course, that a really notable talent goes to waste because of improper application; but more often we find blasted ambitions and maladjusted are the result of having overestimated natural abilities. This may sound harsh, but it is said only in the hope of saving zealous young souls from the heart-breaking experience of finding out too late that they have set themselves an end which nature's gifts have placed beyond their reach. In striving towards a musical career, a student must consult wise and experienced advisers, to convince himself that he carries within him sufficient spiritual resources to place him and keep him upon the heights of greatness. If he does not, no amount of work alone can launch him. And in such a case, it is far better to face the truth before years of working and hoping make the inevitable disappointment too great to escape. Music study should not be undertaken merely as a lever into a professional career. Only a small proportion of today's students are destined to carry the torch to greatness. The other hundreds of thousands will grow up into useful men and women, to whom music will remain a solace, a friend, a highroad into a more appreciative and more spiritual life. In this sense, then, there is no one too young to be gifted to study. If his study years bring him a finer appreciation of beauty, he will find his efforts well spent.

Music study is bound up with more than an instrument and printed notes. Everything in the young student's life—his home atmosphere, his upbringing, his interests, his amusements—should be directed to unite with music study, to stress higher, lovelier values. I look back to my own childhood, and I know that our life laid the foundation for everything we have been able to accomplish. Music was nourished by a great deal more than piano lessons.

## An Understanding Mother

MY MOTHER DEVOTED HERSELF to her home and her children; and she brought beauty and spiritual serenity into our lives exactly as an artist brings them into the music she interprets. My mother had had her own dreams of an artistic career; but, when my father would otherwise and placed her at the head of a household instead, she did not sacrifice her artistic hopes as something

that belonged to the past. She made us her instruments, and "played on" us! What she did was to surround our impressionable childhood with an appreciation of beautiful things—the kind of beautiful things that grow up with one, and that have nothing to do with an outlay of money.

When we awoke, in the mornings, our mother would take us for a walk, calling our attention to the beauty of the sunshine and the fresh young day. At breakfast she always recited some lovely poem, and so sent us about the day's tasks uplifted by fine sentiments and imaginative ideas. She read good books to us; and never did one of us hear her say a harsh or unkind word. You may say that this kind of influence has nothing to do with the problems of piano playing, yet I wonder whether it is not the finest means of acquainting the young spirit with the same inner values which piano playing is only a means of releasing. I am firmly convinced that, valuable as our music teachers are, it is the mother who must take the first steps towards arousing a sense of beauty in her children. It is a far better hobby to take one's child for a walk in the woods than to win at bridge or golf.

I know that a pianist is expected to talk about the problems of piano playing, and I am very ready to do so, as far as I am able, because no two people experience the same problems in the same way. My career has been fortunate. The abilities I possess showed themselves early, without any forcing whatever; and they were allowed to develop in the same simple, natural way. *The simpler and more natural a course of instruction can be, the better the results.*

## Stiff Backed Conservatism Stirred

I WAS ALWAYS CONSIDERED a musical child. At four I was sent to kindergarten; and, when I heard the other children singing their little songs, I would leave my place, run to the piano, and play what I heard. No one had taught me the notes, but I knew where to find them; and I played because it seemed the only natural thing to do. When I was six I was allowed to begin my studies under Maestro Chiaffarelli, one of the most thoroughly musical teachers in all Brazil; and a year later, I made my first public appearance. At nine I made my first tour; and four years later the Brazilian government sent me to Paris to study at the Conservatoire.

My entrance there was a matter of great excitement. Coming all the way from Brazil, I arrived in Paris on the very last day of registration. I carried a letter from Chiaffarelli to Isidor Philipp, with whom it was my privilege to study, and he told me what to do. Two days later, the first examination for admission took place. There were three hundred and eighty-nine candidates, and room for only two foreigners.



GUIOMAR NOVAES

After the first examination the number of candidates had been thinned to about thirty, and a second test was set for the following week. The judges included Debussy, Fauré, Moszkowski, Widor, and about a dozen other of the leading representatives of French art; and the entire ceremony was most impressive to a child of thirteen. The examination was held in the morning, and we were told to return that evening, to hear the great news. I was too frightened to go, but the friend who had made the trip with me, a middle-aged lady from Brazil, went back to the Conservatoire that night. In the historic old court, she found Moszkowski, just ready to announce the winners. When he saw her, he waved to her and called out that, by the unanimous choice of the full examination jury, the first place had been awarded to "little Novaes." I worked sincerely after that, but the work had to be based on, and limited to, the abilities which had been born within me.

A wise teacher will approach all pianistic problems from an individual point of view. Let us take, as example, the matter of technique. To many students, the mastering of technical difficulties seems to be an unpleasant feature of piano study. This ought not to be the case, and I wonder whether the unpleasantness is not due to the habit of separating the idea of the music from the technical drill. In my opinion, this should never be done. Technical facility, after all, is useful only as a means of expressing music. Thus the student should be encouraged to concentrate upon the meaning of the music first, with the technical matters in second place. This can be done. I think it helpful to work at all technical problems in a musical way; that is to say, do not plunge blindly into an hour's work at trills or arpeggios, with one's mind miles away from musical content. I recall a compatriot who also was studying with M. Philipp. After several lessons she suddenly left the master. I asked her why, and she told me that she did not like his method of teaching; while she played, he was always

at the window. When this was told to M. Philipp, he replied, "Yes, she is right. I always went to the window to see where I could find her head."

It is better to select difficulties as they normally appear in a passage and to work at the full meaning of that passage, cleaning up the trills and the arpeggios with a view towards bringing forth the clearest and best expression of the music. Always think of the tone. Even scales can be practiced musically. Never practice a scale as a series of unassociated notes. Make a mental picture of the scale as a whole—as the wind plays scales on a stormy day—and try to relate the tones to each other in evenness, in balance, and in tonal purity. Too often scales are practiced with a wandering mind, in the mistaken belief that concentrated thought is needed only for interpretation, while finger exercises can take care of themselves. The brain must direct everything one plays. Never play superficially. Always press your fingers deeply into the keys. That will bring roundness and quality into your tone.

## Technic a Normal Growth

MUCH OF GOOD TECHNIC can be traced to concentration and good memory. I am fond of saying that the fingers have a memory of their own. By this I mean that, if the difficult passages are read through correctly in the first place, and then practiced correctly, with concentrated attention and no mistakes, the fingers will fall into the habit of striking the proper keys and will thus remember where to go. I think you will find that most technical difficulties arise from having to unlearn initial errors. Passages that are consistently played without error never offer problems. The simplest scale and the most difficult double thirds require the same concentrated attention, the same earnest command of brain. Since the Americans have great quickness of perception and of action, such concentrated and brain controlled practice should be easy for them.



Touch and tone are the result of inborn qualities. They can be improved, to be sure. There is nothing in life which cannot be improved; but, fundamentally, they remain the individual expression of a naturally good ear and a natural sensitiveness of nature. The pianist's touch is as individual as his handclasp, his tone of voice. If one is sensitive to good tone, there will be found a way of producing good tone. This means that one must learn to listen to himself as he plays. It is easy to hear the effect wanted in the mind. As soon as one reads a piece through, one knows how it "ought to" sound. But it requires practice and discipline to view this mental image in perspective, while one listens faithfully to the tones one is actually producing. No one can do this for the student. He must train himself to listen to his own playing.

The best general counsel I can offer in the matter of tone is that only the natural, relaxed arm position will produce natural, free, fine tone. There should be no exaggeration in the position of the wrist; it must be held neither too low nor too high. Let the arm drop naturally, relaxedly towards the keyboard, and then leave it alone. Let the forearm find a comfortably horizontal position, and the wrist and the fingers will adjust themselves naturally in the way they must lie. Never should there be the least suspicion of tension or discom-

fort. If there is, the arm posture is an unnatural one, and the resulting tone will be harsh. As in all matters of art, the simple, natural approach is the best.

A common problem among piano students is that of sight reading. Next to the conductor, who reads full scores, the pianist has, perhaps, the most difficult adjustments to make, in reading two clefs at once, in which each hand may be called upon to play several notes. The best way to make this adjustment is to allow the young student to begin exercises in reading as early as possible. It is not wise to confine the first years of study to notes and scales, allowing the matter of reading to wait until the little performer is further advanced. As soon as he knows his notes he should be given simple, little pieces to read, purely for the sake of reading. Simple pieces, of contrapuntal construction, are the best for this purpose, because they require closer attention than mere "tune" playing, and thus provide better exercise for the mind.

### *Sight Reading a Gift*

FUNDAMENTALLY, I BELIEVE that facility at sight reading is an inborn gift. I am encouraged in this belief by the examples of two people whom I know very well. The first is a lady who has no gift whatever for music; she has no ear, no taste, and no desire to take music into her life.

And yet she can read through the most difficult piece at sight, in a way that a professional might envy. The other person is a highly gifted pianist and composer, deeply sensitive and entirely devoted to music. And he finds great difficulty in reading through the simplest song. Thus, the foundation of sight reading must depend upon quickness of eye, and not upon musical talent at all. On the other hand, however, diligent and concentrated practice in reading can help to develop that visual quickness which makes fluent reading possible. And, as one becomes more advanced, it is an invaluable drill to read chamber music, in company with other instruments.

My final counsel to our ambitious young students is, to broaden their minds and their outlooks as much as they can. One of the greatest errors a musician can make is to permit his music studies to crowd out the demands of a good general education. I have often heard students say that they intend to abandon their regular studies in favor of music, because they wish to make music their profession. I am always tempted to ask them: "Don't you wish to become a well rounded, well poised human being? Don't you desire to bring to the interpretation of your music a broad mind and a sum total of cultural knowledge which piano exercises alone never can give you?" Keep your outlook expansive.

I am again grateful to my wise mother for determining that my music study should be accompanied by a full curriculum of general study. While I was working at the Conservatoire, I also attended an excellent school on the *rue de la Pomme* where I studied all the subjects that a person who aspires to culture owes to himself to investigate. Three times a week I went to M. Philipp, at the Conservatoire and on the other days, between practice hours, I learned French, German, Italian history, geography, mathematics, composition, literature, and art. An artist must be versatile.

It goes without saying that the student must work earnestly and well his music. But, to my mind, it is even more important that he be given a chance to develop simply, normally and naturally, in a wholesome human being, who understands and appreciates the meaning of truth and of beauty. For these things, in the analysis, must sound forth from his music. If they do not, his music will be little more than a matter of finger gymnastics—a well trained machine, without a soul. Play with your fingers and your brain, but sing with your soul, and never forget *Nemo dedit quod non habet*—one can give forth nothing which one does not first possess. Music without truth is music without life.

## Radio Flashes

By PAUL GIRARD

AT SIX-THIRTY (E.S.T.) of a Wednesday evening there is a program known as Music Is My Hobby (NBC Red Network), which boasts some of the most unusual talent to be heard on the radio. The performers are not professionals but people to whom music is only a hobby, and who perform it without any ambition to exploit their talents for financial gain.

Music Is My Hobby is no amateur broadcast or similar publicity stunt, featuring untrained talent and musical curiosities, but instead a program presenting trained musicians who are simply non-professionals.

The musicians heard on this unusual broadcast are chosen from almost every walk of life, except, of course, those engaged in music as a career. Successful business executives, bankers, housewives, college professors, theologians, mechanics, and all sorts of everyday folks; but all people who have in their spare time made some study of music for their own amusement and pleasure.

The success of this program, which incidentally has been removed from the air once or twice but reinstated each time because of wide demands for its return, proves, among other things, the value of a hobby. It has been said that people who have admitted hobbies, who participate in music, for example, simply for their own amusement, are the ones who find it easiest to shut off anxieties and unessential cares. Hendrik Willem van Loon, the historian and biographer who was one of the first to broadcast on the Music Is My Hobby program, says music should be a part of our everyday life. "The only good things we do in this world," he states, "are the things we do because it is such fun to do them." If you want to know what music can mean as a hobby, tune in of a Wednesday evening; if you have been neglecting your piano or your violin lately, we dare say that you will gain a new incentive in this way to dust it off and to play again.

Ernest La Prade, director of musical research for the National Broadcasting Company, pointed out recently that radio permits anyone to play with Toscanini and

the NBC Symphony Orchestra. "Toscanini directs in New York," he said, "and the loudspeaker brings in the music and the home player of the violin, flute or any other instrument plays along with him." Mr. La Prade knows whereof he speaks, for he is the originator and director of that radio program, The Home Symphony, based on this very idea—the idea of playing in the home with the orchestra coming from the loudspeaker. More than ten thousand people have received regularly the advance programs of his Home Symphony and the parts for the instruments they play.

Recently NBC has been broadcasting a program of chamber music on Saturdays from 5:00 to 5:30 P.M., E.S.T. Some of these programs, emanating from the Library of Congress in Washington, D. C., have been played on rare old instruments. The instruments were all made by that great string instrument maker, Antonio Stradivarius (1644-1737), and the Government says you and I, among others, own them if we have paid up our taxes, for they are now the property of the Government, having been presented to the Library of Congress two years ago by Mrs. Ger-

trude Clark Whittall, noted music patron.

The forgotten man of radio, according to Roy Shield, music director of the NBC Central Division, is the fellow who writes tunes that are played twice—once at rehearsal and once on the air. "There probably has never been a time in musical history," says Mr. Shield, "when composers were so prodigal with their efforts. In the past when a composer set out to write a score he at least planned to hear his music a number of times before he passed it on. But with the fellow who writes music for the radio, those special musical continuities that radio requires to bridge scenes and the mood for dramatizations, such is not the case. For he may never hear his brainchild performed again." As short lived as these compositions may be, they frequently take as long to prepare as music destined for longer life; in fact selecting or creating perfect "mood music" may prove to be the task of a whole day and not infrequently a whole week.

Two interesting and worthy musical programs are those directed by Alfred Wallenstein on Thursdays and Fridays from 8:30 to 9:00 P.M., E.S.T., Mutual Broadcasting System. Alfred Wallenstein, musical director of Station WOR in New York, is an eminent violoncellist as well as a brilliant conductor. Before he came to radio, he was first violoncellist with the New York Philharmonic-Symphony Orchestra under Toscanini, as well as a soloist in concert. Mr. Wallenstein's Thursday program is a chamber orchestra one, and his Friday broadcast, known as Symphony Strings, brings us music for strings alone. An ingenious program maker, Mr. Wallenstein sets forth for his listeners much unusual and familiar music.

Lawrence Tibbett, the American baritone, recently signed to sing on the Kello program on Sunday nights. This makes necessary for the singer to commute regularly during the winter between Hollywood and New York, where Mr. Tibbett has frequent appearances at the Metropolitan Opera. If by any chance you hear Mr. Tibbett in New York on a Saturday afternoon (Continued on Page 210)



### MUSIC BY THE YARD

Really the giant harmonica in this picture is a yard and five inches long and has three hundred and twenty notes. They say it works all right, as long as there are no collisions. The instrument was shown at the Music Industries Trade Show in Chicago, where one observer remarked, "Oh boy! With a pretty girl a tandem harmonica ought to be more fun than a tandem bicycle."



# Lessons With Ossip Gabrilowitsch

PIANO VIRTUOSO AND CONDUCTOR

## An Apostle of Beauty in Piano Playing

By CECILE DE HORVATH

### PART IV

THOSE OF US WHO HEARD him play Schumann and Chopin will recall that he used an utterly different tone quality for Schumann than for Chopin. Also those who heard the fiery brilliance of his Liszt or his gigantic conceptions of the Brahms and Rachmaninoff concertos, never would have recognized in the same pianist who could play Bartók so exquisitely. As for his Chopin, world famous pianist remarked at one of his concerts, "It is the most uncanny thing to note the reincarnation of Chopin in Gabrilowitsch's playing." And so it was with every composer.

He was undoubtedly one of the most sensitive pianists who ever lived. As W. J. Anderson said, "He is an acknowledged authority in the performance of whatever music he chooses to expound."

How many pianists, by the way, could make a statement be truthfully applied? As Anderson said also, "His poetic interpretation is not to be outdone in the art of playing beauty of imaginative tone colors."

One time, after he had played the Mozart concerto in D minor with the Philadelphia Orchestra, I was so moved by his playing that I hesitated to go back to see when greatly was I relieved to see the famous pianist in the same tearful situation. Gabrilowitsch laughed heartily as he saw us and proceeded to bring us back to earth by all sorts of ridiculous remarks. He was always very gay and full of fun after every performance. In fact, the more inspired he had been during his playing the more matter of fact he liked to be afterwards.

I have heard silly women gush, "Oh, Gabrilowitsch, what do you dream of when you play?"

He would take perfect delight in chaffing me with, "I am wondering what I am going to have for dinner tonight." After a particular performance he took me to the Bellevue-Stratford Hotel, and the way I asked him why it is that Bartók's music moves me more deeply than that of Chopin or Wagner, where the sentiment is more obvious. He replied that the touching simplicity of Mozart, he said that the two composers who he liked most are Mozart and Schubert. After he had finished a magnificent performance of the Brahms' "Concerto in A major," in Chicago, I found him in a hilarious mood. He asked if I had played recently; and, when I told him that I had ended down in Texas, he laughed, "Oh, that's the place where they have a sign, 'Don't shoot the pianist, he's doing the best he can.'"

Of Gabrilowitsch's playing of the Brahms concerto, Philip Hale said:

"We do not forget the admirable performances of others, but there is a peculiar charm to the interpretation by Mr. Gabrilowitsch. No one within our recollection has caught the Hungarian spirit of the last movement."

#### The Rehearsal in Munich

TOOK A GREATER INTEREST in us than usual with teachers, and he showed every willingness to help us in our careers. For once, just before I was to make my first orchestral appearance in Gortitz, he wrote the following letter to Miss McElwee:

*"I have an orchestral rehearsal in Munich on Friday morning, and it just occurred to me that it would be a good thing for Cecile to play through the concerto with orchestra once before she goes to Gortitz. If she is willing to come to Munich for a day I will pay her trip."*

*"The only question is whether she can travel alone, and also who will take care of her while she is in Munich. Of course Cecile would have to stay in Munich only a day, or even a few hours, if she likes, and, I suppose, would not mind going to a hotel. Please telegraph at once whether Cecile is coming."*

Of course we telegraphed "coming," and one of the members of the class accompanied me. As soon as we arrived in Munich we went straight to the Tonhalle where the rehearsal was taking place, and arrived as Gabrilowitsch was conducting Strauss' *Tod und Verklärung*. Then came my rehearsal, after which he gave us some tickets for the concert that evening, which was magnificent, with Schumann-Heink as soloist in Schubert songs (she was then in her prime).

Afterwards, he invited us to come to his house the next day to see the new baby which had arrived only a few months before. His home was in Wittelsbach, a lovely suburb of Munich. It had formerly belonged to Max von Schillings, and was a copy of an old castle set in an exquisite garden. Gabrilowitsch had always lived amongst beautiful surroundings, but I was especially attracted to this one of his dwellings.

We rang the bell at the gate, and a white gloved butler descended the path and opened it for us. Then he ushered us into a high ceilinged hall with a huge oil painting of Mark Twain. Marble stairs led into the music room, which was as large as a small concert hall, with balconies and concert grand pianos. There were beautiful oriental rugs on the floor, and a painting of Mrs. Gabrilowitsch in a grotto, with a rose colored light above it.

He soon appeared and led us up to the top of the house, where a nurse greeted us, whilst holding a cute little black-eyed, black-haired baby. Mr. Gabrilowitsch, like most young husbands, wanted to show off the baby; and, with the usual awkwardness of that species, poked a green duck into the baby's face, thus frightening the poor child almost to death. The child let out a howl, and Gabrilowitsch turned away in disgust; but little Nina was very friendly to us at the end and waved us a very sweet goodbye.

#### His Unselfish Interest

GABRILOWITSCH WAS ON TOUR when I made my Berlin debut under the tutelage of my former master, Wassili Safonoff, who was in Berlin at the time. Imagine how touched I was to find in the green room the following telegram:

*"Heartiest wishes for a splendid success. Sorry not to be present. Ossip Gabrilowitsch."*

Gabrilowitsch wrote to Miss McElwee, asking for a program and items connected with the event; and so she sent him a telegram after my concert. Two days later she received a note from Gabrilowitsch, thanking her for the telegram and saying that he was so excited about the concert that he and Mrs. Gabrilowitsch had sat up talking all night; and he added:

*"Please send me a letter soon, telling me all about everything as I can hardly wait to hear about it."*

This incident was typical of the unselfishness of his interest.

#### A Surprise

JUST BEFORE MY NEXT BERLIN CONCERT he said:

*"I am so sorry that I shall not be able to hear your concert, as, unfortunately, I am conducting a concert in Königsberg that evening. But my thoughts will be with you, and I wish you the very best of luck."*

I was really very much relieved, as I did not mind the Berlin critics nearly so much as himself. That evening I had no feeling of nervousness at all, and after the concert I was amazed to find Ignaz Friedman back in the green room. In a minute one of the class flew in exclaiming, "Guess who has been here all evening!"

Soon Gabrilowitsch appeared, laughing at the little joke he had played on me. He had never had any intention of going to Königsberg that evening but had told me he would be away on purpose, as he thought it would give me a feeling of relief. He had paid for his ticket and had sat up in the gallery during the whole concert.

#### His Generosity

DURING MY LAST LESSON with him in Berlin, he asked me how many lessons I had had altogether, and also the name of the boat I was to sail on. Upon my arrival at the boat I was amazed to find a steamer packet from him, with a signed photograph, and the following note:

*"Enclosed you will find the photograph, also a check, the latter representing the amount which you have paid me for lessons. I have been saving this money for you, and I believe the time has now come when you may make some good use of it. A young artist at the beginning of her career always needs some extra funds and perhaps this amount will help you to give an extra concert or two in New York or Philadelphia. My heartiest wishes will always be with you and I shall hope to see you and to hear you when I come to America, if not sooner."*

*Most sincerely yours,  
Ossip Gabrilowitsch."*

Two years after that I went to Munich to visit some friends and had a most inspiring lesson from him, during which he said that he would always be willing to give me a lesson without charge whenever I asked for one; and that promise he always kept. He interested his own man-

ager, Loudon Charlton, in me that summer; and, when later in America he found that my piano was becoming worn out, he had a new grand piano shipped to my home, as well as concert grands furnished for all my concerts. Never once has this interest failed. He happened to be in Philadelphia when I played there a few years ago, and surprised the local manager by buying a lot of tickets for the concert.

The next time I saw little Nina she was six years old. Gabrilowitsch was living in a lovely place in Bryn Mawr. After a lesson he had to go out of the room, so little Nina entertained me most charmingly. When I asked her if she played, she replied, "Yes. I play, but not as loud as papa." Later he returned and the two together played *La Donna è Mobile*, from Verdi's "Rigoletto," Gabrilowitsch doing the *Ump-Ah-Ah* bass with the most beatific expression on his face.

He was as thrilling a conductor as a pianist. It was a joy to play under his baton in Detroit as, being teacher and pupil, we were in complete accord. He never drowned out the soloist, as he was a pianist himself, and his accompaniments were inspiring models of discretion and good taste.

#### Gabrilowitsch and Bauer

AMONG THE EVENTS OF THE CONCERT SEASON were the two piano recitals of Gabrilowitsch and Bauer. We shall probably never hear such a piano team again, where two Olympians exchange conversation. As Harold Bauer told me, they did not attempt to play alike, but to converse musically in their own individual way. This rendered them unique and different from any other two piano team.

A few years ago he and Bauer were guests of honor at a banquet in New York. When Bauer was called on to speak, he said:

*"It is really remarkable that Gabrilowitsch and I are such great friends, as we never agree about anything!"*

Gabrilowitsch jumped right up and said:

*"Oh, Bauer is exaggerating as usual! We never disagree except when Bauer's wrong!"*

Gabrilowitsch was all his life besieged by students and artists for piano instruction, but he was adamant in his determination not to teach. One of the leading pianists in Chicago told me that he had made repeated attempts to secure instruction from Gabrilowitsch, but to no avail. A famous woman pianist told me the last time she was in Chicago that she was so enthusiastic about Gabrilowitsch's playing that she simply was not fair to other pianists. She declared that he had always been her ideal. As Eugene Stinson, critic of the *Chicago Daily News*, wrote me, "I can easily see how Gabrilowitsch's pupils must love and revere him. I envy you!"

Those few of us who were fortunate enough to receive instruction from this truly unequalled pianist, will continue to be inspired by his genius through all the rest of our lives.

(End of the Series)



# The Adult Piano Beginner

WHAT SHOULD BE DONE TO MAKE THE HANDS SUPPLE

By the Noted Pianist and Pedagog  
ISIDOR PHILIPP

Translated from the French by FLORENCE LEONARD

IN A LETTER addressed to the Editor of THE ETUDE, a musician suggests that I should write an article about the training of an adult. "My particular problem," he writes, "is that of one who has intended since youth to make music his profession, but who was unable to have lessons until a senior in high school." He asks for my views as to "the possible attainment of one starting serious study so late in life."

If the hands are sufficiently supple, one can do much technically. Will, attention and reflective capability, all are stronger in an adult than in a child. I am positive that the worth of a pianist depends not directly on the number of hours spent at the piano, but rather on the degree of attention given to the position of the hands, the observance of fingering, and the manner of touching the keys. An adult is more capable than a child in fixing his attention, in observing himself, in listening

to himself, so that he may avoid mistakes. I am sure, therefore that one can make progress at any age.

Thoughtful playing spells progress.  
Mechanical playing means retrogression.

Progress is made in proportion to the amount of attention expended. If the thoughts are elsewhere, it is in vain that the fingers depress the keys.

The fundamental aim of study for the adult must be independence of the fingers. Every day there must be practice in independence; and this gives, at the same time, opportunity for perfecting the tone. Each hand must practice alone, for the hand which is not playing is making progress also. The more a piece is practiced slowly with each hand, the better it will be played *a tempo*. Speed must be diminished if the performance is not perfect, and also as soon as there is any sensation of fatigue.

The least irregularity in playing proves that the piece has not been practiced slowly long enough to permit that amount of velocity.

## Problems of the Adult

IT IS TRUE that certain difficulties—like playing from memory—are not perceptibly greater for an adult than for a child. If muscular reactions are slower, yet the adult possesses the reasoning and comprehending faculties to a degree which makes up for the loss of some of the faculties of youth. But it is most important for the young student, as well as for the adult, that the course of study—exercises, études, pieces—shall be wisely chosen and carefully graded. The ancient precept, "*Festina lente* Make haste slowly" must be kept in mind. Above all, one must not become discouraged. One of the greatest hindrances to progress is vacillation between great enthusiasm and deep discouragement.

From the musical point of view, there is a very important rule to follow, whether the student is young or old. The suggestions written by the composer are the guide to musical performance.

To the study of the mechanism of playing one must bring conscience, will, and serious spirit of analysis and reflection. It is necessary to work for a long time on a composition, to seek out its meaning, to analyze it. One must know how to phrase it, to punctuate it, to "breathe" it. These are abilities which are often developed more quickly in an adult than in a child.

I repeat, then, one can at any age, make progress, by working with will and intelligence in a well chosen course and without losing courage.

A last word. If you have found an intelligent and faithful teacher, do not make a change!

## The Hand and the Keyboard

By CARL W. GRIMM

YOUNG ALICE thoughtfully looked at her hands, after she had finished her scales. "See," she exclaimed, "I have just noticed that the thumb consists of three separate bones, exactly like the other fingers, only that one is embedded in the palm of the hand."

"Yes," I replied, "it looks that way; but when you thoroughly examine the structure of the hand, you will find that things are not always what they seem."

What follows now is the gist of our talks on the subject, as they occurred at different times. To arrive at the truth of anything, one must go beneath the surface. The hand is the terminal part of the arm. In popular usage the wrist, formed by the bones between the forearm and hand, is often excluded in speaking of the hand. In anatomy the bones forming the wrist are called by the old Greek word *carpus*. This wrist or *carpus* consists of eight bones arranged in two rows. Each bone has its own name and performs a particular service.

When it comes to scientific names, I often think of the humorous story of the conceited school girl, who said she understood perfectly how the astronomers measure the distances between the many stars, but she could never figure out how they ever discovered their names. The separate bones of the wrist seem to have forbidding names, yet in the original language they are very sensible words expressing their various shapes. Scaphoid—boat shaped; Semilunar—shaped like a half moon; Cuneiform—wedge shaped; Pisiform—pea form; Trapezium—irregular four sided figure of which no two are parallel; Trapezoid—four sided figure having two of its opposite sides parallel, and the other two not; Os magnum—great bone; Unciform—hook shaped.

### Many in One

THE PALM is that flat part of the human hand between the bases of the fingers and the wrist. This part of the hand proper is called the *metacarpus*, meaning beyond

the *carpus* or wrist. It comprises five bones, the first being that of the thumb, the others those of the fingers in succession. Notice that the thumb diverges outward from the rest.

The number of digits is five. Their skeleton consists of fourteen bones, named phalanges (meaning rows), of which the thumb has two, and each of the four fingers three.

The complete hand is therefore composed of twenty-seven bones, the wrist contains eight, the palm of the hand five, and the fingers proper fourteen. The bones form only the frame work of the hand, it has a marvelous system of muscles, which turn the hand or fingers in various directions. Besides them there are the arteries and veins and nerve chains. All these are enveloped by the skin, an important organ.

### The Source of Skill

YOU WILL TO MOVE a certain finger, and instantly your brain has the information that it has been done. Some persons have attempted to calculate how many keys can be manipulated in a second. This depends after all upon the skill of the individual, and what the ultimate human limit may be is merely a matter of curiosity.

There are as many different kinds of hands as there are faces. No two are exactly alike. Interesting books have been

published showing photos and X-ray pictures of the hands of famous pianists, artists and authors. The build of the hand and the intensity of the temperament account for the fact that the same piano will sound differently when played by various well trained performers. We attribute this individuality of tone to the distinctive "touch" of the player.

The metacarpal joint of the thumb, being shorter and diverging outward from the rest, enables the thumb to touch the tips and other phalanges of all the other fingers. Thus we can take hold of very small as well as of large objects. Still a boy, I suddenly realized the importance and strength of the thumb, when I heard of a common laborer bemoaning the loss of his right thumb, because he could no longer securely handle a shovel or pick.

The foot is formed on the same general principles as the hand, but the big toe does not diverge outward like the thumb, consequently it can never equal the hand in taking hold of things. But even so, uncanny dexterity with the toes can be developed. I remember my father telling of seeing a man who was born without arms and hands. This person traveled with a circus, as an armless wonder, and with his feet gave astonishing exhibitions of skill. He opened and closed doors, prepared his own meals, laid the dishes, ate and drank from

the same; and, among many other things, he even played tunes on a violin.

### The Mind in Control

THE MOVEMENTS of the fingers are directed by the brain, and we find that as man's hands develop so does his brain. Hands and brains react upon each other. The student who uses his brains performs well. Careless playing indicates that the mind is not on the work. Prof. Paul Broca of the Sorbonne of Paris claimed that there is a definite connection between the hands and the speech organs.

Many methods of piano playing have been based upon various theories of leverage and relaxation and pressure. In many instances these are very helpful. There is a background to piano playing that is unquestionably dependent upon the laws of mechanics. For instance, the naturally arched fingers are very generally endorsed by piano teachers everywhere. The reason is that the arch position is very much stronger and more stable than that in which the fingers collapse at the knuckle joints. A hard hand, that is, one in which the hand is tightened by excessive muscular contraction, never leads to fine piano playing. Dr. Mason, in seeking a condition of ideal muscular contraction, used to advocate an exercise in which the arm hanging at the side of the body was moved backward and forward with great rapidity so that the dangling hand oscillated like a tassel. This, when practiced for thirty or more seconds, seems to produce a condition of superior relaxation in the hand.

In time man, using his brains, increased the capabilities of his hands incredibly, by inventing tools and machines. Cities with their great buildings are after all but the products of the hand. So are the art works of sculpture and painting. In fact everything around you that does not grow exists by itself is the work of the hands.

Have you ever given it a thought that every master wrote with his own hands every single note of the sonata or symphony you so admire?



# William Mason—An American Master

High Lights in the World's Famous Piano Methods

By FLORENCE LEONARD

AMONG THE MOST IMPORTANT NAMES of those teachers and students who were seeking the solution of their problems in the study of the hand itself, and not in the mere repetition of the choice of exercises and the means of fingering, is that of William Mason, a name known to countless piano students and teachers of America. After early studies in Boston and then Leipzig, he had a year with Dreyschock in Prague, and then spent the season of 1864 in study with Liszt at Weimar. In 1867 he began his career as teacher, and in 1867 published a first volume of exercises and instructions. Certain original features for developing speed appeared in this, and the further expansion of these, together with the application of an exercise with Liszt, in most ingenious combination, formed the basis of his later complete system.

## A Tried Device

TWO FINGER MOTIF, on which all this is based, "is one of the oldest known devices for strengthening and individualizing the fingers." While Mason was studying with Liszt, there were only two others, Dionys Pruckner and Karl Klindworth. "One day the boys were discussing the subject of mechanical technic and wished for some little 'multum in parvo' (much in little) exercise, which should be comprehensive and far reaching in its results as to do away with a multiplicity of exercises and, acting like magic, would accomplish the whole thing instantly, and obviate the necessity of slow plodding. He finally decided to refer the matter to Liszt, and his reply was that, inasmuch as all pianoforte pieces consist of scale, arpeggio, chord and octave passages, the essence of these could never be wholly dispensed with; but, he continued, 'Of all exercises of which I have any knowledge, strengthening and limbering the fingers, this simple little exercise is most effective.'"

He then went to the piano and played a series of the two finger exercise, but without any rhythmic variations usually done. It depended upon the practice of this exercise solely, "and for two or three years he practiced it uninterrupted," whenever he felt the need of preparation for public playing, which at that time was a rare occurrence with him, as he had given up recitals.

He then, who got this exercise from Liszt, at a later period, also held it in esteem; and, according to the testimony of many of his pupils, he used it in his individual practice, more than any other form of exercise."

## Old Wine in New Bottles

As soon after Mason began to teach, in 1865, that he conceived the idea of the

varied treatment of this exercise, which thereafter became an important fundamental of his system or "method."

The general principles of his teaching, broadly stated, are examples of the change of viewpoint which was characteristic of this period. *How* to practice and to use the hand becomes as important as *what* to practice and *what* finger to use.

Success in developing good touch and technic, he says, depends on *method of practice*. Force, without elasticity, produces a hard tone. Too much elasticity produces a tone without character. The combination of the two principles, in right proportion, accomplishes the desired result.

The muscular construction of the whole arm, the combination of flexor and extensor muscles is involved in this combination of elasticity with force. "The triceps affords practically the key to the whole situation." It has "an important influence in the development of a generally relaxed muscular condition," and of a musical, resonant, singing and carrying tone. Daily practice, therefore, must be devoted not alone to acquiring strength but also largely to the use of that kind of touch which will develop the various muscles. All parts of the muscular system must be "in working condition," in order to produce the desired tone.

## Kind of Finger Action

THE FINGER should fall on the key, rather than strike it. "The finger settles upon the key with a determined and resolute pressure, which is, however, tempered by an immediate relaxation or yielding of the muscles throughout the arm." Playing must be musical, not mechanical. The player must have a consciousness of the *musical figure* and of the *necessary muscular motion*. All muscles, from the tip of the finger to the shoulder, must coöperate. Various touches are discriminated by the predominant activity of one part or another.

## Finger Touch, and Clinging Legato

IN *finger touch*, the finger appears as the main instrumentality in producing the tone. Clinging *legato* is the touch used for *cantabile*, or for melody playing in general.

*Exercise 1.*—Let the third finger of the left hand fall with hand touch (which will be explained later), on C of the bass staff; with the second finger curved and raised as high as possible over D, as in Fig. 1 a.

FIGURE 1, a.



While C is still depressed, let the second



DR. WILLIAM MASON

finger fall with full strength on D. While both keys are still depressed, as in Fig. 1 b,

FIGURE 1, b.



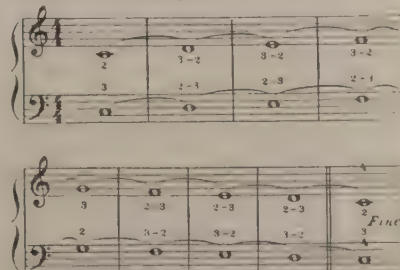
let the third finger slide up to D and the second finger rise instantly over E, without permitting D to rise. Thus the finger at the left clings and slides, while the finger at the right is continually rising and falling. Continue up the scale.

In descending the scale, the process is reversed—the upper finger clings and slides, and the lower finger rises and falls. This exercise is to be practiced with every pair of fingers.

## First Grade

### The Clinging Legato Touch

First slow form. Rhythm I. ♩ = 84



First Slow Form. Rhythm I. ♩ = 84.

Practice also impartially and faithfully, with each of the other pairs of fingers, viz.:

|             |             |
|-------------|-------------|
| Right Hand. | 4 5-4       |
|             | 3 4-3, etc. |
|             | 1 2-1       |
| Left Hand.  | 2 1-2       |
|             | 4 3-4       |
|             | 5 4-5       |

## Finger Touch: Finger Elastic

THE SECOND FORM of finger touch is the direct opposite of the first. The finger strikes and sweeps off the key in the moment of flexing.

For this touch Finger 3 of the Left Hand takes small C with hand touch, but finger 2 must be raised in a straight line from the hand, not curved. Shut 2 and pull it quickly inward toward the palm of the

hand so that in this movement it "wipes" but forcibly strikes the key D. The object in view is to secure the utmost possible flexion or sweeping movement of the striking

FIGURE 2, a.



FIGURE 2, b.



FIGURE 2, c.



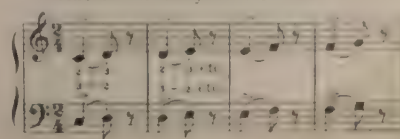
ing finger." Finally, the hand remains stationary, as in 2 c but the wrist must be completely relaxed.

The *legato* produced by this finger touch is the standard tone for general use. In the clinging *legato* there is a pressure from the arm, but in the elastic touch the required strength comes from the finger alone.

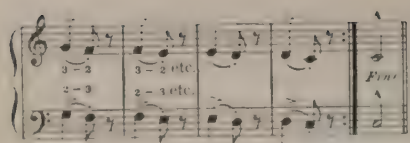
## Second Grade

### Clinging Legato and Elastic Touches in Alternation

Second slow form. Rhythm II. ♩ = 96







Do not neglect in practice any of the pairs of fingers.

### Light Form of Movement

THE EXERTION required in the slow forms of clinging *legato* and elastic touches is too great for all forms of expression and is suitable for earnest and impassioned playing only. It would have an undesirable influence on the hand and tone if it were the only type of movement practiced. It must therefore be counterbalanced by the light and fast forms of the same movement. In these forms the fall of the hand in the hand touch is through a very small distance, the fingers are held close to the keys, instead of being lifted high, and the drawing in of the point of the finger as it plays, is made with the least possible movement. The tones of the slow forms depend on size and intensity of movement; those of the fast forms on clearness, quickness, flexibility and lightness.

### Staccato Forms

TWO FORMS OF STACCATO, one produced by almost imperceptibly flexing the finger at the tip (resulting, in rapid playing, in one of the so-called "pearling" touches) and the other, a moving of the finger in the metacarpal joint, complete the list of finger touches.

### Hand Position

THE HAND IS ROUNDED more or less according to the requirements of the finger touches and the arrangement of black and white keys. But the position should be "natural," without extremes of depression or of protrusion in the joints.

### Arm Touches

IN DEVELOPING THE ARM TOUCHES both triceps and scapular muscles are involved. The analysis and explanation of these functions of the arm as they are employed in Mason's *downarm*, *uparm*, and *devitalized* arm touches, and also in connection with his clinging *legato*, were new to his time.

### Triceps and Scapular Muscles

THE ACTION OF THESE MUSCLES is thus described. Place the left hand on the upper right arm (the little finger resting a short distance only above the elbow), while the fingers of the right hand are placed on the keys. Give a slight push with the arm (thus producing a tone) "the impulse coming from the upper arm." The contraction must be brief, and must be followed by complete relaxation. The contraction will be plainly felt by the left hand.

"The scapular muscles situated in the shoulder blades or upper back, exert an important influence in the production of a full, sonorous and musical tone." To develop them, use any group of large, detached chords, played at a moderate tempo. "Briskly close the fingers on the keys of each chord with a sudden push and a determined shrug of the shoulders, followed by immediate and complete relaxation." This exercise, if done in the right way, brings all the muscles of shoulder, arm and hand into brisk action and full cooperation."

These muscles act "in the capacity of a guide," leavening the action of the whole muscular system; the muscular movement becomes free and powerful. The exercise has great influence in developing "a temperament touch."

They should assist in the Clinging *Legato*, the Up Arm and Down Arm touches, and in the impulse from which the Hand Touch results.

In the *down arm touch*, the hand (and arm) fall on the keys, and the wrist is allowed to drop downward, below the level

of the keys, while the finger remains on the key. The arm falls, does not strike. "This form of touch is useful in many heavy effects, and the condition of arm" (limp muscles) "is indispensable preparation" for future work in finger exercises. To the fall of the arm is added a push from the triceps.

In the *up arm touch*, the finger rests upon the key, the wrist is below the keys, and an impulse from the upper arm, a sort of push, causes the wrist and forearm to spring away from the keys. This form of touch is likewise suited to chords and heavy octaves which require great power.

### Hand Touches

A FURTHER EXAMPLE of the pioneer quality in Mason's teaching is found in the hand touches. He discards the former idea of playing from the wrist only, and develops a touch based on the "flail-like" swinging of the arm. This differs from the arm touches, in that the hand at the wrist is more active, while in the arm touches the arm is more active. "The principal motion is that of the hand, but the impulse originates in the arm." "If the arm is held rigid the hand touch degenerates into the false form frequently taught."

### Push and Pull

MASON CLASSIFIES all forms of touch as being either a push or a pull, according to the manner in which the fingers attack the keys. "The orthodox finger touch is properly a 'push' touch. All forms of the elastic touch partake of the character of a 'pull' since they are made by a drawing in of the fingers toward the palm of the hand. "In them are involved all the peculiarly musical qualities of the playing." Push touch should be used to correct immaturity, lack of positive quality in the tone. All varieties should be used in practice,—the arm touches, the hand and finger elastic, and the "stabbing," a form devised by Mr. Bowman, of suddenly extending the attacking finger to a curved position, from a fist-shaped hand, and flexing swiftly back into the fist.

### Fingers in Octaves

TO THE ARM TOUCH or hand touch of octaves, may be added "strong and incisive

power in the finger points"—a "grasping power" which must take place at the instant of relaxing the wrist, after the fall of hand or arm.

### Rotary Motion

EXERCISES FOR ROTATING the hand (in the elbow joint), to loosen the wrist, and exercises in contraction and expansion, notably one used by Dreyschock, also conducive to limpness of wrist, are included in preparation for octaves and recommended for constant practice.

Chords are also to be played from the fingers alone or, in some cases, certain of the notes are to be played with fingers.

### Graded Exercises—Velocity Exercises

AS SOON as the form of touch was determined in his mind—indeed, before it was entirely fixed—Mason devised a series of exercises which varied systematically the accenting of the fingers and, moreover, increased the capacity for speed. The speed exercises also had as an object the improvement of *legato* quality. He says that he considers these forms—graded exercises, and velocity exercise—"to be of vital significance, and the principle on which they rest is the central thought, of his 'entire method of practice.'"

The features in which he claims originality are found, then, in the *manner of treatment* of the two-finger exercise: its adaptation to

1. Metrical and rhythmical forms, throughout varieties of grouping and accentuation.

2. The cultivation of strength and stability, as well as lightness and speed, in playing, by means of the "graded sequence" and "velocity" forms.

3. The development of a *musical* as well as mechanical *legato* quality of touch, through developing the muscular movements described.

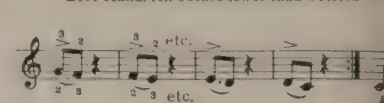
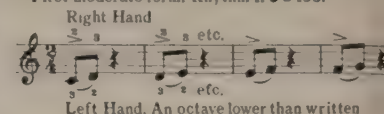
In the Graded Exercises, Grade I is the clinging *legato* (as in Exercise 1). Grade II is the clinging *legato* and the elastic touch in alternation (as in Exercise 2). Grade III, *legato* and the mild *staccato* (formed by the rapid flexing of the finger) in alternation,

### Third Grade

#### Legato and Mild Staccato Touches in Alternation

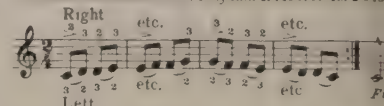
For the sake of abbreviation, the exercises which follow hereafter are written out only the right hand part of the staff. The left hand plays uniformly one octave below the right. Fingering above the notes for the right hand and below for the left.

First moderate form. Rhythm I. ♩ = 138.



and

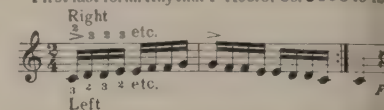
Second moderate form. Rhythm I. Acc. of 4s. ♩ = 138.



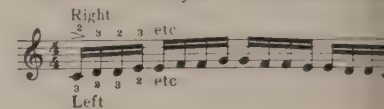
Grade IV, includes the First, Second and Third of the Fast Forms.

### Fourth Grade

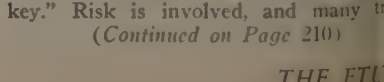
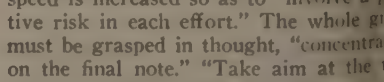
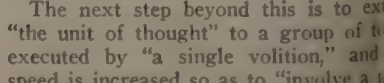
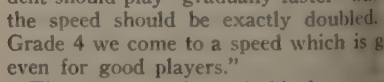
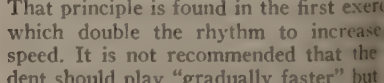
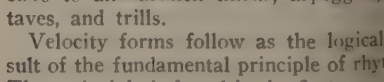
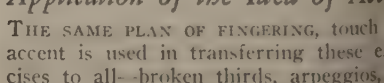
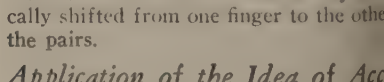
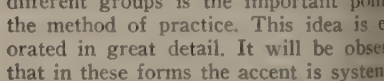
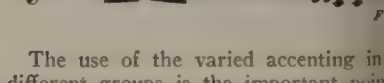
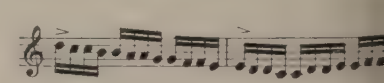
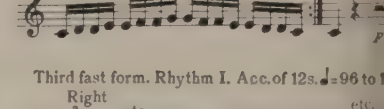
First fast form. Rhythm I. Acc. of 8s. ♩ = 96 to 120.



Second fast form. Rhythm I. Acc. of 16s. ♩ = 96 to 120.



Third fast form. Rhythm I. Acc. of 12s. ♩ = 96 to 120.



The use of the varied accenting in different groups is the important point in the method of practice. This idea is elaborated in great detail. It will be observed that in these forms the accent is systematically shifted from one finger to the other in the pairs.

### Application of the Idea of Accents

THE SAME PLAN OF FINGERING, touch accent is used in transferring these exercises to all—broken thirds, arpeggios, scales, and trills.

Velocity forms follow as the logical result of the fundamental principle of rhythm. That principle is found in the first exercise which double the rhythm to increase speed. It is not recommended that the student should play "gradually faster" but the speed should be exactly doubled. Grade 4 we come to a speed which is good for good players."

The next step beyond this is to execute "the unit of thought" to a group of touches executed by "a single volition," and speed is increased so as to "involve a positive risk in each effort." The whole group must be grasped in thought, "concentration on the final note." "Take aim at the key." Risk is involved, and many touches.

(Continued on Page 210)



### MUSIC MAKES HAPPY WORKERS

The little cut shown above is from the excellent Year Book of the well known music merchants, Rushworth & Dreaper, Ltd., of Liverpool, England, and shows the workroom of the Liverpool factory of the British American Tobacco Company. Note the sound amplifiers hanging above the workers. These are employed continually to broadcast musical programs and speeches to relieve the monotony of routine factory work. This very human device naturally leads to increased production and is thus a fine investment, from an economic standpoint. The effect of music upon industrial groups has long been recognized as a valuable means of making work more enjoyable and efficient. Many British manufacturers are using a similar means of expediting better industrial relations.



# Good Singing Must Be Natural

By BRUNA CASTAGNA

LEADING CONTRALTO OF THE METROPOLITAN OPERA COMPANY

A Conference Secured Expressly for *The Etude Music Magazine*

By ROSE HEYLBUT

WHEN ASKED to discuss the principles underlying good singing, I am tempted to say that the only correct method is the natural one. True as this statement is, I realize that it is too true to be of much help without explanation. First, let us consider what natural singing means. Perhaps we are too much inclined to think of singing, in terms of various "methods." While every vocal instructor may have his own way of arriving at the final result, this result can be but one thing—the emission of free, full, resonant tone. Thus the result is of greater importance than the method, and the first consideration must be the natural equipment of the vocal student.

The persons best equipped for singing must possess, in addition to the voice itself, robust good health and those purely physical characteristics which tend to make breath control and tonal production easy, natural matters. There are exceptions, of course; but, in general, the typical singer has the breadth of lungs, the depth of chest, the firmness of muscles, and the openness of throat which contribute naturally to the mechanics of good singing. Where these elements are not entirely natural, their effect must be acquired; and this can be acquired, by careful study and still more careful

teaching. But the person who comes by the results naturally has the greater advantage.

The vocal pupil should be allowed to sing, and to show what his strong points and weak points are, before he is bewildered by counsels and methods. Then, after he has proven what are his individual needs, his instruction should be adapted to his own particular requisites. While teaching can undoubtedly clear up many problems for him, it is also true that too many suggestions and limitations can have the harmful effect of making the pupil conscious of errors which he might never make, if left to himself. It is a fact that many abuses are the result of well meant advice. If, for example, a teacher wishes to call attention to the dangers of a nasal tone, he may cause his pupil to strive for the opposite effect with the result that the pupil's tone becomes unnecessarily throaty. The wise teacher will adapt his vocal knowledge to the individual throats and chests and problems with which he has to deal.

My own vocal teaching, for example, had to do solely with the problem of voice placing. My earliest lessons were, fortunately, not hampered by too much advice. At the beginning the only counsel my teacher gave me was to open my mouth. Indeed, he held my chin down to make

certain that my tones would have proper openness of throat. After that I was allowed to sing and to show, by my singing, what my particular difficulties would be.

## An Invaluable Background

I AM FORTUNATE in coming from a musical family. Music was in the very air of our home, and I cannot remember the time when I did not sing, for the sheer amusement of it. As a baby of two or three, I sang arias written for tenor and baritone, choral music—everything. As I grew older, my voice asserted itself as a light, high soprano, of what I believed to be *coloratura* range; and at sixteen I began to study. For three months I worked, and then something happened. My teacher noticed that, although I could easily sing notes above high G, the tones I produced verged on the falsetto; they were strong and unforced, but entirely in the head, without much body or resonance. As I was then concentrating upon the high soprano register, I did not sing many deep notes, but those that I did sing seemed richer and fuller, as if they were the notes of an entirely different voice. Thus my wise teacher determined to disregard the range of the voice, and to test it according to the indications of its natural quality and color. This, I may say, is the secret of correct voice placing. There is no set rule for the placing of voices; the experience of the teacher must serve as a safeguard against errors. The color and quality of a voice indicate its use. Range must never determine it.

To return to my own experiences, my teacher again began my work at the foundation, trying out my voice tone for tone, in a downward scale. For three weeks we worked entirely in the deeper registers, and suddenly my voice took on new body, resonance, and volume. It was three times as large as it had been, and, after all my work in the upper registers, I was really surprised that these deep, full tones should belong to me. The indications of the *falsetto* soprano tones and the fuller alto tones had led my teacher to the correct conclusion. My voice was really a true contralto. The soprano notes I had been singing meant merely a matter of extra range. Thus we set to work again, building the voice in an upward direction this time, and adding tone after tone. We worked slowly and carefully, and soon found that the higher tones, which had lacked resonance before, were now sounding forth with entirely different body and power. Through correct placing, the true voice had asserted itself. This careful working out of correctly placed tones was the only formal instruction I ever had. Six months later, in 1926, I was engaged for operatic work in Mantua. I have been actively engaged in public work ever since; but I have not ceased working and studying.

## Some Significant Fundamentals

THERE ARE A NUMBER of principles in good, natural singing which I am glad to discuss with the readers of *THE ETUDE*. First, be careful to sing always with a free, open throat. Practice vocalises on all five vowel sounds, with the throat as wide open as you can make it. Hold the chin down, if need be, to avoid constriction. To make sure the throat is well open, practice your throat position with a mirror in hand. Watch the



BRUNA CASTAGNA

little uvula at the back of the throat. When the throat is wide open, this uvula will go up. When it is up, the voice passes more readily into the chambers of resonance. If your uvula does not go up easily, practice the motion as an exercise, but be extremely careful not to tighten the throat. Normally, a relaxed dropping of the chin should aid in finding the correct, natural position. Sing the vowels with the throat well open, and it will be found that the voice sounds forth more freely.

As to breathing, the singing breath should be as natural and as normal as the breath in ordinary speaking. I have never needed special breathing exercises, because the natural build of my chest and lungs admits naturally of a sufficient breath supply. In cases where breathing exercises are necessary, the student should be careful to draw his breaths naturally, relying on the powerful abdominal muscles for support, and never forcing or constricting them. To my own personal way of thinking, the secret of the singer's breath lies in its conservation.

Again I return to the comparison of breath in singing and breath in speaking. All of us can say a long sentence, or read a paragraph aloud, without drawing extra breath. Exactly the same should be the case in singing. Young students make the mistake of drawing a full breath and then releasing it all in one phrase. Try to control the release of the breath as you do in talking. Try to release just enough to vocalize the notes of your phrase, and to release it evenly. Two errors against which to guard are:

1. Giving out the breath all at one time.
2. Giving it out unevenly.

There is a helpful little exercise to show you exactly what your habits of breath control are. Light a candle, and place it near enough to your mouth to allow your breath to pass the flame as you sing. If you are singing incorrectly, the flame will jump unevenly and then go out. If you are singing correctly, so little breath will come out that the flame will remain undisturbed. It is the principle of natural breathing that will keep the flame alive—and your voice along with it.

It is, of course, the regulated action of the diaphragm which keeps the breath even. The diaphragm must be under perfect control, especially in the case of the singer who has not the advantage of a naturally long breath, and who must learn to sing long phrases notwithstanding. Indeed, perfect control must apply to everything a singer does. While the foundation of good tone production must be entirely natural, the correct use of the voice depends upon rigid and never ceasing control. Control in



BRUNA CASTAGNA

In the rôle of Adalgisa in Bellini's "Norma"



all possible fields. The keeping of strict tempo alone is a matter of control.

### Flexibility, A Singer's Salvation

MY EARLY EXPERIENCE as a *coloratura* soprano gave a vocal discipline which I never have ceased to pursue, and which is recommended for all contraltos. That is the perfection of the *coloratura* technic. It is a profound mistake to believe that this technic is part of the soprano equipment alone. *Coloratura* technic has the effect of making the voice light and flexible, and so it is just the deeper organs which have most need of it. I practice both *legato* and *coloratura* vocalises every day. Indeed, some of the most florid *coloratura* passages in the singer's repertoire were written originally for the contralto voice. I refer, of course, to the operas of Rossini. The leading rôles of "The Barber of Seville" and "La Cenerentola," to name but two, were written especially for a contralto voice. *Coloratura* sopranos have adopted the rôle of *Rosina* in "The Barber of Seville," but only by transposition. I often sing the familiar *Una voce poco fa* in its original key, and find great use in the trills, the fleet scales, and the *piccchettato* generally associated with the soprano registers alone. But the use of these technics is not the important thing. They have distinct vocal value for their own sake, as exercises, and should be carefully included in the equipment of every contralto. Besides keeping the voice flexible and light, these vocal drills have the effect of making the passage from one vocal register to another much easier. Also, one will find it much easier to sing after fifteen minutes of pure *coloratura* vocalises.

To save it from becoming tired, keep the voice open and light, and never force the tones. Some people have the idea that if you need little breath for a short, *piano* phrase, you must push a big breath behind a long or *forte* phrase. This is not at all the case. The voice sounds forth better and fuller, and color, volume and freedom are definitely improved, by light, unforced singing. Keep the voice light, let it float. Achieve your *forte* passages by breath control but never force them. The forcing of a tone does not make it either bigger or fuller. On the contrary, it restricts volume and makes the tone harsh and of bad color. Italian singers have an amusing little saying: we say that "We spend our interest, but never our principal." That means that the fundamental vocal output must never be forced or given away; only the interest, which one earns from correct, controlled singing, may be used. It is a helpful motto to keep in mind.

The correctly used voice does not become tired. Indeed, as soon as the least suspicion of tiredness or strain shows itself, it brings with it the proof that the voice has been strained, forced, or incorrectly used in some way. Light, floating, open singing makes it possible for me to sing four or five major performances a week, to keep up with my rehearsals and private practice, and to feel fresh and ready to go on to more.

No matter how ardently the young student desires to go on to operatic work, I believe that a flexible equipment for concert singing is a necessary part of every career. Specialization is a good thing; but overspecialization carries with it the danger of becoming limited. Personally, I love both kinds of work. If I had to make a choice of a favorite, I think it would be concert work. Not that I like opera the less, but because the concert stage gives one greater freedom of expression. In an opera, one portrays only a single character. In concert, she becomes a different person with every song that is sung. One may be dramatic, the next romantic, the third one tragic, the fourth one light. At the interval of a few minutes, one has the chance of drawing on a whole palette of emotional colors. In the opera, there is concentration

on the emotions of one character alone. Thus, the versatility of the concert repertoire makes it more attractive to me. But that, of course, is only a matter of taste.

### Interpreting the Rôle

I HAVE BEEN OFTEN ASKED about the best way of interpreting operatic characters. Does the singing actress actually become the personage she portrays, submerging herself into the emotions of the character; or, does she keep a controlled distance between reality and imagination, directing her motions and actions quite as a stage-manager might direct them? I am in favor of the second method of procedure. As in all matters of art, the principle of complete control must apply. We are never anyone but ourselves. We do not become *Carmen*, or *Amneris*, or *Azucena*. If we did, we would run away emotionally; we could not sing, or remember lines, or watch the conductor's beat, or follow our entrances and our cues. We study a character so thoroughly that we know how she would act. Then we direct ourselves, very definitely, to act in this manner. We feel with her and share her emotions, and we show this in our interpretation. But always we are ourselves, controlling that interpretation. We do not say, "I am *Azucena*, I am demented." Our performance would be a pitiful thing if we were. No, we say, "I will put my best energies into showing my idea of how the poor, demented *Azucena* would behave. And the better we know *Azucena*, the more we study her, the more deeply we think about her, the more convincing will be our interpretation of her character."

In all departments of the artist's work, a foundation of natural methods must be expressed through disciplined control.

## RECENT RECORD RELEASES

By PETER HUGH REED

THE COLUMBIA BROADCASTING SYSTEM recently purchased the American Record Corporation, makers of Columbia, Brunswick and Vocalion records. William S. Paley, president of the Broadcasting concern, stated in an interview that the tremendous growth of home records during the past few years has brought about a closer association of records and radio.

In entering the record business, Mr. Paley contends, the CBS is broadening the base of its service along natural lines. "Intensive consumer studies have disclosed the fact that the use of records is supplemental to and not a substitute for radio listening," he said. "They indicate also that radio broadcasting, in itself, has widened the market for records. Our primary purpose in this new field will be to find new patterns for both serious and popular music which will give the greatest enjoyment to the public. We aim to give special attention to the field of education."

The first recording to emanate from the new company is Deems Taylor's orchestral suite, "Through the Looking Glass," played by Howard Barlow and the Columbia (Broadcasting) Symphony Orchestra (set 350). Mr. Barlow, who has featured American music in his radio programs, pursues in his first record set a course in which he has expressed himself most interested. Taylor's suite, based on Lewis Carroll's famous book, is amiable and pleasant

music; not pretentious or inflated. Its quicker movements are rhythmically alive, and its slower sections appropriately picturesque. The suite is divided into four parts: 1. *Dedication and The Garden of Living Flowers*; 2. *Jabberwocky*; 3. *Looking Glass Insects*; and 4. *The White Knight*. Barlow does justice to what must have been a difficult score to record successfully, and the reproduction is the best so far made in a radio studio.

When one poetic mind plays upon another, the results may well become cherishable. This proves true in Sir Thomas Beecham's performance of Mendelssohn's poetic *The Hebrides* or *Fingal's Cave Overture* (Columbia disc 69400-D). The composer, ever a skillful painter in music, here did himself notable justice in perpetuating his visit to the Scotch coast, and Beecham brings out all the delicate tonal nuances of the score. The recording has served the conductor well.

Toscanini, playing Rossini's overture to an early comic effusion "The Silken Ladder" (Victor disc 15191), gives a highly polished performance, which offers interesting comparison to Beecham's earlier recording of this work.

When Schumann's "Piano Concerto in A minor, Op. 54," came under the hands of that lovely English pianist Myra Hess, surely found an ideal interpreter. Miss Hess is a great poet at the keyboard, and Schumann was a great tonal poet. It is so easy to oversentimentalize much of the music in performance, but Myra Hess does not do this. The exquisite individualism of the second movement, that charmingly romantic intermezzo, is treasureably set forth by Miss Hess. The timing is rare, but this is true of the whole work. And if any readers doubt our contentions, we invite them to hear Victor set M-47, where the lady is backed by a symphony orchestra adroitly controlled by Walter Goehr.

The Czech Philharmonic Orchestra proves again that it is one of the best orchestras on record, in its performance of Smetana's symphonic poems, *Moldau* and *From Bohemia's Meadows and Forests* (Victor set M-523). Smetana, one of the most ardent of all nationalists in music, wrote six symphonic poems as a glorification of his country which bear the general head, "My Fatherland." The most popular ones of these are No. 2 and No. 4 (the ones recorded), which are pastoral in character.

Richard Strauss, in his "Sinfonia Domestica, Op. 53," turns his attentions to music to "papa, mama, and the baby"; the program of the work is concerned with family life for a day. This work is one of Strauss's most imposing scores from the standpoint of orchestration, being sonorously rich and full, but thematically less compelling. Although the material is often ingeniously developed, the themes in themselves are not among the composer's most enduring. Eugene Ormandy, conducting the Philadelphia Orchestra (Victor set M-520), interprets this work as a tremendous showpiece, making it a veritable "carnival of effects"; quite different from the more genial way in which we heard the composer conduct it. Since the reproduction is fervent and realistic, the recording will undoubtedly make many friends for its wealth of orchestral tone.

The tour of the Monte Carlo Ballet Russe has apparently created a demand for ballet music on records, for RCA Victor has brought forward an attractive brochure of the ballet, containing a treatise

(Continued on Page 210)



### AND THEY USED TO PLAY THIS IN CHURCH

Here is the serpent, and its tamer. In ancient times it was the natural bass of the cornet family and was played with a cupped mouthpiece. The wooden tube would be about eight feet long, if stretched out. Sometimes, the instrument was made of brass and copper. Because it was invented in 1590, by a religious Canon, Edmé Guillaume of Auxerre, France, it was supposed to be especially important for church services. Its use spread from France to England, where it was considered necessary in rural churches, especially where there was no organ. Its compass was seventeen diatonic notes, from low C to C. The instrument is now supplanted by the Tuba or, occasionally, by the ophicleide. Mendelssohn, Wagner and others prescribed it for use in their scores.



# The Unknown Victor Herbert

By WARREN EMMETT

## Intimate Pictures of the Life of a Widely Loved Composer

RADIO CUT its musical eyeteeth on Victor Herbert. The music of the genial Irish-American was the bridge which the toddling infant crawled the realms of popular affection. There hardly a program in those early days did not include a Herbert melody. Herbert's programs were as common as the bread of life. *Kiss Me Again* was hard to miss. If you missed the arrangement for the vocal quartet at two-fifty in the afternoon, it was only to hear an Hawaiian orchestra do battle with it at six-thirty of the same evening, not to mention the solo arrangements at seven-fifteen, eight-fifteen, and ten-thirty.

Radio was wise in clinging so closely to Herbert. His tunes were prime favorites of the public; and this fondness transcended the feeble, unfeeling performances of the works that issued from the loudspeakers of the country in the early twenties. A dotting public willingly overlooked shortcomings in the presentations, being content to marvel at this newest of arts, radio; besides, what the performance and its reception lacked, the listener's familiarity with the melodies, could make up for.

In those days, the Herbert items most heard, in addition to the famous songs already mentioned, were *When You're Away* ("The Only Girl"), *Gypsy Song* ("The Fortune Teller"), *March of the Toys* ("Babes in Toyland"), *Kiss in the Park* ("Orange Blossoms"), *Badinage* ("Pan-Americana"). Just these, and little more.

Of course, there were exceptions. There have been radio singers who occasionally sang, say, *The Only One* from "Wonderland," an operetta first produced in 1905, a program submitted for approval. But no farther than the program director. "What's this?" he would very probably ask. "Have you heard of it. Let's use *Kiss Me Again*; everyone knows that." Oh, how one knew it!

Fortunately, the same condition that existed during those static-ridden 1920's is not as regrettably true to-day. To be sure, some melodies from his lovely operetta *Marietta* have crept into popular use, due entirely to the musical ministrations of the movie adaptation and the very exploitation given the songs by Jeanette MacDonald and Nelson Eddy. A number of Herbert's songs were taken here and there; but he actually did hear "Neath the Southern Moon," an excellent song for contralto, sung by Eddy in the movie; *Tramp, Tramp*; *Ah, Sweet Mystery of Life*; and *I'm Falling in Love with Someone*. Thanks to the popular MacDonald-Eddy combination, and the host of other songs who follow their lead, the latter melodies are heard almost every hour about the radio day—or so it seems. Are there no radio singers with the voices of the pioneers from which we are comparatively few decades removed? Herbert move up from *Kiss Me Again* to *Tramp, Tramp*; *Ah, Sweet Mystery of Life*; *I'm Falling in Love with Someone*. The thought is disturbing. Is Herbert to settle down as a man of two or three compositions as have so many one-time great creators in more extensively cultivated musical fields? A glance about us encourages. Dvořák seems pretty pigeon-holed as "the composer of



VICTOR HERBERT AND HIS SECRETARY, ROBERT W. IVERSON

the 'New World' Symphony and *Humoresque*"; Rubinstein emerges occasionally from the gloom of oblivion with the *Cloister Scene* from "Kamennoi-Ostrow" and *Melody in F*; all Delius ever wrote, if we may believe what we hear, is *On Hearing the First Cuckoo in Spring*; how often do we get a substitute for Franck's "Symphony in D minor"; for every performance of Elgar's *Enigma Variations*, there are ten of his *Salut d'Amour*—but the list grows and grows, as the repertoire of each composer dwindles and dwindles.

In an effort to draw attention to the wealth of rich nuggets buried in the mine of Herbert melody, before most of this vast musical mountain is allowed to sink from sight, we have been going through our Herbert scores. They stand, forty-one strong, on a shelf before us, as we write. Along with these operettas, we have bound copies of his two operas, "Madeleine" and "Natoma" (\*); all of his piano and orchestra compositions; most of his individual songs and incidental music written prior to and concurrent with his operetta career; a number of his choral compositions, as well as his lovely cantata, "The Captive," along with works for violin and his own instrument, the violoncello. A truly staggering

array of music; and yet the greater part of it is virgin soil on which most singers have never taken a breath. We should imagine that sheer curiosity, if nothing else, would get the better of most of them. However, since it apparently has not, place a confiding hand in ours and we shall try to find some "gold" in "them there" hills of melody.

For the soprano who has sung *Kiss Me Again*, to distraction, there are many other lovely melodies, just as fine and effective. After all, the complete range of the song just misses two octaves by two notes and that is quite a spread! Not quite so widespread in its range and a truly fine song is *A Soldier's Love* from "The Prima Donna." It also was written for Fritz Scheff and is likewise a waltz—Herbert was the last of "The Grand Line" to write in three-four time, a signature that is rhythmically taboo in these days (\*\*). The verse is a gem of true simplicity; only Herbert could have written it.

And then—these have been all for soprano—we shall list the songs in groups for the various voices. There is *The Knot of Blue* from "It Happened in Nordland," an early score, but one that contains some of Herbert's best melodies. The range is an octave

and a fifth and the melody is an expansive one that yields a rich harvest to a big, well placed voice. On the second chorus, an optional obbligato gives added interest to the vocal line. Incidentally, we should like to call all singers' attention to the accent marks (-) Herbert places over various groups of notes in his songs. Observe them carefully; the marks are not merely decorative. In the fifth measure of *When You're Away* ("The Only Girl") and the third measure of *The Knot of Blue*, just mentioned, be sure to press the notes marked with accents and to slacken slightly; by which both songs immediately take on added values.

Another of Herbert's undeservedly neglected waltz songs for soprano is *To the Land of My Own Romance* from "The Enchantress," an *Opéra comique* created for and produced with Kitty Gordon, in 1911. This is Herbert at his best. An unusual modulation, midway in the refrain, gives the song a piquant touch of great charm.

If you are looking for a soprano solo of real worth and Herbertian flavor, that is not in three-four time, we would strongly recommend *Gypsy Sweetheart* from "Old Dutch." The combination may sound incongruous but the song is a gem. It has a richly warm feeling which, if properly projected, will prove definitely rewarding to the singer. It is an easy song but most effective.

Among other songs for the soprano who is yearning to find a substitute for *Kiss Me Again*, we might suggest the following: *Love Is a Story That's Old* ("The Madcap Duchess"); *Princess of Far Away* ("The Lady of the Slipper"); *Love Is Tyrant* ("The Singing Girl"); and *Someday* ("Her Regiment"). The latter is relatively simple but true Herbert. At the opposite pole are two brilliant waltz songs: *Where the Fairest Flowers Are Blooming* ("Babette") and *The Nightingale and the Star* ("Mlle. Modiste"). Both were written for Fritz Scheff.

One of our favorites is *The Only One* from "Wonderland." It presents no difficulties and shows Herbert at his tuneful best. Better known but not heard nearly often enough are *Moonbeams* ("The Red Mill"), and *Toyland* ("Babes in Toyland"), the latter being one of his finest scores.

"The Fortune Teller," his sixth produced operetta, and known chiefly for housing *Gypsy Love Song*, also contains *Romany Life*, a brilliant *tour de force* for the soprano who delights in *Italian Street Song* ("Naughty Marietta"). *Romany Life* is a shade more difficult (although it has nothing comparable to those "zizzy, zizzy, zing, zings!"); but study of it will add a worth while number to the singer's repertoire. Also from the same score is *Always Do As People Say You Should*, a simple little song of great charm. Do not take it too fast!

For the soprano who wants to tackle the real Herbert—the Herbert of quickly changing moods and tempos, of sly rubatos and vocal grace—we would suggest *In the Concert They Never Taught Us That* ("Sweethearts"). Also from the same score is the title waltz song; but since its vocal range just misses two octaves by half a tone, it does present difficulties. Besides, it

(\*) *Spring Song* ("Natoma") and *A Perfect Day* ("Madeleine"), both for soprano, are two excellent and vocally effective items for singers who are not afraid to tackle fairly difficult assignments.

(\*\*) Jerome Kern, alone of the contemporary composers of operetta, occasionally makes a foray into this highly questionable territory; but there is something just a bit shameful about these infrequent adventures.



sounds better instrumentally than vocally.

We shall leave the sopranos here, making only one more suggestion, *Out of His Heart*. This is an incidental song which Herbert wrote for "The Cinderella Man," a play produced in 1916 with Phoebe Foster in the leading rôle. The words are good and by Edward Childs Carpenter.

And now for the tenors. No one will believe us, perhaps, but Herbert did write other songs for the tenor, aside from the one about the gentleman who is falling in love with a nameless some one. As an excellent substitute, if you are looking for something pretty much of the same pattern, there is *The Love of the Lorelei* ("The Debutante"), which we are quite sure you have never heard! That is your loss, because it is a truly lovely song. As compared with *I'm Falling in Love With Some One*, the range is neither quite so great, nor is the *tessitura* at the close so brutally high and unrelenting.

If you are a bit on the Irish side, Herbert will be found to be a true bard who loved "the ould sod" from which he sprang. From the score of "Eileen," his splendid romantic comic opera (its misfortunes proved a blow to the composer to whose heart it came closer than any of his other works for the stage), we would urge you to examine *When Shall I Again See Ireland*, a broad, fervent melody, warm with Herbert's love for his native land, and *Eileen*, *Alanna Astore*, a waltz song. And while we are on songs for "Irish tenors," so called, we should like to mention *Molly*, *An Irish Love Song*. This is a separate song, that is, not from an operetta, and has a lyric by the late Rida Johnson Young. It is dedicated to Herbert's good friend and compatriot, John McCormack.

Three particularly fine songs for tenor are *Mignonette* ("Babes in Toyland"), *Goddess of Mine* ("The Madcap Duchess") and *Every Lover Must Meet His Fate* ("Sweethearts"). All three are gems; but have you ever heard either one of the first two? It is possible your loud speaker may reluctantly have unburdened itself of the last mentioned since light opera groups occasionally present "Sweethearts." A simple little song, a waltz, that will appeal to the lyric tenor, is *The Wild Rose* ("When Sweet Sixteen").

When we come to suggestions for the baritone who has shouted, more times than he cares to remember, that he wants what he wants when he wants it (bang!), not to mention the number of times he has slumbered on with his little gypsy sweetheart, we have to search a bit harder. During the first half of Herbert's operetta career, a large number of the baritone-bass arias were entrusted to *prime ministers*, *governors*, and others, who were notoriously comic gentlemen, or so they thought. Hence, their lyrics struggled feebly along allegedly humorous lines, thus making many of their songs unfit for general use. Also, the baritone was usually given to mouthing lugubrious gobs of homely philosophy, most of which sounds slightly stuffy to-day. However there are exceptions, and among them we might list the impassioned *Neapolitan Love Song* ("Princess Pat"). Subtitled *T'amor!*, it has a set of Italian lyrics for the baritone who prefers to make love in that romantic language. Four other suggestions, although a bit old fashioned in feeling, are *My Honor and My Sword* ("Babette"), *Dreaming, Dreaming* ("The Serenade"), and *My Toast to You and A Man's a Man for A' That*, both from

"When Sweet Sixteen." In these it is the words that tend to date the songs. More recent, and blessed with better lyrics are *Pretty As a Picture* ("Sweethearts") and *Will-o'-the-Wisp* ("The Debutante").

Herbert's ventures into the contralto range were infrequent and, when made, were often designed to point up a character who was more or less of a caricature. There is however, one surpassingly lovely song for the lower female voice, *If Only You Were Mine* ("The Singing Girl"), produced at Montreal in 1899). No one ever does it and yet it is one of Herbert's loveliest melodies, an enduring, haunting refrain of real contralto calibre. It will also serve, just as it stands, equally well for baritone.

For the soprano and tenor (or baritone) who are seeking duets with which to replace *Because You're You* ("The Red Mill"), surely deserving of retirement after an overly active career, we offer *Think of Me* ("The Prima Donna"), *I'll Bribe the Stars* ("Babette"), *Far Up the Hill* ("The Madcap Duchess"), *The Golden Age* ("The Debutante") and *All for You* ("Princess Pat"). A particularly lovely song for soprano and baritone is *The Isle of Our Dreams* ("The Red Mill"). Also well worth study, for soprano and alto, is *For Better or For Worse*, also from "Princess Pat." (\*\*\*)

There you are! A goodly collection of fine songs. We do hope that some radio singers will be encouraged to abandon the old and hackneyed and to substitute one or more from the many we have mentioned. While reference has been made repeatedly and exclusively to radio singers, since in these days it is "on the air" that Herbert naturally finds almost his sole outlet; our suggestions are directed to all singers of Herbert, at home or in public recital.

The salon combinations, that at one time every hotel sported, have been washed away in the successive waves of depression. These groups fattened on Herbert's graceful little concert numbers. For those pliable instrumental combinations in radio with a full string division, we would suggest, instead of constantly using overorchestrated arrangements of his songs, that substitution be made of his strictly orchestral works—such gems as *Air de Ballet*; *Forget-Me-Not*; and *Sunset*, all for string orchestra. Among his salon ventures of purest ray, let us list *Yesterthoughts*; *Love Sonnet*; *Devotion*; and *Fleurette*. His "Woodland Fancies," a suite for full orchestra has been relegated to an oblivion it in no wise deserves and from which some discerning conductor would do well to rescue it. Aside from its fine musical content, it is superbly scored, as are all the works by this master of the orchestra.

Herbert was the supreme melodist of his generation. An immensely prolific composer, he created ingratiating melodies with a dangerous ease, an ease that resulted in a heritage of almost staggering proportions. Much of his music, by its very nature, was perishable and one watches its passing with no regret. But an amazingly rich residue remains. Let us hope there are singers with sufficient curiosity to examine it!

(\*\*\*) The radio singer in search of lighter material is advised to take a look at some of the "production" numbers Victor Herbert wrote for various editions of the Ziegfeld "Follies," all of them to words by the gifted Gene Buck. It was Herbert and Buck who led the fight in the early days for the proper recognition of the composer's rights, a recognition that resulted in the formation of the powerful American Society of Composers, Authors and Publishers.

## FIFTY YEARS AGO THIS MONTH

EDWARD BAXTER PERRY, to whom our American musical students are so much indebted because of his richly pioneering spirit, offered these thoughts on freedom of sentiment in the young musician.

"Not long since, when urging upon a pupil the necessity of bringing out the deeper mood and meaning of a certain composition, the writer received this response:

"I am afraid to make it say all that, to put so much of myself into it, people will call me sentimental!"

"The reply voiced a prevailing and thoroughly American weakness. It is far too common here to find, especially among our girls, a bright, warm, impulsive nature, full of genuine sentiment and poetic fancy, choked and perverted, turned shallow and bitter, by this same paralyzing fear of ridicule: persons who take a morbid pride in concealing and repressing their better selves so effectually that even their most intimate friends shall never suspect them of being one degree less frivolous and heartless than their companions; who in their turn are doubtless vying with them in this deplorable misguided effort to belittle themselves, their lives and influence.

"It is one of the most significant and lamentable signs of the time, that any allusion to or expression of a warm, true, earnest sentiment is met in society with more or less open and bitter derision, even by those who are secretly in sympathy with it, admire the courage and sincerity of its champion, and would gladly take the

same bold stand in its defense, but not, so add their coward voices to the majority. This is the more deplorable since this tendency is at once cause and effect. The continual and systematic de- and suppression of emotion and feeling result finally in their complete extinction in most cases, or leave them defenseless and feeble, to struggle for a precarious existence in some dark, hidden recess of the soul, whose highest throne is the rightful heritage.

"George Sand says, somewhere, speaking of the French,

"We once had sentiment, but the spirit of sarcasm has scorched it from our hearts and where it grew is a desert place!"

"Alas for the people of whom this is true! Alas for the young man or woman who can say 'I have no sentiment,' and speak truth. And let me here caution a young person against a light and frequent even though purposely insincere, denial of any characteristic of value; for there is a strange and subtle sympathy between heart and the lips, which works stealthily, to bring them more and more into accord, because a lie is in every sense a violation of the laws of nature; what is first uttered as a conscious, flagrant falsehood, becomes less so with each repetition, till unawares a day will come when shall see it transformed into a glaring truth. Such a person, no matter how highly organized, or perfectly trained otherwise, is no better than a machine. He does not live, he simply runs."

### The Lazy Hand

By BLANCHE W. LATHROP

IN EARLY YEARS, having "side-stepped" to a great extent left hand practice on the piano, and having formed also the lazy habit of substituting an easy, "faked" harmony for the original, I later found myself woefully inefficient to cope with passages of ordinary difficulty in the bass. It was apparent that, if I expected to play anything, honestly and correctly, the effects of this negligence and "faking" must be overcome.

Outlining a regular routine for left hand practice, a short time each day was devoted to simple exercises, such as studies for two fingers, three fingers, and so on. Later, scales and arpeggios were used.

For some time there seemed little noticeable improvement, but I refused to become discouraged, and kept steadily on with the routine. After many months of

earnest practice, it became evident that while playing a piece in which the left hand was required to "work," the fingers were certainly doing their part smoothly.

This was encouraging, and I felt now was the time to tackle the bass passages of various measures and phrases which had formerly seemed difficult.

Enclosing these parts in brackets, I became "little studies for the left hand alone." Great benefit was derived from the practice of these little studies, for they covered a wide field and, as they trained the reluctant fingers so well, they seemed the requisite thing to play in every conceivable position.

In due time, I not only acquired a left-hand technique, but also learned less in patience and "sticktoitiveness" which have been invaluable.

### The Scrambling Pupil

By GEORGE COULTER

TEACHERS are often puzzled to know how to deal with the scrambling pupil, the unrestrainable rusher, who has no respect for accuracy, time or expression.

It is futile to tell him to take his time and to look before he leaps; one chord to him is as good as another, and it would seem he had only the vaguest notion as to what was right in sound and what was wrong.

We have cured many players of this deplorable habit by enforcing concentration on one thing at a time. This was achieved simply by taking a piece of paper or card-

board and covering from view everything of music but the one being interpreted the moment; the succeeding bar position would not be revealed until the one under notice had been satisfactorily disposed of. At times it may be necessary to reveal only a part of a bar, or even only a chord at a time.

This does make the precipitate pupil attend to detail and helps him to listen more closely to harmonic effects. It does not interrupt rhythmic flow for the time being, but this can be attended to when accuracy has been achieved.

### The Threshold of Music

Owing to the special nature of THE ETUDE for March, and of the gala "Band Issue" for April, the special serial, "The Threshold of Music" by Lawrence Abbott, is omitted from these two issues. It will be resumed in THE ETUDE for May.



# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER  
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

## The Saxophone—Its Uses and Abuses

EARLY A CENTURY has passed since the saxophone was invented by Adolph Sax in 1840 when it made its appearance as a member of the Military Bands. As might be expected of a comparatively new instrument, there have been several improvements in construction since its introduction, the most notable being the addition of keys for alternate fingerings, improvement in key mechanism, mouthpiece, reed, and its general responsive qualities.

The history of the saxophone is rather little known—its slow acceptance as an instrumental voice, its steady growth, its amazing popularity since the beginning of the twentieth century, especially in America. That it became somewhat of an outcast is truly unfortunate and perhaps unwanted. In spite of improved structure and proofs of its freshness and vitality, the saxophone is still considered by many musicians as the "black sheep" of the woodwind family. There is ironic humor in the use of referring to the saxophone as the "woodwind that nobody blows good." Although the saxophone will soon celebrate its centennial, the antagonism and indifference with which it has been regarded is little abated. There exists a definite prejudice regarding its real value to band and symphony orchestra instrumentation. As many musicians still hold to the notion that the voice of the saxophone is suitable only so long as it is confined to beer-garden, dance hall or night club. To avoid but tolerate its use on radio and dances as a stimulant to the activities of the so-called "jitterbugs." One might find justification for these attitudes, if it is considered that the plaintive voice of the saxophone has been too thoroughly imbedded in this type of environment.

The plight of the saxophone seems peculiar in the light of the fact that other instruments have been subjected to the same treatment. Trumpet, trombone, violin and net have been called upon to mimic sounds from those of the barnyard to those of the jungle, as well as being turned into instruments that are alternately wailing, whining, crying, laughing. Can it be said, then, that in securing these effects the violinist, or trumpet is more legitimate musically effective than the saxophone? Perhaps the saxophone was born too late to have the dignity bestowed on these instruments by time. The tendency of performers to subject it to ridiculous and the heaping of indignities upon it hardly helped its cause with the more serious musician.

The saxophone is undoubtedly in the hands of a few and tied up with the efforts of a small number of inferior musicians than any other instrument; only when the efforts of competent players are directed to the fore can we truly appreciate the possibilities of the saxophone as either a solo or ensemble instrument. The contrast between mediocre and superior performance is almost incredible. In capable hands, the saxophone is revealed in its true nature, and can rightfully stand on its own as an important member of the instrumental family in the band of this day.

Some of the abuse of the saxophone arises from the popular conception of the instrument as primarily a medium for jazz, swing, or what have you. Added to this is the prevalent idea that it is the easiest of all instruments to play, and this mistaken feeling is the very reason for such inferior performance and resulting lack of appreciation of the possibilities of the saxophone.

### Not Easy to Master

GRANTING THAT FROM a mechanical and technical viewpoint the saxophone is quite simple in comparison with the other instruments of the woodwind family, the fact yet remains that the mere mastering of the rudimentary scale is in itself no mean achievement. The problems of tone production, intonation, tone quality, control and articulation are just as omnipresent and difficult to conquer as they are upon most of the other woodwinds. Since the saxophone responds so easily to the initial efforts of the student, the erroneous impression that it is easy to play takes root. With this complacent attitude, few students give sufficient attention to those elements prerequisite to a satisfying performance.

The serious student of the violin, piano, or other instrument realizes and prepares himself for the difficulties which are encountered in gaining mastery of his instrument. He has learned or has been informed of the fact that years of study and application are necessary before one can hope to be a competent performer, and he approaches the study of the instrument with the correct mental attitude. In contrast, the average beginner on saxophone expects proficiency within a very short time, and there have been instances where a performer on some other instrument has accepted an engagement for saxophone performance before that instrument was purchased!

Without a doubt, were this instrument more difficult to play from the outset—if its response to fingering were less facile, or if the C major scale, for instance, were technically as difficult to perform as on the clarinet—it is certain that we listeners would not have to bear with the abuses dealt out by incompetent players. Fortunately, all saxophonists do not play badly, and when we are privileged to hear the instrument as played by such artists as Cecil Leeson, Merle Johnson, Larry Teal and others, we immediately are aware of the beauty of the saxophone tone, of its wealth of color, and of its possibilities as an inseparable part of the modern band.

### Literature Limited

THESE ARTISTS, having been and continuing as serious students, are not content with merely producing a sound on the saxophone, but have worked on it with much the same musicianly application and in the same manner as the concert pianist or violinist. They have established a sound routine of study which is cognizant of all the factors necessary to final mastery of the instrument. It is the work of musicians such as they that helps us to realize the lack of respect and the mistreatment the

saxophone has suffered from insincere and incompetent players.

The type of literature which for years was employed in exploring the technical capacities of the saxophone, as well as the numerous "tricks" used by many players, was such as to help only to aggravate the already antagonistic attitude of many musicians. Like many of the other wind instruments, the saxophone has a rather limited repertoire. When the great mass of symphonic literature was being written, the saxophone was non-existent, and it could not be included in the works of the masters. Whether or not they would have considered it an effective orchestral voice cannot be decided, but it is significant that later great composers have given it due recognition. Within the past few years music of a serious nature has been written for the saxophone. That composers such as Glazounov and Ibert thought enough of its merits to write concertos for it leads us to believe that more worth while literature for this instrument is in the offing.

Though slightly inferior to the clarinet in compass, quality and articulation, the saxophone is of great value as an addition to the band instrumentation. Since the band lacks the string quality of the symphony orchestra, it is essential to make good use of those instruments of the band which will help to secure a variety of tonal color. The tonal quality of the saxophone, when properly played, reproduces on a magnified scale tones akin to those of the violoncello. In addition the instrument affords great sustaining power to the full choir of the brasses.

### Those Luscious Strings

IN THE SYMPHONY ORCHESTRA, where the tonal color is magnificently enhanced by the string quality, the presence of a choir of saxophones is less practical, except where it may be used as a solo voice. France, perhaps, has given more attention to the serious use of the saxophone than any other nation. It is no accident that leads composers such as Saint-Saëns, Bizet, Thomas, D'Indy and Debussy to write for the saxophone not only as an ensemble instrument, but as a solo instrument with orchestral accompaniment. A further evidence of the French recognition of this instrument is the fact that the Paris Conservatory created the post of Professor of saxophone, and this position was held by so great a teacher and soloist as Professor Mayeur.

The famous Garde Republicaine Bande of France, one of the world's finest concert bands, has for years included in its instrumentation a saxophone group which has earned the highest respect and esteem of those very musicians who would frown most upon the effects attempted by some of America's "Hot saxophonists," and give scant credit to the saxophonist of our better concert bands.

Cecil Leeson, one of America's foremost players of this instrument, is to be admired and congratulated, not only for his exceptional talent and accomplishments, but also for his courage and foresight in using a serious type of music whose quality raises

the saxophone from the "gutter," so to speak, to the recital hall. Mr. Leeson's programs contain nothing of the claptrap variety. He offers instead original saxophone concerti, as well as transcriptions of serious works written by the masters. His work is a tribute as well as an aid to the saxophone, and when it is so handled by artists, there is augury of complete acceptance by composers, musicians and those music audiences which up to this time have given it small consideration.

### Some Saxophone Problems

AS HAS BEEN PREVIOUSLY STATED, one of the most difficult problems to solve is the changing of the attitude of the great majority of players as to the latent possibilities and beauties of the saxophone. So long as the instrument is left to the devices of dance enthusiasts it is irredeemable.

Secondly, there is the necessity for higher standards of performance by the players themselves. Lastly, there is the inescapable demand for a better quality of literature, which includes original works as well as transcriptions. Of these three problems, I believe that the second is of greatest importance to the welfare of the instrument. The saxophone can come into its own only when the performer is competent, and only when his exploitation of the instrument is determined by genuine interest and high standards of performance and quality of music.

The most important element in good saxophone playing is, as in any other musical instrument, that of tone quality. Sadly enough, few players are proficient in this respect. Good tone quality arrives only with mastery of the precepts of breath control, and it is with this problem that very few saxophonists concern themselves. There must be taken into consideration several facts. As with all wind instruments, correct diaphragmatic breathing is very essential. The saxophone is quite different from the clarinet in construction; it has a more extreme conical bore, which automatically causes it to be more open and therefore offers less resistance to the air column. Due to this lack of resistance in the air column, breath control is even more essential than in instruments such as oboe, and clarinet, which, with their individual constructions set up a resistance and thus serve as an aid to breath pressure and control.

Another primary factor in the development of a satisfying saxophone tone is the embouchure. We find among our students, especially the inexperienced players, a tendency to use a clarinet-embouchure on the saxophone. This is of course a minor tragedy; it is a common fault which clearly calls for our attention. With the clarinet embouchure, we use the lower teeth as a support for the lower lip, while on the saxophone the lower lip is supported by the corner muscles of the mouth. The chin muscles are drawn up and the corner mouth muscles drawn forward. This can be achieved by the pronunciation of the syllable "du" or "doo." It will be found that this syllable serves as an aid in drawing the

(Continued on Page 205)



# MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music  
appearing in  
the Music Section  
of this Issue

## ELEPHANT'S PARADE By G. A. GRANT-SCHAEFER

The title of this opening piece for the month of March suggests at once that it is to be played in descriptive style.

Note first the *tempo* indication, *Andante con moto*, which means it is to be played slowly but with no abandonment of the feeling of motion going forward.

Let the motion be deliberately clumsy, rhythmically speaking. This effect can best be obtained by applying first very heavy accents as marked, followed by "lazy" eighths. The proper six-eight swing will suggest the swaying of the great beasts as they lumber along in parade formation.

Carefully observe the many two note slur signs, hold strictly to *tempo* once it is established, and follow all marks of dynamics.

## A SPRING GARDEN By MARGERY McHALE

The Etude sounds the first real note of spring in this number by Margery McHale. It is in waltz form, and the first theme opens with a broken chord divided between the hands. This broken chord appears at intervals throughout the first section, is essentially part of the melody, and should be so treated.

The second section, in the key of D major—dominant key—is marked to be played *animato*.

One's best singing tone should be given the sustained note of the melody and proper tonal balance established between melody and accompaniment throughout.

The pedal is simple and it is carefully marked—once to the measure.

## FELICITY By GATTY SELLARS

Chord structure, with the melody in the upper voice of the right hand, dominates this composition.

Even though the chord figures are rather extended, the treatment should decidedly not suggest heaviness of any kind to the imagination. On the contrary, play this music rather quietly and with grace as suggested by the text.

The basses are important and should be played with proper significance, using the pedal strictly as marked.

The second section, beginning with measure 17, introduces a syncopated accompaniment for the left hand, against the melody in the right.

The *tempo* is a bit slower here than in the first section.

The first theme is in E-flat major, the second in B-flat major, dominant key; and by means of the D. C. *al Fine*, the piece closes with the restatement of the first theme.

## DREAM BARQUE By FOREST M. SHUMAKER

As is so often the case, the title of this piece gives definite clue to the interpretation. It is obviously in the style of a *berceuse*, except that in place of the rocking cradle a swaying boat is indicated by the six-eight swing of the rhythm.

The text indication, *Allegretto ma non troppo*, is no doubt a warning against allowing the piece to drag. However, a feeling of drowsiness should pervade its measures except in the section marked *poco appassionato*, which probably depicts a troubled dream. Peace and serenity return, however, at measure 19 and, except

for the *accelerando* marked in measures 23 and 24, the *tempo* is again on the dreamy or drowsy side; and it continues so thus to the end where a *diminuendo* and *rallentando* fade away into nothingness.

## TORREADOR ET ANDALOUSE By A. RUBINSTEIN

In arranging this piece for piano Preston Ware Orem managed to retain the decided Spanish flavor of the original.

The rhythmical figure of the first four measures, which is repeated after each phrase of melody, is typically Spanish and places the piece definitely in the dance form.

As a dance, phrasing, accents, *tempo* and rhythm are all to the fore. The second section, beginning with measure 36 is quite vigorous in treatment. Played *fortissimo* with strong rhythmical outlines it serves as a highlight which builds up to a yet greater climax after the *glissando* passage in measure 51.

While not exactly easy, this piece has the faculty of sounding much more difficult than it really is. It should be an interesting addition to the teaching repertoire.

## THE SPINET By ERNEST HARRY ADAMS

Even as the spinet differed structurally from the piano of our day, so the music of the spinet age differed from the idiom of to-day. This piece, written in the style of an earlier musical era, is in the form of a *bourrée*.

The *bourrée* is a dance supposedly of French origin, said to have come from the province of Auvergne. However, authorities differ on the subject of its origin, and some contend that it is a Spanish dance first practiced in Biscay, where it is still danced.

The *bourrée* has certain characteristics of the *gavotte* with which it is sometimes confused. There are, however, distinctions sufficiently sharp between the two. For example, the *gavotte* begins on the third beat of the measure and is counted in fours; whereas the *bourrée* begins on the fourth quarter note, counted two to the measure—*alla breve*, usually. From which it will be readily seen that the *tempo* of the *bourrée* is faster than that of the *gavotte*.

## THE PRINCESS DANCES By JESSIE L. GAYNOR

Perhaps no one person has contributed more to the piano teaching profession by way of material and methods than Jessie L. Gaynor, the composer of this piece.

Mrs. Gaynor specialized in the teaching of little folk and many of her ideas, together with their manner of presentation, form the basis of modern piano teaching.

This little number is in *gavotte* form (compare it with the *bourrée* form in the preceding piece).

Keep an even *tempo*; make nice contrast between *legato* and *staccato* and try to create the atmosphere of the court ballroom of an earlier day.

## ST. PATRICK'S DAY IN THE MORNING By JAMES H. ROGERS

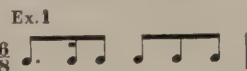
Typically Irish is this jig by James H. Rogers which should be played "briskly, but not too fast," as outlined in the text.

The repeated D in the bass gives a drone effect suggestive of the Irish bagpipes.

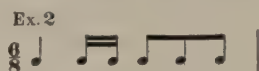
This effect is even more pronounced in the left hand part of the second section as the piece goes into the key of G major.

The *non legato*, shown in the very beginning of the piece, should be preserved throughout.

Perhaps a word of warning anent the rhythm might not be amiss. Very often in six-eight time, the dotted eighth followed by a sixteenth thus,



is incorrectly played and made to sound thus,



It is a trap into which it is easy to fall, hence the warning.

This piece appears at a most opportune time, coming as it does, in the March issue of THE ETUDE. It should find a place on many recital programs during the month.

## PETITE VALSE DE BALLET By FAY FOSTER

Delicacy and elegance of style characterize the interpretation of this number. It is played in slow waltz time, and the first theme calls for continual contrast between *legato* and *staccato*.

In the second section, beginning with measure 21, the melody is carried in the upper voice of the right hand. The sustained notes should be played with the best possible singing tone, using arm pressure rather than percussive attack.

The *staccato* figures between measures 37 and 43 should be played with marked crispness—a brittle wrist attack is best for the purpose.

The mood changes at measure 73 with the entrance of a new section. Here more speed and brilliancy are required and are kept in force until the *da capo* sign is reached in measure 108, after which the original treatment is resumed.

## LARGO APPASSIONATO By LUDWIG VAN BEETHOVEN

While Beethoven literally grew out of Haydn and Mozart, there were definite signs of an individual style even in his early works. In this slow movement from the "Sonata, Op. 2, No. 2," note how orchestral is the treatment. The opening measures suggest the resonance of the wind choir against an ever moving *pizzicato* of the bass viols. Again notice how measure 10 imitates (with another instrument of the orchestra) the melodic material already heard an octave higher in measure 9. And so throughout the entire movement each separate voice represents an individual instrument of the orchestra.

To play this number well assumes a certain amount of preliminary study in the sonata form generally, and in Beethoven's style in particular.

## MAZURKA IN G MINOR By FREDERIC CHOPIN

The mazurka is a Polish dance which evolved as early as the sixteenth century. It originated as a national song always accompanied by dancing.

Augustus III, King of Poland and Elector of Saxony, introduced it into Germany. Later it became popular in France and England.

Chopin gave his own characteristic treatment to the mazurka form, and by tending it and eliminating all vulgar raised it from its peasant music status to the level of sophisticated salon use, did also with the waltz form.

In addition to the one here presented which was published posthumously, Chopin composed and published fifty-two mazurkas many of which are heard frequently in recital programs.

## MY SHADOW WALKS ALONG WITH ME By BERNIECE ROSE COPELAND

Here is a short piece for the Junior readers of THE ETUDE.

The melody remains in the right hand throughout against a very simple accompaniment. The left hand is required to play in both treble and bass clefs. The phrase is carefully marked and words provided so that it may serve also as a song if desired.

## SLEEPY SONG By MARIAN W. HALL

Here is a tiny cradle song for the grader.

The rocking motion will automatically result if the first beat is slurred into the second as marked.

It should be played smoothly, not fast, and in a dreamy, lazy fashion. Words appended will act as a direct aid in the matter of expression.

## FIRST DAFFODIL OF SPRING By ADA RICHTER

Here is an easy piece in waltz time with the melody in the left hand throughout.

Until the pupil has developed confidence in "themadizing" with the left hand would be well to insist upon separate hand practice. The accompanying chords of right hand all lie within a small range and should offer but little difficulty.

## INDIAN RAIN DANCE By JOHN STOCKBRIDGE

This very characteristic Indian theme will no doubt find favor with all young pianists, as the Indian idea is perennially popular with them. Teachers should point out and help with the open fifths in the left hand—designed to suggest tom-tom and for the rest allow the child's imagination full play. The more descriptive interpretation of this piece, the better.

## ROLLING ALONG By EMILY SAUNDERS

Here is a broken chord piece to be played with a rolling motion. It is in six-eight rhythm and is written in the key of G major. The phrasing is carefully marked, and, of course, should be followed exactly as indicated.

## LITTLE MOUNTAIN BROOK By MYRA ADLER

Here is a piece of about second grade difficulty which develops the playing scale figures and trills, all woven into a piece in a clever and descriptive manner.

The middle section, with the melody in the left hand, describes a quiet, clear stream after which the brook evidently resumes its downward rush, all eager to reach the sea.





# THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



## Popular Music and Technique

1. I would like complete information as to teaching chord playing in popular music. There is a teacher here who teaches just chord playing in left hand, with popular music and I would like to know the method, if there is a method.

2. What in your opinion is the best way to start pupils? How long should they be drilled on pure technique? How many years before they begin to play much? I use the Presser books and teach my pupils technique as they advance. I am very well liked as a teacher. Some say I advance my pupils too rapidly. But the reason is, I do not spend too much time on technique. Do I do wrong? My pupils are the ones chosen after tryouts in high school to do all accompanying work for solo playing. I do teach some technique, of course.—A. F. W., Iowa.

If, as you say, you are so successful, do you want to teach popular music? Do not stick to the field in which you are successful. However, your local music dealer, the publishers of THE ETUDE, will gladly show you names of popular music methods. But I warn you now that you will find such "systems" disappointing. If you do not have the knack of playing jazz or swing, it is futile to try to develop it, unless you can spend long months in experiment and practice. Do you think it worth while? In your case, I would say, leave the popular music to others.

Those are too many questions for me to answer at one time. If your pupils read and play well enough to be selected as piano accompanists, I do not think you are doing very much, for you evidently do not have good facility and rhythm in their playing. On the other hand I am a firm believer in pure technique. Do not overdo it, of course, but give at least one such assignment at each lesson—chords, finger exercises, scales or arpeggios—and hear this out fail every week.

Remember too, that all successful persons are themselves open to sour and spiteful criticism. Some of us even flourish on it. Why worry? Just go your own sweet way, delivering still better goods to your satisfied customers. Let them do the talking.

## Plays Without Notes

I have an eight year old girl who takes piano lessons from me. She has finished John Williams' "First Book." She is quite musical, sings well, but plays by ear. She can read the notes very well, but all the reasoning on my part cannot convince her that she must play by note—not by ear. Her mother does not know the notes so she cannot help her. I never play her pieces over for her. She watches the notes fairly well the first few times she plays a piece, but then she pays little attention to them. Her mother says that she sometimes practices without her music. I know she is careless, but what can I do about it?—J. B., Missouri.

You probably are not giving her difficult enough music. Put her on something hard enough so that she will be forced to pay attention to the notes. Teachers are at fault in not letting musical children have material which challenges their minds and brains.

Try teaching her some pieces by "ear" without letting her look at the keyboard. Then afterward show her how easy it is to play these with the music. Also, give her plenty of attractive, daily sight-reading assignments from other books of grade.

You know, every child discards notes the moment he knows a piece. And almost all talented youngsters are careless. So,

I'm afraid you will just have to grin and bear it. Your little girl sounds to me quite interesting and gifted.

## Musical Journeys

I have been interested in your concerts, especially your musical journeys and your concerts for young people for a long time. I should like very much to give some similar programs for children and young people. I really do not know how to plan such a program, and would appreciate it very much if you would give me some suggestions as to your program material and how you present it to your audiences. I see that you use slides to illustrate your programs. Do you know if suitable pictures for such use are available anywhere?—L. E. N., California.

Unfortunately my other activities have temporarily crowded out the Young People's Concerts and Journeys, but I am happy to note that others have discovered the rewards (spiritual as well as financial) in this field, and are experimenting for themselves in recitals for children.

My own approach to these concerts is so individual that I hesitate to advise anyone else to follow along the same lines. This much, however, I can say with authority—any good player or singer, with exuberance, resourcefulness, youthful point of view, and clear speaking voice, can interest young people in good music, if care is taken to present the programs ingratiatingly and "humanly" enough. There must be scrupulous, thoughtful preparation which will permit last minute flexibility to fit each concert to the widely varying quality, quantity and age group of the audience.

The best place for these concerts is of course the school, during regular school hours, preferably at assembly periods early in the morning or afternoon when disciplinary problems are at a minimum. For very young children (four to eight)—which I consider by far the most important age group to reach—a twenty minute concert is long enough. No selection should run over two minutes, and the speaking continuity between numbers should be in story form. Keep to the unreal, fairy tale quality, even though it is far fetched or loosely strung together. After ten minutes let the children participate in the program by singing, tapping, or humming quietly. During the first part of the concert avoid selections that are very loud or dashing, for the children will laugh at them and get out of hand. (The only response young children know for pleasurable excitement is laughing or yelling—so watch out!) It is enough to play one or two brilliant numbers at the end of the program. Perform good music only—and especially simple pieces with direct melodic appeal. Always include one very calm piece to which you request the children to listen with left hands cupped under chins, right hands cupped under left elbows, eyes closed. Don't be annoyed by the peculiar airplane propeller noise heard during the concert, for it is only the harmless and necessary rhythmic swinging of the children's legs not long enough to reach the floor. (You'd be tempted to swing yours, too, under the same circumstances!) If restlessness becomes too apparent, announce that you need assistance in presenting the concert, or that you would like to hear the children make some music of their own; so, would the audience stand up and sing one or two songs for you (you having learned some

of their favorite songs beforehand)? Applaud them enthusiastically afterward; tell them how wonderfully they sing, and you'll have complete, happy silence for your next number, and more applause after it.

Oh, there are so many ways to make children love music! If you can hold the attention of very young audiences with good music you are not only an artist but a child psychologist as well. Tackle the problem boldly; try out a concert in a neighborhood school and persist in repeating the experiment; you will soon learn what "goes over," and you will be fascinated by the result. Through it, you will add to your prestige and also to the size of your teaching class.

For older elementary school children up to twelve years, I advise programs with titles, like "Europe in 45 Minutes"—a swift musical airplane trip from New York to six or eight countries and return; "The Magic Carpet"—a musical journey around the world; "From the Mayflower to MacDowell"—a survey of American music; "Music and Nature"—which give you a large field to choose from.

For high schools, "Great Songs of the World"; "Dances, Old and New" (or a much better title, suggested by Levin Houston, "From Sarabande to Swing"); "America's Music, from Foster to Gershwin"; "Shakespeare in Music"; "A Musical Journey to Austria and Bavaria" (selections by Schubert, Mozart, Beethoven, Brahms, Johann Strauss).

Keep your remarks to the absolute minimum—just a few short sentences between numbers. Be especially careful not to "talk down" to your audiences, and above all, cultivate a "sophisticated" attitude before high school groups. Shed the full radiance of your charm and enthusiasm on every word you say, every note you play. And, for Heaven's sake, speak distinctly, and loudly enough for everyone to hear. (How difficult this is to do, no one knows better than I.)

Arrange the piano so that as many as possible can see your hands. Become impervious to such annoyances as whispering, coughing, "spitballs" (!) and paper airplanes. Don't use printed programs, for obvious reasons. Try to be slyly humorous with your hearers, for children always like to be "kidded" along. Play light modern pieces as well as classics. I have had good success with Chadwick's *Cricket* and *Bumble Bee*, Dett's *Juba Dance*, Goossen's *Hurdy Gurdy Man* and *Punch and Judy Show*, Berner's *Funeral March for a Canary*, Philippe's *Puck*, Moskowski's *Juggling Girl*, Juon's *Berceuse* and many others.

As a contrast to the short pieces I sometimes play a ballet or "opera in a capsule" as the final number of the program. For these I have used my own shortened versions of Carpenter's "Krazy Kat" Ballet; Debussy's "Romance of the Toy Chest (*La Boite à joujoux*)"; Deems Taylor's "A Kiss in Xanadu"; De Severac's "The Little Tin Soldier (*Le Soldat de plomb*)"; Humperdinck's "Hänsel and Gretel"; and a perfectly delightful fantasy by Smith, called "Once Upon a Time."

Avoid stereotypical slides which (I found to my sorrow) only add complication and confusion to the program. They certainly do not help the music and are an everlasting nuisance. In my own years of experience with slides I have had every pos-

sible adventure—comic and tragic—except complete annihilation of audience and pianist. And if I had continued to use them, I am sure this last *dénouement* would long since have occurred!

The music and its presentation are the only things to be considered; that is why I say, cut out as much other irrelevant matter as possible. That, too, is why I am opposed to those symphony orchestra concerts for children which are clogged up with all sorts of "entertainment" impedimenta (including slides). Such events have little to do with music appreciation, and are usually associated in the children's minds with a carnival or circus. They go once for excitement, but seldom develop a growing love for music as a result. So, I say, out with everything but the music!

The importance of expanding and developing young people's concert series throughout our land cannot be overestimated. I would like to write columns about them here, but at present these few hints will have to suffice.

The Federal Music Project orchestras and bands are performing an invaluable service for hundreds of thousands of school children in their own Young People's Concerts Series. If you have one in your district try to get hold of the pamphlets which I wrote for their programs and continuities. These will give you additional, and very practical help. Unfortunately THE ETUDE cannot supply them, since only a very limited number were mimeographed by the Works Progress Administration.

## A Common Problem

I am twenty-three years of age and have been interested in the piano for the last four years. In the beginning I taught myself to read the notes and fundamentals of music and learned many chords and chord progressions and played tunes by ear. About two years ago I started taking lessons (I couldn't play any piece by note) and at first progressed fairly well. When I got to second grade music, I discovered I was playing the pieces from memory of the position on the keyboard and could not look at the notes and play. I cannot play any tune I have learned unless I look at the keyboard. I finally got discouraged and quit my lessons. The only way I can learn and play a piece is to learn the position from the notes and remember the piece and play it while looking at the keyboard. My problem is, what can I do to learn to play and look at the notes at the same time.—G. M. G., Indiana.

Let the above letter, ladies and gentlemen, be a lesson to you—that all pupils should be taught from their very first lessons to play exercises and pieces without looking at the keyboard; from the beginning they must learn to play by "feel" so that when the time comes for reading at sight, they will not need to look from the music to the keyboard. There are so many simple skipping and "sliding" exercises for beginners to play with eyes closed—which they love to practice—that there is no excuse for teachers neglecting this all important matter.

Take up your lessons again, and ask your instructor to teach you rote or "ear" melodies with chord accompaniment, not permitting you to look at the keyboard while learning them. As soon as you are sure of these, put the music on the rack and from then on, always play them with the notes. This will now be easy; and if you keep on working in the same way for several months, your "placement" trials will disappear.



# The Romance of Annie Laurie

By ROBERT JAMES GREEN

*The story behind one of the most famous of all songs*

ONE NIGHT OF 1700 A.D. a daring young Scotsman of blooded birth, with a price upon his hot, red head, for treasonable activities, rode hard from Edinburgh to the coast and the safety of a waiting sloop.

During daylight he had hidden with Stuart sympathizers and had quieted his sword arm long enough to compose a song about the beauty and charm of an eighteen year old girl he was leaving behind. The verses became one of the most famous love songs in history, repeated the world around. Mothers still sing it to their children, and British sentries on far-flung empire outposts hum it to the night air. This after more than two hundred years.

The song's heroine was Annie Laurie. The song maker was William Douglas, impoverished laird of Fingland, a small estate in the Scottish lowlands.

Douglas had just returned from the European wars, when he was introduced to Annie at a state ball in Edinburgh. Beneath great lighted chandeliers, swung from the vaulted ceilings, Annie's eyes sparkled as she whirled to the strains of violin, flute and harp playing a lively canary.

A single strand of small pearls adorned her dark brown hair, in contrast to the stiff, towering coiffures worn by most



ANNIE LAURIE

*A photograph of a portrait in the historical collection at Forest Lawn Memorial-Park, Los Angeles*

## WEE KIRK O' THE HEATHER

*A reconstruction of the historic Old World church where Annie Laurie was baptized and worshipped. The original is in ruins; but has been preserved by the efforts of Dr. Hubert Eaton, builder of Forest Lawn Memorial-Park, Los Angeles, California*



ladies of the period. But Annie possessed the greater advantage of natural beauty and charm. Her cheeks were the color of wild roses in June.

The instant Douglas sighted her he was captivated, and he lost no time in arranging an introduction. Annie was startled at the bold gray eyes of the young man in gray coat and red-green plaid of a Stuart officer.

"William Douglas," she repeated, arching her brows and appearing indifferent. "Ah, yes—laird of Fingland."

"You seem to have heard of me!"

"Nothing more, I assure you." She maintained an aloof manner.

"I can tell you much more," he said in a low voice; "unless, mayhap, you are afraid to hear it."

"I, afraid? I'm sure there is naught to be afraid of," she retorted, "except, perchance, your red hair is a warning beacon to beware of your bold eyes!"

The music started for a branle. Douglas laughed and touched her arm. "'Tis too

fine an evening to spend dancing," he said. "Let us go out on the balcony." He opened the heavy door.

Annie glanced swiftly around but apparently no one paid any attention. With a heart beating swiftly at her indiscretion, she accompanied him out beneath the stars. They seated themselves on the base of a small statue. Douglas crossed his bare knees, looked down at his long-toed shoes with their red heels and large buckles.

"Ah, but this is peaceful. Don't you like it?"

"I've known little else." A sigh escaped her full red lips. "But peace can be monotonous. I'd like to go a-journeying and know adventure."

"Aye, there's muckle to see on the continent," he agreed, smiling. "You'd like the great shops and bazaars, stuffed with silks and satins—Dutchmen in wooden shoes and fancy gilded sleighs. You'd like Venice, too. By night all Venice rides about in boats, singing love songs."

excused himself and entered the ballroom.

Annie watched his picturesque figure stride boldly to the rear of the orchestra. She saw him place something in a musician's hand and return, carrying a mandolin.

"I'll sing to you, Annie Laurie." He seated himself at her feet and rippled the strings. Annie clasped her slender fingers together on her lap and tapped a tiny doekskin slipper with its silver buckle.

"I like old Scottish songs," he said. "They breathe of heather and a cool North Sea breeze."

*Oh, Annie ye be clad in silk  
An' pearls arc in your hair,  
Gin ye'll consent to be my bride  
Nor think o' others mair,  
Oh! Wha wad wear a silken gown  
Wi' tears blindin' their ee,  
Before I break my true love's heart  
I'll lay me down an' dee.*

*Ruins of Annie Laurie Church, at Glencairn, in Dumfriesshire, Scotland*

Annie's head was nodding in time Douglas' popular paraphrase of the popular song, when suddenly the door opened and the figure of a man bulked before the Douglas got to his feet, plainly intending to deal with the intruder.

"Father!" exclaimed Annie in a dreamy voice.

"What means this indiscretion, Annie?" Sir Robert blurted angrily.

"Father, I wish to make you acquainted with Mr. William Douglas," said Annie in a desperate effort to pacify her father.

The red faced lord glared at the young man. "A Douglas, you say? I've heard of you," Sir Robert grunted.

Taking Annie by the hand, he whisked her inside without more ado. During the rest of the evening she caught but a brief sight of Douglas.

## A Haughty Parent

THE LAURIE FAMILY returned next morning to their Maxwellton home; but Annie's thoughts remained in the Edinburgh ballroom. And, of all the music she had heard that evening, there lingered in her memory none but the song Douglas had sung, in which he had so skilfully and gallantly changed the wording in compliment to her.

Two days later Douglas appeared at Maxwellton to ask for her hand. But Annie's father, Douglas found a blustering, hard-hearted man; a local magnate and one violently opposed to a Stuart comeback.

"Ye're naught but a fortune hunting venturer!" he roared at Douglas. "A rauch wenching it in every port 'twixt Edinburgh and Paris!"

Douglas had run a sword through his hand for saying less. With a supreme effort controlled himself, but delivered a truth verbal thrust that touched Sir Robert sorely.

"I claim true Stuart blood—royal Scottish!" Douglas retorted. "Your forebears were naught but Italian shopkeepers from Dumfries, before they bought Maxwellton from the Earls of Glencairn."

This ancient history Sir Robert preferred to keep a closed book.

"Had Annie not a part in this, I'd have you gaoled!" He pounded a table with his thick fist.

"I can well believe that," Douglas answered dryly. "I doubt not 'twould serve your spite to have me brought before you at the regular assizes, like many another whose headstone now whitens the valley."

Allusion to the death penalty given Sir Robert to several free-thinking countrymen was an echo of Lowland gossip. It was ugly talk to Sir Robert's ears and there and then forbade Douglas to see Annie.

She managed to speak to Douglas, but (Continued on Page 204)



# ELEPHANTS' PARADE

This is a very excellent piece of derivative music, in that the player easily can conjure up a picture of the great pachyderms lumbering through the streets. Observe all the major accents carefully. Grade 3.

Andante con moto M.M. ♩ = 69

G.A. GRANT - SCHAEFER

The musical score for "Elephants' Parade" is presented in a standard piano format. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is indicated as "Andante con moto" with a metronome marking of 69. The score is divided into measures, with measure numbers 10, 15, 20, 25, 30, 35, 40, 45, and 50 clearly marked. Dynamics such as *f*, *mp*, and *mf* are used to create a sense of movement and volume. The piece concludes with a final cadence in the 50th measure.



# A SPRING GARDEN

Grade 2½. Valse moderato M.M. ♩ = 160

MARGERY Mc HAI

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# FELICITY

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GATTY SELLAR

Grade 3½. Con grazia M.M. ♩ = 92

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*Un poco mosso*

*Fine* *mf* *Ped. simile*

*poco rit.* *mf a tempo* 25

*f* 30 *D.C.*

*Ped. simile*

# DREAM BARQUE

FOREST M. SHUMAKER

ade 4. *Allegretto ma non troppo*  
M. M. = 60  $\frac{4}{2}$

*p* *mp* 5

*Poco appassionato*

*mf* 10

*Tempo I*

*mf* 15 *dim. e poco rit.* *mp* 20

*poco cresc. ed accel.* *a tempo* 25 *rall. e dim.* *pp*



# TORÉADOR ET ANDALOUSE

Much Spanish music has been written by composers very remote from Spain and some of the results are far from Spanish. Here, however, Rubinstein seems to have caught in a remarkable manner the true flavor of Spain. This composition will at first seem difficult to many, but with practice it will readily become fluent. *Toréador et Andalouse* probably refers to the bullfighter and the Andalusian maid, suggesting a romance in Seville. Grade 5.

Arr. by Preston Ware Orem

A. RUBINSTEIN, Op. 103, N

**Allegro non troppo** M.M. ♩ = 54

*cantando*

The musical score is written for piano and voice. It begins with a piano introduction in G major, 6/8 time, marked 'Allegro non troppo' with a tempo of 54 M.M. The piano part features a rhythmic pattern of eighth notes and triplets. The vocal part enters in the fifth measure, marked 'cantando'. The score includes various musical notations such as triplets, arpeggios, and dynamic markings like *mf*, *cresc.*, *dim.*, and *rit.*. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated. The piece concludes with a *rit.* marking and a final chord.



## THE SPINET (BOURÉE)

It was an old fashioned spinet  
Whose voice was once mellow,  
Time tinted its ivory keys  
A deep golden yellow.

Allegro moderato M.M. ♩ = 132

ERNEST HARRY ADAMS



This image shows a single page from a musical manuscript, likely for a piano solo. It contains ten systems of music, each consisting of a grand staff (treble and bass clefs) joined by a brace. The key signature is one sharp (F#), indicating D major or B minor. The time signature is not explicitly shown but appears to be common time based on the note values. The score includes various performance instructions: "Animato" at the top right, "Tempo I." in the third system, "soave" in the fourth system, "come da lontano" in the fifth and ninth systems, "tranquillo" in the eighth system, and "dim." (diminuendo) in the eighth system. Dynamics are marked throughout: *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). Measure numbers 15, 20, 25, 30, 35, 40, 45, 50, and 55 are clearly visible. The notation includes many slurs, ties, and fingering numbers (1-5) above notes. A double bar line with repeat dots indicates the end of a section after measure 30. The bottom right corner of the page has the text "THE ETI".



# THE PRINCESS DANCES

## GAVOTTE

Tempo di Gavotte M.M.  $\text{♩} = 69$

JESSIE L. GAYNOR

ade 3.

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# ST. PATRICK'S DAY IN THE MORNING

Briskly, but not too fast M.M.  $\text{♩} = 100$

JAMES H. ROGERS

ade 3.

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# PETITE VALSE DE BALLET

Fay Foster (composer of the famous war song, *The Americans Come!*) preceded her American successes with a brilliant career as a composer abroad. While she is famed for works of a broad and stimulating type, her delicate and effective *Petite Valse de Ballet* reveals her as a master of the refined salon style.

FAY FOSTER

Grade 3½. In slow Waltz time M.M. ♩ = 63

The musical score for "Petite Valse de Ballet" is written for piano in 3/4 time, key of D major. It begins with a piano introduction (measures 1-5) marked *p* and *poco rit.*, followed by a main section (measures 6-55) marked *pp* and *a tempo*. The score includes various musical notations such as dynamics (*p*, *pp*, *f*), tempo markings (*poco rit.*, *a tempo*), and articulation (accents, slurs). The piece is marked with measure numbers 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55.



60 *f*

65 70 *Last time to Coda*  
*Red.*

*With more brilliancy and a little faster*  
*f* 75 80

85 *poco rit.* *f a tempo* 90

95

100 105 *ppp subito* *D.C.*

*CODA* 110 *dim.* *ppp*



MASTER WORKS  
 \*  
**LARGO APPASSIONATO**  
 FROM SONATA, Op. 2, No. 2

This movement is from one of Beethoven's early sonatas written in Vienna in 1796. When these sonatas first appeared, the works of Mozart and Haydn were very popular and while this *Largo Appassionato* shows the influence of the older masters, it was one of the works which made known to the world that a new and highly endowed composer had come to the world of musical art. Grade 6.

M. M. ♩ = 76

LUDWIG VAN BEETHOVEN

*tenuto sempre*  
*ten. ten. ten.*  
*p*  
*ten. ten. ten.*  
*staccato sempre*  
 (a) *mf* (b) *tr* *p* *mf* *tr* *p* *tenuto*  
 (c) *mf*  
*f* *cresc.* 15 *f* *ff* *p*  
 (d) *staccato*  
 20 (e) *cresc.* (f) *mp* (g) *p* 25 *mf*  
*cantabile*  
 (h) *rit. un pochettino*  
*a tempo* *tenuto sempre*  
 30 *cresc.* *ffp*  
*staccato sempre*  
 35  
 (a) (b) (c) (d) (e) (f)  
 (g) From this point onward for 3 measures bring out prominently the upper notes of the left hand part, in the same way play the upper notes of right hand next 5 measures, both quite legato.  
 (h)



Handwritten musical score for piano, featuring multiple staves with complex notation, including dynamics (sf, p, mf, ff, pp, cresc., decresc., m.d., m.g.), articulation (tr, staccato, tenuto), and fingerings (1-5). The score is divided into measures, with measure numbers 40, 45, 50, 55, 60, 65, 70, and 75 clearly marked. The notation includes various rhythmic values, accidentals, and slurs.



# MAZURKA IN G MINOR

(POSTHUMOUS)

It was natural that Chopin preferred to play his Mazurkas to many of his other works. They offer a singular and distinctive opportunity for contrast between the dreamy and contemplative side of Polish character and the fiery and explosive nature of Slavic music. Note the forte and pianissimo markings in the second section of this delightful composition.

Grade 3  $\frac{4}{8}$ . Cantabile M.M.  $\text{♩} = 132$

FRÉDÉRIC CHOPIN, Op. 67, No. 4



# ETUDE'S COURSES IN CULTURE

Departments Dealing with Beauty, Health, Entertainment, Home and Studio Decoration,  
Pianos and Other Musical Instruments, Travel, Books, and General Culture.

## OPPORTUNITY!

MORE SO than with any of the other arts, the great tradition and background of music are found to-day in Europe. This fact has made American music lovers the most inveterate of European travelers. Thousands of them each year thrill to the chance of visiting such hallowed landmarks as Bonn, the birthplace of Beethoven; the workshop in Cremona, where Stradivarius, Guarnerius, and the two Amati learned their craft; Cambridge, where seven volumes of manuscripts stand as a monument to Handel's work in England.

This year in particular is going to be a boom year for transatlantic travel of all sorts. Many westerners who come to the New York World's Fair, at the greatly reduced railroad rates which will be offered to Fair visitors, will be in position to board an ocean liner after seeing the Fair, starting as it were, from the Atlantic seaboard. The average European trip itself can be surprisingly inexpensive this year. Rates of exchange in most foreign countries are highly favorable to the dollar. Moreover, Europe always has provided countless inexpensive places to stay, small hotels and boarding houses. Transatlantic crossings are slower, more moderately priced boats or in the more modest classes are increasing in popularity, especially among people to whom appearance and swank are secondary to an added week or two in their favorite continental musical centers.

ABUNDANT musical museums of the Old World—in Berlin, Bonn, Eisenach, Hamburg, Salzburg, Vienna and Weimar; in Brussels, Geneva, Paris, London and Cambridge; in Bologna, Florence, Milan, Rome and Venice—here one can find the most vivid, first-hand and exciting education in musical history.

Even in the vacation months from spring to fall, the music lover's Europe is far more than a repository of past glories. In all of the major countries there are generous schedules of musical events. In London's historic Covent Garden, between May and July, there are six weeks to two months of opera, followed by a short season of Russian ballet. Later in the summer there are very popular and inexpensive series of promenade symphony concerts. Such places as Sweden and Russia have their summer performances of opera, and all folk music presentations abound both in northern and southern countries; it has been rumored that Switzerland is planning an exceptional musical festival this year.

Paris, the National Opera conducts a complete summer season. Its most attractive feature is the Opera's ballet, which frequently presents classical and modern ballet numbers between the acts of the shorter operas. Innumerable tourists have attended the Paris opera merely for the experience of seeing the magnificent interior of the Opera House which stands in the heart of the city.

Germany has its Wagner Festival at Bayreuth, where Wagner lived from 1838 to 1883, and its general music festival at Salzburg. Less well known, but increasingly patronized in recent years, is the Vichy Festival in France. "This," says Pitts Sanborn, music critic of the "New York World Telegram," "is no longer of four to six weeks, as are most of the European festivals. This year, it began in June and ran until the middle of September, offering not only four or five attractive features in the course of the week but sometimes three a day." Vichy attempts to satisfy all musical tastes with symphony, light opera, ballet, and frequent extravagant spectacles.

### to the Fair

WHILE this department is receiving continued evidence of the intense interest of music lovers in the New York World's Fair. Requests for information are coming from every part of the country, from Canada, and even one from Guiana, from two girls who plan to spend six months in New York.

A special interest in the Fair shown by the world of music is small wonder, in view of the progress being made in the preparation of a musical schedule. Arrangements are under way to bring the Leningrad Ballet for its premier performance in this country, the Polish Ballet and the Ballet Russe. Symphony orchestras at the Fair are expected to include the New York Philharmonic-Symphony Orchestra, under John Barbiroli; the Philadelphia Orchestra with Leopold Stokowski, Eugene Ormandy and Georges Enesco; the Boston Symphony Orchestra with Serge Koussevitzky, and the Minneapolis Symphony Orchestra with Dmitri Mitropoulos. The Cincinnati May Festival Chorus and Orchestra will be invited to appear, and there will be recitals by such soloists as Flagstad, Tibbett, Heifetz, Kreisler, Rachmaninoff, Hofmann and others.

As the fascinating story of the Fair grows in scope and detail, we are piling up material to go to those who have inquired. One large travel bureau has agreed to send an attractive leaflet, describing two- to seven-day completely arranged tours, to readers of THE ETUDE who ask for information. Why not join the hordes of vacationing music lovers who will flock this year to the Fair, to Bermuda and to Latin America? Write now to THE ETUDE Travel Suite 613, 350 Madison Avenue, New York City, for the free leaflet mentioned above and other free literature on the Fair, or for information on any trip you are considering for 1939.

## HAVE A "JINX" PARTY!



"Dear Elizabeth Fairchild: I noticed as I read THE ETUDE that we might write for information about other parties. We would like some ideas for a party on Friday the 13th of this month. (E. F. thinks any other day is just as good.) The young people in church are having it, and calling it a "jinx" party. Please send me suggestions for this type party dealing with superstitions. The group will average in age about sixteen to twenty-five."

—J. E., St. Joseph, Missouri.

A superstitious "jinx" party can be lots of fun. You and your guests will have a marvelous time entering into the spirit of the thing. The invitations can be shaped like large black cat heads, with wide, open mouths and eyes marked in white ink. This will help the party to be a "yowling success." Mail them in black envelopes, addressed in white ink, backed with good luck seals.

Decorate your room with open umbrellas, hanging from walls and ceiling, and which are festooned in red and white crepe paper ruffles. Wooden cooking utensils can be hung on the walls, gold paper horseshoes over the doors, streamers on the door knobs and four leaf clovers of gold paper to hold back the draperies. A rabbit's foot could be passed to every guest as a souvenir. Invite twelve guests and have a black cat as your thirteenth guest. In any event be sure you have thirteen chairs at the table.

The hostess can masquerade as a black cat and be the thirteenth to sit down, if she wishes. All of the guests must be compelled to enter under a tall ladder. Have one at the back door too, so that those who are genuinely superstitious cannot escape passing under it.

As for games, among others, you might play "Lucky" or "Bingo." Sets are available at the five- and ten-cent stores. Give the rabbit's feet as prizes. You can also play a game with paper and pencil in which each person present is asked to list all the superstitions he or she can think of, and give horrible examples of how at least three of them came out. Or you can act out superstitions in charade form. The person listing the most or describing the best, wins the prize. Since young people love to dance, play "Knock Wood." Play different types of dance music to which the couples dance. Stop the music abruptly while each couple scrambles over to touch previously designated articles of wood. The couples not touching before the music restarts are adjudged by the referees, who are posted at the designated

articles, as "out". The lucky couple wins a prize.

Decorate your table with the crepe paper concoctions pictured herewith. Upon request, I will gladly send you directions for making these clever articles, yourself. Instead of salt cellars, you might put small heaps of salt right on the table to represent spilled salt. You could serve either of the two menus below.

### SUBSTANTIAL

Home Baked or Canned Baked Beans and Pork  
Clover Leaf Rolls and Butter  
Devil's Food Cake  
Coffee, Tea, or Cocoa

### LIGHT

Clover Leaf or Horseshoe Sandwiches (four leaf clover shaped bread spread with a mixture of cream cheese and chopped ripe olives, and stuffed olives)  
"Luckies" (finger shaped sandwiches spread with chicken, tuna or salmon salad)  
Devil's Food Cake  
Coffee, Tea, or Cocoa

This party, for twelve people, should not cost you more than five dollars for both decorations and food. It will prove one of the most enjoyable, both to give and to attend. And it will have the added advantage of uncovering and (we hope) allaying all the pet superstitions of your group.

When you are writing me for advice on parties, please allow at least two weeks for your answer, as we are literally swamped with requests for help, and we do want to do our very best for each and every one of you so that this department will be a real service. We will try to answer every request, either through the column, if the idea is one that will please a majority, or individually. Here's luck with your "jinx" party! For other party ideas, write to Elizabeth Fairchild, Room 613, 350 Madison Avenue, New York City.



# Shopping



# for Charm

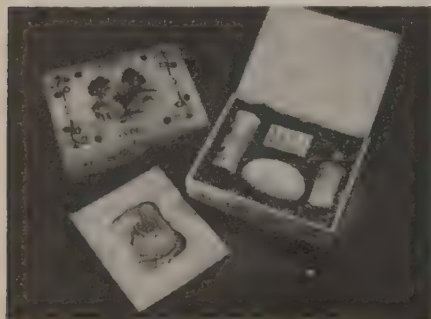
New Cosmetics

Amateur and Professional Stage-Platform Makeup

New Cosmetics

## A TRUE TREASURE BOX FOR A DOLLAR

Those of you who received or who gave *Early American Old Spice Toiletries* for Christmas, or those who were disappointed because the supply of these marvelously romantic and authentic packages ran out before you bought yours, will be thrilled to know that there is now a new treasure box, pictured herewith, called *Mount Vernon*, which can be bought for \$1.00 and which will make the most exciting Easter Gift. It is a beautifully decorated, wood-fibre covered cardboard box, (grand for handkerchiefs after it is empty) with a



scene of Mount Vernon on the cover, and lined in star spangled paper. Nestling in glistening red shredded cellophane, are roses-and-spice scented toilet water, talcum, sachet and soap in very generous sizes. And to make this more of a treasure box, there is a metal mirror, decorated as in olden times with a sentimental scene, colorfully enhanced by a star spangled mat, and ready for framing. Be sure to get in your requests early for shopping information on these wonderful packages, as the supply is limited and you will surely want more than one. If you care to send \$1.00 each for whatever number you require, I will pass your order on to the manufacturer promptly.

## SHADOW STICK

Nature gave us so many beautifully delicate shadows and colors in our complexion that are, like the shy violet or modest arbutus, "blushing unseen". Not the least of these is the soft velvety coloring that lies just beneath the skin of the eyelid, and which is almost never seen. So it was with keen satisfaction, that I used *Hortense Van Raalte's Eye-Stick*. This lemon-yellow pomade comes in lipstick form, in a Wedgwood Blue enamel case. Rub it over your lids, and in a twinkling of an eye, you have brought to view the true color of shadow that gives the most attractive setting to your eyes. It is your special color, exclusive and elusive. *Eye-Stick* also comes in light blue, dark blue, light or dark green, brown and grey, if you need a greater than average accentuation. The "natural" has the added feature of smoothing your eyebrows into a gleaming line. \$1.00 each. Write me and I will tell you where to get it.

## LOVELY EYES

*Asiza* in Egyptian means "Love" and you will undoubtedly fall in love with *Asiza*, a new luxury that will add luster and sparkle, without tell-tale hardness, to your eyes. *Asiza* is the new hand-made, sun-dried French mascara, which counts, among its ten shades, one called "neutral". This can be used by one and all without the aftermath of "running". That is to say, being neutral, it just can't be seen on the skin; yet it tends to darken the lashes while grooming them impeccably. It does not harden your expression, but rather gently draws attention to your eyes. With its fat, double-row brush in its mirror cover box, it cost \$1.50. A luxury item?

## SPOTLIGHT!!!

Several weeks ago I returned to my desk to find it gaily decorated with a miniature horseshoe of flowers, bearing the legend "Success School" on a white ribbon, and conveying an invitation to hear about *Richard Hudnut's* new Beauty School, in which, during a six weeks course, the art of make-up, exercise, diet, and other beauty essentials are taught to a limited group of twenty women at two hundred dollars each! During the talks that followed mention was made of a "Spotlight Make-up" and being on the alert for new platform make-ups, I asked for and was given a consultation demonstration with one of the staff at the salon.

During this demonstration, *Richard Hudnut's "DuBarry"* cosmetics were used. They have two types of cleansing cream, one liquefying and one non-liquefying, depending on whether your skin is dry or oily. During these winter months, when we are in artificially heated rooms, the skin is apt to get dryer. I therefore recommend the non-liquefying cream, regardless, until April. Clean your face thoroughly with an upward and outward motion. Use a good cleansing tissue. It pays.

You have undoubtedly often read about using moistened cotton pads to apply skin tonic. Here is how to make them. Take squares of absorbent cotton. Soak in cold water. Take all ends and roll them in so that they do not fray as you squeeze the pads dry. Put a very small quantity of *DuBarry Skin Freshener* on one of these moistened pads and rub it all over the face. If your skin is older, use *Firming Lotion* over the face, and *Astringent* from the nostril line down to tighten the tissue of the neck.

Dry face and neck with tissue. Now pat lightly with *DuBarry Milk of Cucumbers* to form your foundation. Do this by taking a little on your finger tips, working it all over the face with light upward strokes.

*DuBarry, Paste Rouge Carmine* (this goes especially well with greens) should not be placed on the cheek bones and blended up toward the eyes. Blend rouge out to your hair line. By using a cleansing tissue, you will be able to blend the rouge and get it exactly where you want it. The consultant of this famous house recommends that the rouge end on a line with the nostrils. If you have lines under your eyes, rouge under the eyes as well.

Now powder the entire face (yes, including your eyelashes and eyebrows) heavily with *Rose Beige Powder*. Press powder well into sides of nostrils and all corners. Brush off surplus.

Take the *Carmine* lipstick and outline the mouth carefully. (Mouths are being rouged larger this season). Fill in the mouth carefully and be sure to run the lipstick well inside of the lips so that no white line will be visible when you smile. Press the tissue against the rouged lips to absorb all the excess lip rouge.

Starting at the center of the eye, work *Black* eyeshadow all the way up to the eyebrows. Blend in well with finger to the outer edge of the eyes. Do not put any shadow in toward the nose, as the effect from "out front" may be that you are cross eyed. Take a clean eyebrow brush and brush lashes and eyebrows free of powder. Be sure to brush eyebrows straight up as they are being worn that way. Smooth across top. If your eyebrows and lashes are light, use brown mascara on both. If eyebrows are light, but more visible, use eyebrow pencil to lengthen. If both brows and lashes are dark, put mascara (black) on lashes; black pencil for brows. Be sure to mascara the upper lashes heavily particularly the center ones. Brush the lower lashes lightly. Smear the eyebrow pencil, marking with your finger to give a softer

effect. Outline the upper and lower outside edges of your eyes for about one-eighth of an inch with a very sharp pencil to make the eye clearly visible through the spotlight.

This make-up looks perfectly natural, when you are in the blazing glare of a spotlight. Tone it down before you get on the platform by brushing powder over the cheeks and eyelids and taking off some of the lipstick.

I again remind you to practice this make-up several times before you plan to wear it, so that you will be letter-perfect on the night of the big concert, and not need to be ill at ease, wondering just how you look. Yes! But it's an economical luxury. It lasts and lasts and lasts. More information for the price of a post card.

## PRETTY, PLEASE!

At mid-term graduation time, I met up with a young lady, who was about to take part in some high school theatricals. Wishing to help all I could toward making the affair a success, I asked what type of make-up I could show her, so that she would look the part she was playing. Her answer was "Oh please! The ingenue make-up. Pretty, please!"

Now as the spring amateur theatrical season draws near, and those plays on which you have been working so hard all winter, learning lines, music, planning scenery, costumes, etc., are nearly ready for the big moment, it is time that you started learning to perfect your make-up, so that you will look your prettiest and best from across the footlights.

Most amateur plays, operettas and so on, are given on a miniature theatrical stage, today—a stage which has a complete battery of amber, rose, blue and white lights. A complete grease paint make-up would therefore be in order to show a peaches and cream complexion from out front.

Be sure to remember that under amber lights the complexion darkens or yellows, rouge fades out and blue shading becomes gray. Under red lights, blue will turn to black and vice versa. So will orange and yellow under red lights. Under yellow lights red will turn to pale yellow, and darken under green lights. So you must make up to match. Here's how!

After you have cleaned your face thoroughly, and spread the customary light base film over it, cover the entire face and back behind the ears with #1 (Pink) grease paint. Over this work in #2½ (Deeper Pink) soft paint. Place #2 (Light) rouge in the customary places, just as you do in your street make-up, making it of course correspondingly heavy. You can get the effect by squinting with half closed eyes into a highly lighted mirror. Shadow your eyes with #6 (Light Brown), #9 (Medium Blue) or #20 (Blue-Green).

You can use either #2 (Light Pink), #18 (Natural) or #19 (Blondette) face powder. The same rouge as you used for your cheeks will do for your lips.

Be sure you outline your eyes and eyebrows, so that they will be visible to those "out front." Mascara your eyelashes very heavily. A short line drawn at the outer edge of the eye will open the eye while a tiny red dot on the inner corner near the nose will make them seem further apart. If you still seem too pale, apply dry rouge with a rabbit's foot. Be sure your make-up extends well behind the ears and does not end with the jaw bone. Tint your arms and neck with a liquid powder the same shade as your soft grease paint.

This particular make-up is good for the leading lady, and just as good for those in the chorus. It will make you look your very best, whether you are out in the front line, or are one of those who shine almost unseen.

## SPRIGGY SPRING IS JUST AROUND THE CORNER

As I write this it is raining gallons sleeting tons from one breath to the next—and yet here at my desk I know Spring is just around the corner. For I have just revelled in the revitalizing of *Yardley's April Violets Perfume*. A tiny whiff of it and you think you are in the midst of huge beds of early violets smelling their woody odors, feeling deep-green foliage. In this day of "girl" fashions, soft sentimental ball gowns, hoops, flowers, laces and feathers, a old fashioned odor such as "grand



used from *Yardley's*, is just the thing. A package, as seen above, will genuinely grace your dressing table. A ½ ounce tin is only \$2.50, the full ounce \$5.00. The fragrance also scents soap, bath salts, tablets, dusting powder, toilet water, cum, sachet and compressed blossoms your underthings, your dresser drawer your closets. Write me for the name of your local dealer who carries "April Violets".

## LIP TONE

Both as hostess and as guest, you will doubtless been annoyed hundreds of times at the awful red smears left on white towels and napkins by so called "indecent lipsticks". They just don't wash out. I just had tested *Princess Pat's Liquid Lip Tone*, which is a boon to fastidious hostesses. Applied with a soft woolly lipstick brush applicator, pressed almost dry, this lip stays on until it is taken off with a "mover" which is included with the attractive little flacon. *Liptone* comes in enchanting shades, *English Tint*, for pronounced blondes, or women with faces framed in gray or platinum hair. *Light*, fine for girls with light brown hair, hazel or light eyes and fair skins; *True* for dark hair, brown eyes and tan complexion. This shade is fine for sun make-up. *Parisian*, on "ze ozzer" hand grand for brunettes with rich creamy skin or for the Irish type, blue eyes and dark hair. Use *Medium*, if you are dark-haired and dark-eyed with a medium complexion and *Regal* for very dark or black hair, dark eyes and olive complexion. If you don't want to be a "towel-tinter," and cannot find *Liptone* at your local cosmetic counter, write me for the nearest dealer name.

If you want shopping information on any of these fine products or additional suggestions on stage and platform make-up, write to me at 350 Madison Avenue, New York City and I will answer either through this column or directly.

Theodora Van Doo



# Music and the Child's Decorative Sense

Making the Music Room a Haven of Charm

By ANNABEL COMFORT

**M**USIC HATH CHARMS but not enough charm to cover up a poorly decorated music studio. The music teacher of today has more opportunity to make his studio an attractive work of art than those of former years ever thought could be possible. What could be of more lasting value to any child than this gift. With interesting equipment on the market, Mother may spend her time to advantage transforming a room of the home into a music room of distinction for her child.

Let us consider the piano as the first requirement of the music teacher and student. The piano manufacturers have steadily realized the ever increasing music consciousness of the nation. Apparently they have settled on a policy of restyling pianos to make them extremely decorative, adding charm to any room in which they are placed. The piano has been trimmed down to a size that will fit in almost any nook or corner. These small uprights are known by several names but the most common are "console," "vertical" and "spinnet" with the exception of one style which is really fashioned after the early spinet on which Mozart and Haydn composed their music. In the small music studio these pianos are ideal.

Consoles are made in a complete range of high period designs and in woods running from the dark mahogany to bleached finishes. Ebonized pianos are attractive in modern rooms where black table tops are combined with blond woods. The mahogany case is the usual choice for use with eighteenth-century furniture. A walnut case is preferred where there is walnut or oak furniture. And of course there are the maple spinets and consoles for maple rooms.

Those who wish their piano in personal colors may order them in any custom-made shade they like. Some are upholstered with fabric resembling a chintz, so that the piano may become a flexible article in a room's decorative scheme. Curtains, upholstering and slip covers may now be selected to match the chintz covering of the piano. Others are decorated in leather making it possible to match furniture upholstered in leather. One of the extreme designs employs zebra's skin. If one wishes to decorate a studio in white the opportunity has arrived. You can now purchase a white console.

## Placing the Piano

EARLY ALL OF THESE models have a full keyboard of 88 notes and stand about thirty-six inches high. Placing them in interiors should not present a problem. The consoles are best set against a wall with a table at one side to balance them and an easy chair gracefully placed at the other.

The piano must be placed in the studio for the greatest pleasure and convenience of the player and the listener. Whenever it is possible daylight should reach the piano from over the left shoulder. The perfect piano illumination is an adjustable floor lamp with a three way bulb and direct and indirect lighting can be adjusted to suit the conditions of the studio.

A wooden piano bench with a smooth top may be desirable for piano practice or something a little more ornamental would serve the purpose. A good looking chair, perhaps. One may cover the bench or chair with a fabric cushion that matches the window drapes and upholstered furniture.

Speaking of window drapes, a glazed chintz dotted with music notes may be released in various colors. If one wishes to be classic a chintz decorated with the design of a lyre is attractive. We must not forget that the furniture in the music studio may be upholstered with these identical materials, already adding a harmonious note to the decorative scheme.



A simple but graceful arrangement easily adapted with the new type piano. (above)



This very new piano cover matches the draperies with charming unity. (left)



A fine Colonial atmosphere with a Spinet in the modern home (left)

A definite modernistic effect with a white piano for the child's music room. (below)



The walls should not be overlooked. After a coat of paint a musical staff of five black lines may be painted around the room where the moulding is usually placed. To this may be added well known melodies, painted on the staff not forgetting the bass and treble clef. This should attract and interest the eye of any child. A decorative wallpaper is now purchasable depicting the "Gay Nineties" with tunes and scenes of this period. Again a suggested classic atmosphere is possible by using a wallpaper design of Orpheus playing the lyre.

WE MUST NOW FACE THE PROBLEM of proper wall decoration. Children show a fondness for plaques. Unbreakable plaques are wrought in many colorful designs and are inexpensive. The front covers of "THE ETUDE" beautifully framed have enhanced the charm of many studios and will continue to do so in the years to come. Black and white etchings and woodcuts of the famous composers will always remain in good taste. A large "rhythmic" oil painting or print, a wall shelf or a mirror will tend to give depth and roominess. Occasionally a decorative wall hanging is effectively used, such as a beautiful old Chinese brocade, a cherished piece of needlework, a handwoven fabric, a damask or a piece of tapestry.

The top of the piano should never be cluttered with music. Make a practice of immediately replacing your music in a container. A big bowl of flowers, a plant or some decorative object that can be lifted off easily and quickly, is all that is necessary to give interest to that part of the instrument.

A WOODEN MUSIC CONTAINER with casters, such as is used to hold magazines, is convenient when placed near the piano. It may be pulled around as one pleases. In addition, a decorative music cabinet (one that is home made will serve the purpose), should be painted with a music design and partitioned to hold portfolios of miscellaneous pieces and music albums. Where the studio has a built in book-case for music books, the lower shelves can be enclosed with panel doors for music cabinet use.

Not forgetting the child of preschool age, a word is not amiss concerning the many interesting musical toys that are now being made for the musical appreciation of the small child. For instance, the musical doll cradle and doll buggy that plays Brahms "Lullaby." A hurdy-gurdy in which a child may store records and play toys. A musical merry go round, grind organ and (Continued on Page 208)



# THE FORWARD MARCH of MUSIC

A Department Providing the Study-Basis for a Broader Musical Background

## THE MAGIC OF PIANO CHARM

WHEREIN does the permanent appeal of the piano exist? Few people are able to answer this question. Keyboard string instruments date from the fifteenth and sixteenth centuries. The first invention was that of the application on an action (or machine) so that a dulcimer or psaltery could be played by mechanical means instead of striking it with little hammers as the Hungarian cymbal (a modern form of dulcimer) is played in gypsy bands. The thing that actually struck the wires was a tangent or a little bar of metal. This caused a hard, sharp blow and the string vibrated for a very short period.

The next development was an instrument in which the strings were plucked. At first, crows' quills were used to accomplish this purpose. Here also the vibrations were short lived. Finally the Cristofori pianoforte arrived about the beginning of the eighteenth century. It was the first instrument of the keyboard type which permitted loud or soft playing. The wires were struck with felt hammers, which were immediately removed from the wires once the sound was heard. Now here is the important point, the string continued to vibrate. Improved instruments with superior sounding boards were introduced during the succeeding centuries until we now have the modern piano. With this, the art of the instrument has developed.

That is, the music that is being written for the piano to-day is wholly and totally different in its aims and its objective than the music of Bach, Haydn, and Mozart, because they had no such instruments to play upon as we now have. Bach never saw a piano. Haydn, Mozart, and Beethoven did, but if you will think of the best antique in Aunt Het's parlor, down on the farm, a piano, let us say, dating from 1820, you may realize what kind of an instrument they knew.

Chopin knew better pianos and Liszt and Rubinstein still better ones because they lived at a later period. Chopin, with his consummate genius, began to explore the mystery of the pedals, the magic of the overtones and he literally created a new art for a new instrument. The same thing has occurred with Debussy, Ravel, and others in our own century. They heard the all entrancing mixture of colors and overtones which, when liberated by the damper pedal, contributes an allure which makes the piano different from all instruments.

When you buy a new piano this is one of the things you will want to test with your own ear. Put the damper pedal down and note the volume of the overtones, the sympathetic vibration of the other strings that are not struck but which sound in a beautiful artistic affinity. If the piano sounds like an old-fashioned xylophone (without amplification) and has no continued tones or overtones it may not be an instrument that will give you lasting satisfaction. Do not buy a piano for the case alone. It is the tone that should be the first consideration.

Tone again is a matter of individual taste. The piano that may please one person may not please another. On the European continent there are pianos with a light "stringy" tone, very vibrant and very sweet, but not at all popular in England or in America. In this country we seek sonority, clarity and mellowness. It is a good plan when possible, to try over a great many different instruments even of the same make. Like automobiles every piano has a character of its own.

## MONTHLY MUSICAL EXPANDING YOUR CULTURE QUIZ CULTURAL AND MUSICAL LIFE

By Joel Anderson

After each question in parentheses will be found the number of the page in this issue upon which may be found the answer to the question. Let each question count for ten points. After you have set down your answers, correct them by referring to the pages mentioned. Then credit yourself with ten for each correct answer. Total this amount and you will have a revealing estimate of your general musical knowledge.

1. Give the names of two operas which were thought to have brought bad luck to those who sang in them? (Page 149)
2. What Singer made "Kiss Me Again" famous (Page 151)
3. Where is the oldest organ in Belgium? (Page 198)
4. Where did Annie Laurie first meet her lover? (Page 166)
5. Name a way in which to avoid looking at the keyboard when playing (Page 165)
6. In what Oriental country did Leopold Godowsky find great inspiration? (Page 150)
7. How old is the saxophone? (Page 163)
8. What is a serpent? (Page 160)
9. What English firm uses music to inspire its workers? (Page 158)
10. What famous American Liszt pupil devised a great system of technic? (Page 157)
11. What is the "Music Is My Hobby" broadcast? (Page 154)
12. Can scales be practiced musically? (Page 151)

ONE of the most original books upon art that has appeared in recent years is Alan Burroughs' "Art Criticism from a Laboratory" (Little, Brown and Company, \$6.00). The author is a fellow and x-ray specialist of the Fogg Museum at Cambridge University. By all imaginable scientific means he has been regarding the works of the great masters with a view to deciphering the materials and the technic employed by the masters. The author is a man of fine prescience and this work will unquestionably become one of the "must" books in the fine arts departments in colleges from coast to coast. All this, however, gives us a feeling that the microscopic survey of these technical channels will bring us very little of the essential intangible voices of the soul, without which any work of art becomes a mere commonplace.

One of the most fascinating and one of the least known areas for literary exploitation is that of the Aztec civilization which antedated the coming of European adventurers for thousands of years. The disappearance of this culture, save for a few archaeological remains, is one of the tragedies of history. Few young people know very much about this marvelous race or its conditions of life. Therefore we greet with pleasure "Aztec Drums" by Alice Alison Lide (Longmans, Green and Company, \$1.50) designed to carry older boys and girls to this wonderful land of the past through the means of a very candid and exciting romance in which the love of the ancient folk is told in a most effective manner. We recommend the tale heartily to teachers who are endeavoring to bring a wider general culture to their pupils.

Readers of THE ETUDE, looking for a delightful and forceful piece of fiction giving a graphic idea of that remarkable period in American history in Iowa during the pioneer days in the fifties, and sixties will find Bess Streeter Aldrich's "Song of Years" (D. Appleton and Company, \$2.50) not merely a very engaging story but an inspiring historical novel of the men and women of the Middle Border. Mrs. Aldrich has explored the romantic background of the Cedar River country from the Log Cabin days to the no-rental niche period that followed. She takes us personally to the parties, the weddings and the quilting bees of these hardy pioneers and makes her characters stand out from the pages in a manner which is in many ways very notable. It is a book that has an especially strong appeal to women, although many men will find it likewise very absorbing.

### New Views of Poetry

PERHAPS ALL OF US would lead happier lives if we lent ourselves just a little more to the rhythm of poetry. The Oxford Book of Light Verse (The Oxford Press, \$3.00) is one of those estimable anthologies which cover the best in certain phases of literature and here we have those little bits which add sunlight to the human picture and joy to life. The range is from Chaucer down to the fateful ballad of "Casey Jones." An introduction to this book by W. H. Auden, himself a gifted poet, is an excellent presentation of the values of poetry adding interest to the book as a whole.

## KEEPING FIT PHYSICALLY

Doctor Rhythm

READERS of the recent book, "The Doctor Prescribes Music," by Edward Podolsky, M. D., will expect to see the corner druggist featuring sheet music and phonograph records soon, the family doctor arriving on his next visit accompanied by a brass band.

Music, says Dr. Podolsky, has the power to increase or lower the blood pressure, to accelerate breathing, to ease pain, and to aid or to hinder digestion, according to its mood and tempo. The mental effects of music include insanity cures and the improvement of personalities warped by bad environment.

In the January issue, this department cited Jutta Bell-Ranske on the healthful effects of singing. This point of view is confirmed and elaborated in "The Doctor Prescribes Music." "Although even mere listening to music has definite physiological effects," says the author, "actual performance can be more beneficial to the health. Physically, singing 'promotes proper breathing, aids digestion and improves the circulation'; mentally, it is a highly satisfactory outlet for pent-up emotions.

From the magical incantations of the ancient Egyptian priests to the factual discoveries of modern experimental science, Dr. Podolsky's book presents a brief, practical outline of the field of musical therapy and hygiene. Of especial interest to music lovers are the author's prescriptions of specific compositions. As tonics for sluggish hearts, for example, the author recommends Liszt's "Hungarian Rhapsody No. 2" and Gershwin's "Rhapsody in Blue." A sedative for a racing pulse is the "Invitation to the Dance," of Weber. Dinner music prescriptions for better digestion include Sibelius's "Finlandia," the Haydn "Clock Symphony," and Smetana's "The Moldau." These are merely a few random selections of the many works which the author discusses and lists in what he calls his "musical pharmacopeia."

### Alphabetical Eating

FOR ALL THAT, the question of a good dinner will probably always remain more important to health than that of good dinner music. Last month we considered some of the rules for avoiding contact with colds. Once we are exposed to contagion, however, colds may be resisted—in fact, it is believed that the cold virus always is lurking in the oral cavity, waiting for the opportunity of lowered resistance. A primary factor in building resistance to colds is proper diet.

Proper diet for the normal person simply means getting three substantial and well-balanced meals a day. Breakfast should not be limited to a cup of coffee gulped in the course of a mad dash for the front door. Prepared cereals and eggs a few times a week should be included on your morning menu.

A balanced diet is one that contains all the essential vitamins. The average American table carries enough variety so that you need not spend your time worrying about such dramatic vitamin deficiency diseases as beriberi, scurvy and pellagra. Nevertheless, vitamins are important enough to growing children and to adults in preventing cold weather infections to warrant your planning meals with vitamin content in mind.

For resisting infection, vitamin A, C, and D may be noted. Vitamin A governs the (Continued on Page 205)



# OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

CHARLES G. BLANDEN\*

## GETHSEMANE

ANDRÉ VANEUF

Simply

*mp*

What trees were in Geth - se - ma - ne, What flow'rs were there to

*p*

scent, When Christ for you and Christ for me In - to His gar - den went? The

*cresc.*

fra-grant ce-dar tree was there, The li - ly, pale and slim; They saw His grief, they heard His pray'r, They

*p*

*cresc.*

wept their dew's for Him. — And that is why the ce-dars green, And why the li - lies white, Do

*f*

*pp*

*p*

*rit.* - - - *ppp* - - - , *pp a tempo*

whis - per of the Mas - ter's love In gar - dens late at night.

*rit.* - - - *ppp* - - - *molto espress.* *a tempo pp* *rit.*

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ARCH 1939

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# THE SWEET O' THE YEAR

Mme. Nellie Melba used to sing this delightful song with great success at her concerts. It makes an excellent number for students' recitals.

ELLA HIGGINSON \*

CHARLES WILLEBY

*Allegretto*

*con brio*

*mf*

Hey! al-ders hang your tassels out, Thi

blue and gold-en morn; And wil-low show thy sil-ver plush. Wild grape thy scar-let thorn;— And

vel-vet moss a - bout the trees, Lift ev-'ry rus-set cup; The dew is— com-ing down this way, With

pearls to fill them up! And birds why tar-ry— so a -

south? Spent is the bit-ter rain— With mes-sa - ges of love and cheer, Come north a -

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THE ETUDE



gain. Oh birds why tar-ry so a - south? Spent is the bit - ter

rain, With mes-sa - ges of love and cheer, Come north a - gain.

Hey! al - ders hang your tas - sels out, All spent's the bit - ter

rain! Oh birds why tar-ry so a - south, Come. north, come north a -

gain.

ARCH 1939

185



Prepare

HAMMOND ORGAN REG

# WIEGENLIED

F. FLAXINGTON HARK

Op. 12, No. 1

Swell: Orchestral Oboe 8'  
Choir: Dulciana or Flute 8'  
Pedal: Bourdon 16'

Gt. - A# 18 4561 200  
Sw. - A# 00 2301 110

MANUALS

PEDAL

Andante

$\text{S} p$  Sw. Sw. D#

*pp*

Gt. D

*pp* Ch. or Gt.

Ped. 4-1

Sw. F#

*rit. e dim.*

*a tempo*

*sf*

Last time to Coda  $\text{C}^{\text{S}}_1$

*a tempo*

Sw. A#  
Sw. Celestes

*pp*

Gt. 8' Flute

Sw. C#

add Lieblich Gedacht 8' & 4' coup.  
*molto cresc.*

*sf*

*p*  
Gt. A#

(Sw. Vox Humana (Tremulant))

Ch. Flute 4'

*morendo*

D. S.  $\text{S}$

CODA

*morendo*

*ppp*



*Andante moderato*

*con mf espressione* *p* *CS* *rall.* *mf a tempo* *Dm* *Am* *gliss.*

*a tempo* *rall. mf* *CS* *gliss.* *f* *B $\flat$  M* *f* *GS* *mf FM* *rall.* *DS*

*Più mosso* *gliss.* *fz* *elegantemente* *fz* *GS* *CS* *f* *f* *p*

*poco rit* *Am* *ES* *cresc.* *a tempo* *DS* *Gm* *GS* *largamente* *rall.*

*mf a tempo* *CS* *p* *CS* *rall.* *a tempo* *mf* *Dm* *Am* *gliss.* *Dm* *GS* *rall.*

*mf a tempo* *CS* *FS* *B $\flat$  M* *mf FM* *DS* *Gm* *CS* *p*

*pp* *morendo* *ppp* *pppp*

Major S - Dominant Seventh [F] - Full Register [ ] - Out Bellows [ ] - Square around fingering indicates left  
 Minor d - Diminished Seventh [S] - Single Register V - In Bellows hand Fingers on Counter-Bass Row.  
 s arrangement is adapted for 111 or 120 Bass instrument. \* Make glissando with fifth finger.  
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# GAVOTTE

## SECONDO

FRZ. JOS. GOSS

1734-1829

Allegretto M.M. ♩ = 108

The musical score is written for piano and bass. It consists of eight systems of two staves each. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegretto M.M. ♩ = 108'. The score includes various dynamic markings: *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). There are also articulation marks such as slurs and accents. The piece features several repeat signs and first/second endings. The notation includes chords, single notes, and some triplet markings (e.g., 3 1, 2 1 4). The overall structure is a short, lively dance piece.



# GAVOTTE

PRIMO

FRZ. JOS. GOSSEC

1734-1829

Allegretto M.M.  $\text{♩} = 108$

*p con grazia*

*cresc.*

*p*

*mf*

*f*

*p*

*mf*

*pp*

*poco cresc.*

*p con grazia*

*cresc.*

*p*

*mf*

*f*

*p*



PROGRESSIVE MUSIC FOR VIOLIN ENSEMBLE

POLISH DANCE

CUTHBERT HARR

Arr. by Bruno Reibo

Allegro moderato e con spirito

Piano  
ad lib.

The musical score is arranged in six systems. The first system includes staves for the 1st Violin, 2nd Violin, 3rd Violin, and Piano. The Piano part is marked 'ad lib.' and features a rhythmic accompaniment. The Violin parts are in 3/4 time, with the 1st Violin playing a melodic line and the other two violins providing harmonic support. The second system continues the Piano part and the Violin ensemble. The third system features a 3rd Violin part. The fourth system features a 1st Violin part. The fifth system features a 1st Violin, 2nd Violin, and 3rd Violin part. The sixth system continues the Violin ensemble. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *mf*, and *sfz*.



**t VIOLIN** **POLISH DANCE** CUTHBERT HARRIS

*Allegro moderato e con spirito*

Obb.

*f mf sf mf f*

**nd VIOLIN** **POLISH DANCE** CUTHBERT HARRIS

*Allegro moderato e con spirito*

Solo

*f mf sf mf f*

0 3 2

**d VIOLIN** **POLISH DANCE** CUTHBERT HARRIS

*Allegro moderato e con spirito*

Solo

*f mf sf p p mf*

4 4

**h VIOLIN** **POLISH DANCE** CUTHBERT HARRIS

*Allegro moderato e con spirito*

*f mf sf p*



Grade 1½.

# MY SHADOW WALKS ALONG WITH ME

Moderato M.M. ♩ = 126

BERNIECE ROSE COPELAND

My shad - ow walks a - long with me On days when it is sun - ny; But he's not there who  
 days are dull, Now don't you think that's fun - ny? I've al - ways tried to be po - lite, S  
 I don't un - der - stand Why on - ly on the sun - ny days He's there to take my hand.

*cresc.* 5  
*mf*  
*dim.* 10

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# SLEEPY SONG

Grade 1½.

Smoothly, with rocking motion M.M. ♩ = 160

MARIAN W. HA

*p* Lul - la - by, hush - a - bye, stars peep, Soon the old sand - man will rock you to sleep; T  
 moon is a fair shin - ing la - dy, Lul - la - by, hush - a - bye, go to sleep.  
 Then when the sand - man sings his song, Tired lit - tle eyes will be clos - ing, Au  
 ba - by will slum - ber, it won't be long, Al - read - y she nods and is doz - ing. D.C.

10 15 20 25

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# FIRST DAFFODIL OF SPRING

ade 1½. In waltz time M.M. ♩ = 132

ADA RICHTER

*The melody well sustained.*

*a tempo*

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# INDIAN RAIN DANCE

de 2. Allegro M.M. ♩ = 88

JOHN STOCKBRIDGE

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# ROLLING ALONG

Grade 1½.

With a rolling movement M.M. ♩ = 88

EMILY SAUNDE

Musical score for 'Rolling Along' in 6/8 time. The score consists of two systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic and features a melody in the right hand with triplets and a bass line with eighth notes. The second system starts with a forte (*f*) dynamic and includes a measure marked '10'. The piece concludes with a 'Fin' marking.

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# LITTLE MOUNTAIN BROOK

Grade 2½.

Allegro comodo M.M. ♩ = 104

*l.h.*

*l.h.*

Merrily, gurgling, and rushing along.

MYRA ADL

Musical score for 'Little Mountain Brook' in 4/4 time. The score is divided into several sections. It begins with a forte (*f*) dynamic and a melody in the right hand. A section marked '10' follows, with a piano (*p*) dynamic and a 'rit.' (ritardando) marking. Another section marked '15' features a forte (*f*) dynamic. The score includes various dynamics such as *p*, *f*, *cresc.*, *dim.*, and *rit.*. A section marked '20' is labeled 'Fine'. The piece then transitions to a 'Meno mosso' section with a piano (*p*) dynamic and a 'marcato il basso' marking. The final section is marked '25' and includes a 'D.C.' (Da Capo) instruction. The score is written for piano with a left-hand part indicated by '*l.h.*'.

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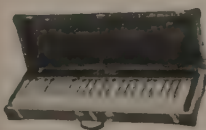
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# THE SINGER'S ETUDE

Edited for March by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself

## Strengthening the Laryngeal Muscles

By GURDON FORY

THE GLOTTIS is a longitudinal opening between the inner muscular walls of the larynx or voice box. The edges of this opening are the vocal cords. They are supported by these muscular walls and adhere to them by growth just as a tendon adheres to a muscle. In fact the cords are in the nature of tendons. These muscles bring the cords into close proximity as we wish to sing or speak; and the breath passing through the opening between sets the cords in vibration. This is the beginning of tone.

The muscles mentioned not only act as supports for the cords but also adjust their length, breadth and thickness as well as their degrees of tension. They are like the lips of a horn player, and the cords are like the thin vibrating edges. And just as the trumpeter works "to get his lip up" and to keep it up, so must the singer build up these laryngeal muscles—the Crico-arytenoid muscles they are called.

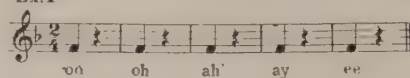
A muscle is developed and strengthened not by being held in one position but by being alternately tensed and relaxed. Now we know that in taking breath the glottis is widely opened and in singing it is nearly

closed. It is this opening and closing that brings these muscles into play. In sustained tone very little of this action goes on.

In some individuals these muscles may be naturally strong and vigorous; in others, weak and undeveloped. These conditions are reflected in the voice. Ordinary singing does not give the requisite amount of exercise to strengthen these muscles as they need to be developed to endure the work of long continued singing, and to bring about the extreme positions necessary to produce the very high tones.

Here are some suggestions with exercises along that line. First, and very early in the course of training, use this study.

Ex. 1\*

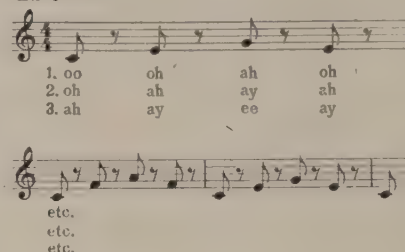


Work up four degrees of the scale and back, in several keys in the lower and easy middle ranges, taking a quick breath before each note.

\* These three studies are from "Voice Training Exercises," that so practical and valuable book on vocal development by Behnke and Pearce.

Also practice this one, taking breath before each note.

Ex. 2\*



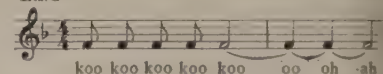
Use this in several keys in the lower and easy middle ranges.

Do these with a feeling of free and open throat and not with a closed glottis which gives a disagreeable and uncomfortable click at the attack of each tone. With an open throat feeling, one gets the true shock of the glottis, or *coup de glotte*, so valued in developing a firm and true attack. A feeling of strength and assurance is also developed.

Another excellent exercise for strengthening the laryngeal muscles is the use of

the consonant *K* fitted into an exercise like this,

Ex. 3\*



Take this also up four degrees and back in several keys in the lower and middle range. Note how the larynx works up and down. This not only strengthens and invigorates these sets of muscles but also helps, by the movements entailed, prevent rigidity of the larynx and root of the tongue. Use a very sharp and clean *K* sound, not in the least breathy, and very easily shaped *oo*, which comes and rings into the front part of the mouth.

The good results of these exercises are surprising and are quickly apparent. They are thus strengthened, are stones upon which the vocal structure rests. Their weakness may result in any number of troubles, among which is one kind of tremolo. No part of any voice can be fully energized for any length of time without pliancy of strength in these laryngeal muscles.

## On the Treatment of Registers

By WILLIAM G. ARMSTRONG

### PART II

HOW ABOUT THE TRANSITION which occurs in the low range of the female voice. We have stated that for open tone the vocal ligaments are not drawn closely together as they are for closed, pointed tone; and also that it is a sudden separation of the vocal ligaments which causes a "break" in the voice. Again, when the female reaches the interval D to B, below the staff, she opens her tone, in order to extend her low range. Therefore, as it is a sudden separation of the vocal ligaments which is the cause of the break, the register, or transition; what we have to do is to train the vocal ligaments to hold their close approximation.

If the reader has had occasion to visit a throat specialist, he will remember the physician's instruction to "say E\*." The physician's object in this was to learn as to whether or not the muscles which draw the vocal ligaments together were performing their function; and, knowing that the effort one makes to form and sustain any other vowel, or sound, he was enabled through the use of E to note their full, or partial approximation. It is because of this known influence of E that for the past century it has been used to overcome the break in the low range of the female voice.

Note: The reader would do well to observe that the physician did not instruct him to approximate his vocal ligaments; but simply to "say E\*."

"But," the reader queries, "as the vowel E is only one of thirty-six or more vowel sounds, how can the use of 'E' overcome the break which may accompany any one of the other thirty-five vowel sounds?"

To which we would reply, "Through the contractive influence, and the focal point of 'E'."

### Molding the Tone

ACCOMPANYING THE SEPARATION of the vocal ligaments, and really the cause of that separation, is a great dilation of the throat and a lowering of the larynx. Then occurs what, for simplicity, may be likened to a sudden dropping of the tone from the upper front teeth, nose bridge, and eyes, to the lower throat and chest; and as the effort made to form, and sustain E contracts the throat, lifts the larynx, and holds the tone focused on the upper front teeth, the use of E prevents the sudden dilation of the throat, the lowering of the larynx, and the abrupt dropping of the tone from the upper front teeth, nose bridge, and eyes, to the lower throat and chest. The whole effort centers in holding the tone focused on the upper front teeth; for, if thus focused, the throat cannot be unduly dilated, or the larynx excessively lowered. Therefore the effort should be that of holding all vowel sounds focused on the point of E, for, in addition to preventing a sudden dilation of the throat, holding all vowel sounds focused on the point of E causes all other vowel sounds which do not influence a close approximation of

the vocal ligaments, to come under the influence of E which fully approximates them.

Another, and the greatest of all essentials, is dependence upon breath. As so often pointed out, where breath pressure is lacking, the effort to emit, and sustain sound is thrown upon the muscles of the throat generally. This, like everything else, has its relative psychology. It is the most natural of things to center the mind on, to go directly to, and to demand of something that which we think that something can give. This is precisely what many do when they go after low tones. The mind is centered on low notes, and the something which can give the low notes is in the throat; hence, as the thought is downward, and the thing which gives the low notes is in the throat, the natural and subconscious tendency is to drive that something, the larynx, downward; and as the only way of sending the larynx downward is through dilation of the throat, as in yawning, this is what the novice does when she reaches the interval D to B, below the staff, where her tone becomes weak, and she demands that it become stronger. But, there is a great mistake here, for the larynx would be utterly useless, as an organ of voice, without breath pressure. So again we say, "Breath, breath, and more breath!" But, this sudden dilation of the throat is only the effect of a cause; so that, to complete our analysis, we must find the cause.

All of us know that the female voice is

an octave higher than the male voice; as such is the case, one may view the female voice as the downward continuation of male voice. Therefore the question "What is it that makes this difference?" Both can sing the same notes, so where lies the difference? The common answer is, "Tessitura," or "texture"; but the writer prefers "resonance," or "sex resonance": born of sex construction: the larynx being smaller, the vocal ligaments shorter and thinner, and resonance smaller in the female, than in the male. Then, as the female voice is an octave higher than the male voice, and the effect of sex resonance, the male voice reaches the end of male sex resonance in the high range, where it breaks into *falsetto*; and the female voice will reach the end of female sex resonance in the low range, where it breaks into the masculine-like resonance in the interval D to B below the staff.

### Masculine and Feminine Resonance Areas

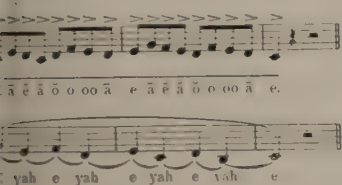
NOW WHEN THE MALE VOICE BREAKS into *falsetto*, the throat is greatly contracted, the larynx greatly elevated, and the vocal ligaments only partially approximated; when the female voice breaks into masculine-like resonance in her low range, the throat is greatly dilated, the larynx greatly lowered, and the vocal ligaments, again only partially approximated. Now, carefully, please—When the male changes from masculine tone to *falsetto*, he



consciously contract his throat, elevate larynx, and separate his vocal ligaments to produce the *falsetto* tone; he simply uses the effeminate quality of the voice, and his effort so to do contracts throat, elevates his larynx, and separates his vocal ligaments; and, when the voice changes to or encroaches upon the low range, she contracts throat, not, consciously, dilate her throat, her larynx, and separate her vocal ligaments; she simply darkens her tone, to do dilates her throat, lowers her larynx, and separates her vocal ligaments. At we really have to do toward the break, register, or transition, the low range of the female voice, is to prevent this throat dilating, larynx low-vocal ligament separating, and ex-actly sombre tone. Now please note we do not say *sombre* tone, but *ex-actly sombre* tone. A certain dilation of throat, and a lowering of the larynx necessary to low tones, because low require larger resonance space than higher tones; and the only way of en-creasing resonance space is by dilating the throat and lowering the larynx. Therefore it is necessary at the point of change, to prevent a sudden and excessively coloring of the tone, and the only way to this end is an effort to hold all directed to the upper front teeth, bridge, and eyes, while darkening the tone of the vowels.

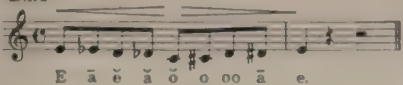
Cases where there is a pronounced break—due to a sudden separation of the vocal ligaments—all vowels be focused on the point of E for a period of practice long enough for the active influence of E to have exerted influence on the muscles which draw, hold the vocal ligaments together, and, allowed time for the vocal ligaments to return this “new trick,” and then to the point of focus to the nose bridge; being sure that nasal resonance is its part; and that it may play a part; see to it that the nasal passages are normal.

exercises, we have found the following to be most effective:



The consonant, Y, acts as a connecting link between E and Ah. Drop the jaw for Ah while holding the focal point of E. Sing the exercise slowly, and smoothly; the intervals closely connected.

Ex. 7



The sounds of these vowels are as in the words *eye, aid, end, at, on, ode, use, aid*. Open the mouth more for each sound up to O; closing it somewhat for O and OO.

In singing these exercises, we shall not drive excessively darkened vowels downward to the chest cavity; but shall breathe or sigh slightly darkened vowels upward to the upper front teeth, nose bridge, and eyes; depending wholly on the power of a sigh for our strength of tone. We shall not, at the point of change, lose the sensation of vibration on the upper front teeth. We shall not protrude the lips, because nervous and muscular freedom are essential to carrying the voice over the bridge from nature into artifice; and protrusion of the lips impedes muscular freedom through its influence on the trifacial nerve. So, to the contrary, we shall adopt the smiling position of the lips; the upper lip raised, pressed gently against and exposing the teeth; the jaw relaxed, and receding rather than protruding; the head lifted as if directing the voice to the gallery instead of to the front row. We shall give no thought to open throat, or low larynx. The mind is fixed on low, and lower notes; hence any necessary opening of the throat, or lowering of the larynx, will take place automatically. We repeat—“we shall, at the point of change, direct slightly darkened vowels to the upper front teeth, nose bridge, and eyes—as advocated by the famous teacher, Sbriglia—depending wholly upon the power of a sigh for our power of tone; and not upon forced expiration.

### Notes and Notes

IN THE EARLY PART of this investigation, we stated that the female alters vowel character to extend her low range. We have, in our instructions, avoided dependence upon a deliberate change of vowel in this low interval, D to B, below the staff; such as advised in the higher interval C-sharp to F-sharp, and for the reason that a deliberate change of vowel would

(Continued on Page 216)

## A Dozen Foundation Stones of Good Singing

By MRS. HARRY S. MILLER

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be able to sing what you hear, not made below or above.

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memorize easily, and to be able to sing with accompaniment only.

### Ability for Studying Music and Foreign Languages

willingness and ability to sit down and study theory of music, to be able to learn correct pronunciation, and to understand the meaning of words in songs and foreign languages.

### Teamanship

be able to put the song over. Plan to practice an attractive beginning, interesting climax, and such an end—as will “bring down the house.”

### Intelligence for Interpreting Music

be able to make the audience understand just what the composer or poet wished to express, and to put it your own personality of voice

and meaning.

### 7. An Inner Feeling for Rhythm

The body, brain, and voice should, at all times, unconsciously feel rhythm in all music.

### 8. A Sense of Relaxation, Always

The voice is natural and beautiful when relaxed. Remember the audience will always detect forcing.

### 9. A Sense of Joy in Every Note

“As your mind thinketh, so you are.” Enjoy the sound of every note as you do the flight of a bird, and your singing will be a joy to yourself and to your listeners.

### 10. Ambition

You must thrill with the desire to sing.

### 11. Concentration

You must burn with the ambition to sing well; and so you will concentrate on study.

### 12. Intelligence

As much a gift as singing. The singer must be able to discover his own faults, and to avoid or correct them.

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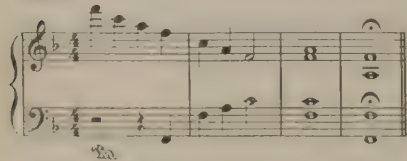
By WILLIAM ROBERT CRAWFORD

IN AN ARTICLE published in THE ETUDE for March, 1935, was discussed the creating of expression on the organ, through a simple chord; and a short voluntary or eight measures was developed, in which the same chord was played eight times, in whole notes, one chord to the measure. In the present article, without moving the stops, we will develop this expression still further; but we shall use the swell pedal and do some of our playing an octave above or an octave below what is written. A good combination of stops, for what we are going to do, probably will be Great, two or three soft stops; Swell, Violin Diapason, with two or three soft stops; and one 4' stop added; but no Pedal speaking stops drawn.

We will use *Nearer, My God, to Thee* (*Bethany*), in the key of G, which is made up of all familiar chords, easy to play in any position. First: We will play the entire tune, as thought best. Second: Playing it, only using the tonic triad of G and B in the treble and G in the Pedal, playing it forty-two times, in the same time—the time in which it is written—and using the swell pedal to add to the expression.

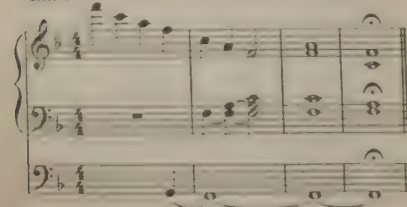
Third: Repeat this in the same way, using the same chord in a different position, with D in the soprano. Fourth: Play the tonic chord of G, in the position (on the Swell) thought best—repeating the same chord, only eight times, the first of each line, in the same position and number of notes, while playing on the Great a solo *obbligato*, in the same time in which the hymn is written, and using the notes G, B, D, G, with B and G repeated on the same lines—and with this formula repeated eight times. This is the first line for the right hand, as it might be played on the piano.

Ex. 1



Fifth: This is more complicated. Couple Great to Pedal; play the hymn tune through with both hands on the Swell; and use as many notes to a chord as thought best to give the proper expression. Play on the pedal an *obbligato*, using the same notes as were used in the previous *obbligato* on the Great. This is the first line of the Pedal.

Ex. 2



After these five ways of playing, this hymn is rather thoroughly learned, so that it may be made into an organ solo, by first playing it on the Swell—the second, third

"The  
Organ  
Peals  
An  
Easter  
Strain,



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and fourth way each employing more organ, and the fifth one using the full organ. This will make an organ solo, *Nearer, My God, to Thee*, as a theme and variations, and with a grand *crescendo* from full Swell to Full Organ.

If the congregation are to sing *Holy, Holy, Holy, Lord God Almighty*, play it through with a tone rich and not too soft. The full Swell is suggested, with some stops on the Great, with the swell pedal used to add to the expression.

Play the notes of these six words, with a different number of notes to each chord, and with a slight rest of different length after each word, and, with the assistance of the swell pedal, these words may be made to speak. Do the same with the remainder of the hymn. By this method it will be found that everyone in the audience will sing it with expression and not too loud, so that the musical effect will be greatly enhanced.

This idea should be put into practice in the "giving out" of any hymn; and the final impression on the visitor in the pews should be that he is surrounded by a trained chorus of several hundred singers. Some of the hymns, sung softly, and led with a soft organ, and with congregation singing almost in a whisper, create a wonderfully beautiful effect. It may take some months

to get the idea to begin to work somewhat satisfactorily; but the efforts will be repaid in increased interest in the congregational singing and in attendance at services.

### We Learn to Create

LET US NOW IMPROVISE a soft voluntary by using as its theme the first five notes of the beautiful *Vesper Hymn* which is found in most hymnals. For this we will draw on the Great, the Dulciana; on the Swell, the Aeolina; and the couplers, Swell to Great and Swell to Pedal; with the Tremulant and the Swell Pedal used with discretion.

### Our Best-Loved Easter Hymns

By LENA M. SPOOR

EASTER, next to Christmas, is a time when the whole world expresses its joy in song.

Many hymns, which Christian people of different denominations sing, have come down through the centuries, and not a few of them are translations from the Latin or the Greek.

Some very old tunes, too, have come down to us, but many of those which are most familiar were written by a group of composers of the eighteenth and nine-

teenth centuries, who devoted their talent to the writing of church music.

Several of the great composers—Mendelssohn, Beethoven, Haydn, Schumann, Rossini and others—whose melodies have been used as hymn tunes, are better known for their larger compositions.

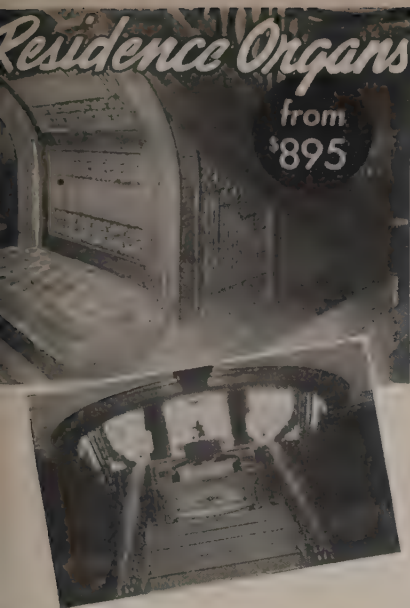
The names given to hymn tunes do not always seem suitable, but nothing could have been more appropriate than *Tranquillo* for the Easter hymn beginning "Angels, Join the Glad Refrain."

Beautiful work can be done with *Tell Me the Old Story*, in the Key of C. The words of the first line have two melodies. We will take the first line of the chorale, which is composed of four notes of the scale, which start with the third, repeat the third and fifth, and, after playing the six, return to the fifth.

These seven syllables we will arrange seven measures of four counts each, with the eighth measure as a rest; and thus we shall make a voluntary of eight measures with one chord repeated seven times, as described in our former article. Make the fourth count of the second and fourth measures as rests, and also the third and fourth counts of the third measure. When this interprets the words, *Tell Me the Old Story*, one does not hear the rest of the eighth measure and the line closes too soon musically. So we will give one of the syllables of the word "Story" eight counts or two measures instead of the rest previously mentioned, and thus all is musically correct. After this, make other experiments with this beautiful hymn, to find what original adaptations you can make.

By such practice of the inventive capabilities, an organist may greatly increase his own powers of musical expression and his interest and usefulness as a leader and performer in the church service.





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roll the rock away." We are told that it was the new tomb of Joseph of Arimathea in which the body of our Lord was laid, and from which the stone had been rolled away when the angels came to the tomb "very early in the morning" of the first Easter. C. F. Roper, composer of *Arimathea*, wrote also *Blessed Morn* to which one of the beautiful Christmas hymns is sung.

John of Damascus, who died in 780, was among the leaders of the Greek church. He was one of the greatest of the Greek poets, and also a teacher and a musician. His hymn beginning, "Come, ye faithful, raise the strain, of triumphant gladness," is perhaps as universally sung as any of the Easter hymns. The translation is by Dr. John Mason Neale, and the tune, *St. Kevin*, by Sir Arthur Sullivan. Although he is best known for his twenty or more light operas, Sullivan left us a number of our best known hymn tunes. Beside the one just named, two other Easter hymns are sung to his music—"Welcome happy morning, age to age shall say" (an old Latin hymn translated by Ellerton), and "Christ is risen, Christ is risen! He hath burst His bonds in twain." The tune for this last is most appropriately named *Resurrexit*.

Four well known hymns are sung to the tune *St. George's, Windsor* by Sir George J. Elvey. Two of these are hymns for special seasons. At Thanksgiving we sing, "Come, ye thankful people, come," and at Easter, "At the Lamb's high feast we sing."

*Victory* is a most suitable name for the tune of the beautiful old Latin hymn, "The strife is o'er, the battle done," with its grand opening threefold "Alleluia." This music has come to us from Palestrina, who lived in the sixteenth century. Just at that time the standard of church music was very low; and, by his many and beautiful compositions for the service, Palestrina raised the standard and earned for himself the title of "Father of Church Music." This grand old hymn belongs to the whole world, for it is found in the hymnals of many denominations and is sung everywhere at Easter.

Cecile Frances Alexander, wife of a clergyman who later became a bishop, wrote several hundred hymns. Many of Mrs. Alexander's hymns were written especially for the children of the Sunday School; but her Easter hymn, "He is risen, He is risen, tell it out with joyful voice," appeals to old as well as young. Its tune, *Paran*, is the music of Joachim Neander who lived in the seventeenth century. Another tune of the same century bears the name of its composer, *Worgan*, and is the inspiring music to which we sing "Jesus Christ is risen today, Alleluia." The hymn is translated from the Latin.

Music which Berthold Tours wrote in 1875 is the best known setting for "The day of resurrection, earth tell it out abroad," another of the old Greek hymns of John of Damascus. The translation was made by Dr. Neale, who called it the "glorious old Hymn of Victory," and who gave also the following word picture of Easter in Athens:

"As midnight approached the archbishop and priests, accompanied by the king and queen, left the church and stationed themselves upon a platform where they could be seen by the assembled crowds of people. Each person in the crowd carried an unlighted taper. The report of a single cannon announced the midnight hour, and the beginning of Easter.

"Then the archbishop, elevating the cross, exclaimed in a loud voice, 'Christ is risen.' The crowd took up the cry, 'Christ is risen,' and the darkness was succeeded by a blaze of light, as, throughout the vast throng, one taper was lighted from another. Bands played, drums rolled, rockets blazed, and cannons roared, announcing far and near 'the tidings of great joy.'"

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## ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I am using two different reed organs, one in church and one at home, and would like suggestions as to what stops I should use to get different effects. I am enclosing list of stops of the two instruments.—L. N.

A. We suggest that you experiment with different stops and note the effects. For soft passages use soft 8' stops, such as Dulcet Pipe, Dulciana and Dulciana Bass. For somewhat brighter effects add 4' stops. 8' stops are of normal pitch (same as piano); 4' stops speak one octave higher; and 2' stops, two octaves higher. 16' stops speak one octave lower than normal pitch. Couplers usually affect keys one octave higher or one octave lower than those being played. The Vox Humana in a reed organ is usually a tremulant.

Q. I have access to a two manual organ containing stops on enclosed list. Will you please give me a good combination for vocal solos, instrumental solos and choir accompaniment? Also, if this organ is capable of producing chimes, will you give me the correct registration to obtain this effect? This organ has three pistons under the lower manual, three under the soft or upper manual, three above the Swell and three above the Great Organ. Please explain their use to me. Also give me the proper names for the two pedals and their proper use.—O. E. W.

A. The stops to be used for the various purposes you name depend so much on the character of the passages, amount of tone required, and so on, that we cannot give you definite instruction as to what stops to use. For some general information we might suggest that Open Diapason, Violin Diapason, Dulciana and Dolce produce organ tone of varying power at 8' pitch, while the Octave produces organ tone at 4' pitch, one octave higher than normal (8') pitch. Melodia, Doppel Flute, Flute Traverso, Concert Flute, Stopped Flute and Flute 4' are of the flute family. The Oboe can be used both as a solo stop and in ensemble effects, if not too strident in tone. The Viol d'Orchestre is classed with the string family, and the Viol Celeste is a set of pipes purposely out of tune with the Viol d'Orchestre, to produce an undulating effect. You have no stops for reproducing chimes. You might approximate the effects by playing certain chords which you can find in the following books: "Trinity Chimes" and "Vesper Chimes," both by Becker, and both obtainable from the publishers of THE ETUDE. The pistons you mention are used to affect combinations of stops. They probably control the Great, Swell and Pedal respectively, with one set controlling the stops of the entire organ, including couplers. We cannot tell you the combinations for which they are set, but you can gain such information by trying them out. We presume the two pedals to which you refer are the Expression Pedal and the Crescendo Pedal, the former making a crescendo or diminuendo on stops included in the Swell box, that are drawn, and the latter making a crescendo or diminuendo by the addition or taking off of stops.

Q. Our church organ is a two manual instrument with the following stops for the upper manual: Flute Harmonic 4', Stopped Diapason 8', Stopped Diapason Bass 8', Viola 8', Acolina 8', Swell to Pedal, Great to Pedal and Swell to Great, and the following stops for the lower manual: Dulciana 8', Open Diapason 8', Principal 4', Melodia 8', Unison Bass 8', Swell to Great 8' Pedal Bourdon 16'. We have had difficulty in working out a combination of stops that will give proper volume for our services. The use of the Open Diapason gives too much volume, and the use of the Principal gives a shrill effect. To use the stops of the upper manual coupled to the Dulciana and Melodia of the lower manual proves to be too soft for music such as the Gloria in Excelsis. Can you suggest any combination of stops for different kinds of music? For accompanying a choir of twelve voices? For playing for a Sunday School of about one hundred voices? About how much does it cost to add stops to an organ? What would you suggest adding to the organ described? What combination of stops should be used when the pedals are not used?—A. K.

A. We see no way to solve your problem. The only stops available to increase the power of the combination you mention apparently do not prove satisfactory. Of course the Unison Bass 8' should be included. It might be possible to have a softer Diapason to replace your present one, but care should be taken to preserve a proper balance among the stops. Your specification shows Swell to Great and Swell to Great 8', which indicates duplicates. If one of these is a coupler at 4' it might be used to increase brightness in combinations. The stops to be used depend on the character of the music to be played. For accompanying a choir of twelve voices use whatever you have available that will produce a proper balance with the voices. We should think you could use the full organ for accompanying a Sunday School of one hundred voices. To add stops to your present organ would undoubtedly necessitate increased wind capacity, and as the specification indicates an old instrument we would not advise additions. You do not have any manual stops to be used to reproduce the Pedal

Bourdon. You might play the bass notes in octaves to get the 16' effect, playing tenor notes with the right hand in addition to soprano and alto, but as this is not always possible it is best to use pedals when "pedal" effect is desired. The cost of any additions should be supplied by an organ builder or an expert on organ work.

Q. In the October 1937 ETUDE "Organ Question Department" you sent B. H. information on second hand pipe organs (companies that sell them). Will you please send me the same information?—D. M.

A. The Answer to B. H. referred to used pipes and chests. We suggest that you address your nearest organ builder in reference to the matter. Some used pipes are available and may be secured from the party whose address we are sending you by mail. Nearly all builders have second hand instruments available from time to time.

Q. Is the firm Mason and Reisch, makers of the "Vocalion" still in existence? If so, what is their present address? Was the "Vocalion" a good organ? If the firm is out of business, where can parts be obtained? Our church has an opportunity to buy one at a low price, and I am trying to secure some information about it. Kindly send me the addresses of firms who make good toned reed organs, also addresses of firms who make fine pipe organs. Would you suggest a reed or a pipe organ for mellowness of tone and so forth?—S. M.

A. We think the firm you mention is no longer active. We cannot give you an opinion on any particular instrument in these columns. You might address the firm whose address we are sending you by mail, asking whether they can give you information as to whether parts for the instrument are available. If reeds need replacing, we advise you to satisfy yourself that they can be secured. Our recollection is that the Vocalion organ was built on the basis of wind being blown through the reeds, while the average reed organ is built on the "suction" principle. We are sending you names and addresses of makers of pipe and reed organs. Personally we prefer a pipe organ to a reed organ.

Q. Enclosed find list of stops included in our church organ. Will you please suggest registrations for accompanying congregational singing, as well as for the choir anthems and for solos? In playing the Hymn of the Nuns, how can I vary the registrations and still have the parts well balanced, such as flutes on one manual and strings on the other?—Long Meter.

A. For congregational singing we should think you could use all of the Swell, Great and Pedal stops, with Swell to Pedal, Great to Pedal and Swell to Great. Add Swell to Great 4' coupler if more brilliance is desired. The registration for anthems and solos depends on the amount of tone needed and the character of the passage to be played. Our suggestion for registration of the Hymn of the Nuns would be left hand—Swell Salicional and Tremolo and right hand on Great Melodia. The alternative registration would be left hand on Great Dulciana and left hand on Swell Stopped Diapason (or Flute Harmonic 4')—played one octave lower than written.

Q. The church of which I am organist was burned recently, with the result that a new organ will have to be installed. There has been considerable discussion as to the installation of a \_\_\_\_\_ organ and I am writing to ask your opinion of the same? Do you consider that this type of organ will stand up; does the cold weather affect the tone and do they need much repair?—H. O. B.

A. As you will see by the note at the head of this department, we cannot give an opinion on any particular type of instrument in these columns. We can only suggest that you investigate all the different types of instruments and decide on that which best suits your needs.

Q. Our church organ is being rebuilt and during the months required for the work we have to get along with the use of a piano for the services. Can you furnish me with the names of some piano compositions which I might find useful?—H. Z.

A. You might examine for your use the following books: "Church and Chapel Voluntaries" by Drosbach; "Piano Voluntaries" (Presser); "Sabbath Day Music"; "Sacred Music for Piano Solo" (John Church Co.). You might find some reed organ music available for your purpose, and we suggest investigation of "Organ Selections" (Ditson); and "59 Original Pieces for Harmonium" by Franck.

Q. I would appreciate receiving information as to the means available to organ students for pedal practice. I would not care to spend too much for an instrument. Perhaps there are inexpensive instruments for the purpose?—J. O.

A. Organ students may secure pedal practice through the use of pedals attached to the piano; by use of a regular pedal piano; by use of a two manual and pedal reed organ. We are sending you information relative to used instruments available, by mail.

## Inspirational Service Playing

By Parvin Titus

IT IS OFTEN A REAL TRIBUTE to an organist's ability when a member of his congregation confesses that he or she has sung the service heartily in spite of a customary attitude of indifference. It may be that the minister has read a fine lesson unusually well, or has made a particularly moving prayer, or preached an excellent sermon of moderate length. Perhaps, too, the organist may have given some extra thought and preparation to his hymns, anthems and solos with a resultant enthusiasm and imagination which have irresistibly carried the choir and congregation with him.

The organist who accomplishes this result is sure to be one whose idea of service playing is considerably more than that of a routine duty to be finished as quickly and as effortlessly as possible, and whose sympathy for his church, minister and choir is real. Such an organist, being interested in creating service music that is fresh and artistic, will practice improvisation. He will extemporize frequently on a theme taken from the first hymn or on an original theme, instead of playing a selected composition as his service prelude. During the time the choir and clergy will have taken their places, and all be in readiness for hymn to be sung by the congregation.

The hymns, responses, chants and anthems in certain parts of the service will be played in closely related keys, by means of transposition if necessary. Each section of such a well planned service will gain added continuity if the organist avoids awkward pauses or breaks by interesting but unobtrusive improvisations while the minister moves from one part of the service to another or while late comers are being seated. However he will not overlook the importance of occasional periods of silence, perhaps after prayers or during the Communion.

Anthems and vocal and organ solos should not be vehicles for technical or musical display, but should be selected and performed for the sake of their particular functions in the service. The organist, choirmaster or singer, who cannot, or will not, submerge his personality in favor of a sincere participation in the service, should be on the concert platform or in the radio studio, not in church. An unquestioned musical ability and sympathy with the ideals of the service, coupled with a dignity of bearing and a minimum of visible direction in the service, will go far to make the organist, choirmaster or singer an invaluable aid to his church and minister.

## Do You Know?

That in the latter part of Liszt's life he wrote little except music for the church? That immediately after the American Revolution Oliver Holden wrote a melody in 1793, that never has lost its hold and is known throughout the world as Coronation, or the more recognizable All Hail the Power of Jesus Name?

That the String Quartet began with Haydn and has progressed but little since?

That Fifty-seventh Street, from Sixth to Seventh Avenue, New York City, is more vitally identified with the musical life of America than any other similar district in our country?

That "We are perhaps the only generation in the world that accepts uncritically its literary standards from a country (England) thousands of miles away"; and that this attitude is perhaps still too prevalent in our musical standards?



# THE ACCORDION DEPARTMENT

## Sight Reading

By PIETRO DEIRO

As told to Elvera Collins

### PART I

THE STATEMENT that any accordionist can become a good sight reader may seem a broad one, but it is nevertheless, a true one. The degree of attainable depends upon the natural characteristics of the individual.

Sight reading will be easy for accordionists who are naturally quick of vision, quick of memory and action. Those, who are inclined to be more deliberate in thought and slow in action, will have to work a little harder to develop speed in sight reading.

Let us analyze sight reading and find out what requirements are necessary to become efficient at it. It is not a special gift nor does it require a talent bestowed upon a few. The secret of sight reading lies partly in preparedness and partly in technique.

If you are anxious to become a rapid sight reader, why not stop for a moment and take stock of your preparedness. How much have you built the foundation of a thorough musical education? For instance, do you know your technique? If a dependable, rapid technique has not been developed in regular practice and playing, you cannot expect to make a selection at sight and by legermain. A surprising technique which has not previously existed. You will, instead, stumble through every technical passage.

Let us observe that the term "dependence" was used. By that is meant a technique which has been so systematically taught that it never fails. Some accordionists are technicians when they can play a difficult technical passage rapidly and get it correct one time out of every five. This technique seems to be closely allied to the secret of correct fingering. It is, in fact, dependent upon it. Your study material, no doubt, has been carefully marked for fingerings. Close observance to such marking

eventually will train the fingers so that they automatically function correctly. If you have ignored such marking and have fingered haphazardly, you will be handicapped in the attempt to sight read because the fingers are untrained and occasionally will seem to get in each other's way. With an advancement in music there will be occasions when it is more convenient to deviate from orthodox fingering, but such deviation should follow and not precede learning correct fingering.

### Time and Rhythm—Important Factors

THE NEXT REQUISITE concerns time and rhythm. In the regular practice is there a careful observance of the time as it is written, or do you play a selection with little attention to the time value of the notes and rests and depend upon getting the time by ear from having heard it played? Is there care in projecting the rhythm of everything played? Remember that it is possible to play in perfect time and still not play rhythmically. If this important part of the playing has been neglected you should not expect to read the correct time of notes and play rhythmically at sight.

Accordionists who are weak in their knowledge of chords will be benefited by writing them in various inversions and then breaking them up in arpeggio form ascending and descending.

Are you one of those players who has formed the bad habit of watching the keyboard while playing? One cannot read music at sight and watch the keyboard at the same time, so it would be best to break that habit immediately. As a beginning, all memorized pieces, and scales and arpeggios should be practiced while blindfolded.

Let us study the excerpt of my late novelette *Quick Silver* which appears here.

### Quick Silver

**Allegro**

(Continued on Page 208)

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# THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



## The Hand Position Basis of Violoncello Technic

By LELAND R. LONG

PART II

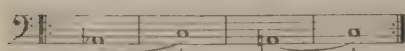
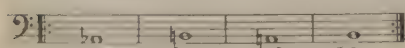
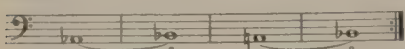
**T**HIS, THE BEGINNING, is probably the most critical time in learning to play the violoncello, since carelessness in any detail may mean the loss of hours later on. The habit of maintaining the stretch constantly is the fundamental of all rapid playing. Compare this position of the left hand with the position adopted by the flutist or clarinetist with both hands. The fingers are poised directly above the notes which they must cover. All motion of the fingers, except where a necessary change of key is required is directly up and down. If this is any advantage to players of the most rapid wood winds, why not to the violoncellist, who must cover far greater distances between chromatic intervals?

### Two Methods of Attaining Open Position

FROM THE CLOSED POSITION there are two ways of changing to open position. The first, and the easiest to acquire, consists of straightening the first finger and sliding it one half step closer to the nut. Again apply the fingers to the G string as explained in the first paragraph on the closed position. With the second, third, and fourth fingers still maintaining firm pressure on the string, raise the first finger, extend it toward the nut until nearly straight, and apply the tip to the string. By rounding the finger, it again returns naturally to closed position. Obviously, to be acquired this must be repeated many times.

After the extension of the first finger becomes natural to the beginner, exercises like the following will serve to establish its use beyond question.

Ex. 3



The second method of attaining open position is the more difficult, and combines several movements. Here a rule already noted will help verify the correctness of

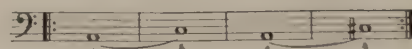
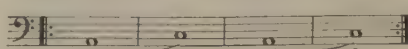
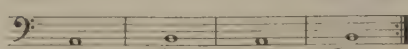
the hand position at all times; namely, *the thumb should be directly beneath the second finger*. As the second finger is advanced toward the position formerly occupied by the third on the string, the thumb slides on the under side of the neck in adherence to this rule. At the same time, the first finger must pivot and straighten into the same position it occupied when applied to the string in the extension described previously.

Several steps should be taken in preparing a student for this extension. First, the pivot with the first finger should be practiced. The hand should turn as far as possible in each direction so that the finger pivots on the string without altering either the pitch or point of contact with the string. For example, first finger A, on the G string, should be played with the thumb free of the neck, straightening and pivoting the finger as far to the right as possible on the down bow. On the up bow, return slowly to the normal position, arching the finger gradually as it returns to the starting point. This should be done at first without regard to the position of the other fingers, concentrating particularly on sustaining the tone in exact pitch.

As soon as the pivot is mastered attention may be devoted to the other fingers and the sliding thumb. Keeping the second and third knuckles as wide apart as possible and all the fingers arched and tense, let the thumb slide in contact with the neck just opposite the second finger. Except for straightening the first finger as it pivots, the conformation of the hand remains exactly as in closed position. On the G string, third finger should be directly above C natural, fourth finger above C sharp.

The following exercises are suggested to apply this method of attaining open position. They should be played on all of the strings in first position. Later, as other positions are studied, they may be applied to all the neck positions of the violoncello.

Ex. 4



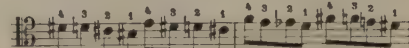
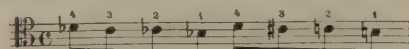
As the student progresses to the study of the other positions, the open and closed hand formations remain the same, except that the stretch of the fingers is increased in half position and decreased progressively with each higher position. A slight modification is required in fourth position, where the curve of the neck prevents the thumb from retaining its position exactly opposite the second finger. Since there is considerable variation in the thickness of this part of the neck on different instruments, the position of the thumb must be determined by the intonation. This adjustment is not difficult, as the thumb stops the hand in ascending to fourth position, and its relation to the other fingers once having been determined, intonation soon becomes more secure here than in any of the other positions.

### Intonation

HAVING ASSIMILATED the mechanical details of the left hand position, the student will need to know how this knowledge will serve to make his intonation more secure. First, he must grant that a note obtained by a stretch of the hand is much more likely to be in tune than one obtained by a jump or a slide involving a change of position. The hand is constant. Its size and stretch remain the same. The means of attaining open position herein described places reliance on a known quantity, mainly a stretch between first and second fingers. By pivoting on the first finger, F-sharp on the C string, C-sharp on the G, G-sharp on the D, and D-sharp on the A, all are brought within the reach of the hand. If the hand is "jumped" to reach these notes, there is a far greater chance of error.

Now examine the following chromatic progression, and play it in two ways: first, extend by pivoting on the first finger as the hand advances to each new position; then, play without regard to an extension.

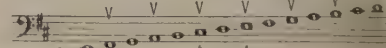
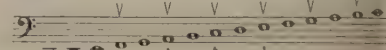
Ex. 5



The advantages of the first finger pivot in ascending and the first finger extension in descending are obvious.

In scales the intonation of the first finger may depend upon the fourth, or the fourth on the first. This is obvious in such places as those checked in the C major and minor scales here shown.

Ex. 6



It would be possible to elaborate on possibilities of the two hand positions perfecting intonation, but the student will find applications in practically every place he is called upon to play. Advanced players resort to the stretch of an additional half step, particularly in the playing of octaves in the higher positions where it is desirable to avoid the use of the thumb. Even:

Ex. 7



The examples above merely carry open position one step further, and are difficult for a large hand. A mastery of normal extensions leads to these with difficulty.

In teaching a beginner from the basis of the hand positions which have been described, the instructor is laying the foundation in the mechanical manipulation of the instrument which necessarily must precede its mastery from a musical standpoint. A few of the faults in this regard could be detected and remedied by the teachers of these prospective players in our schools. Better violoncello sections should result and more attention would be attracted to this remarkable instrument.

## Why Not Try Experiment in Practice?

By BURRELL STEER

**C**ERTAIN PSYCHOLOGICAL LAWS govern practice, as any intelligent violin student must have observed; and a careful use of this knowledge should lead to the building of a strong general technic.

Unfortunately, older violinists seldom reveal to younger ones their actual response to various possible ways of practicing; though some do make veiled disclosures of having discovered wonderful panaceas for the development of such desirable accomplishments as the liquid trill, the mellow

vibrato, and the scintillating *martele*. Perhaps their knowledge of these possessions has led to a taint of jealous desire to retain them for personal use; so that the student is left to make many discoveries for himself, or must remain indefinitely in the dark.

### How to Concentrate

PERHAPS the teacher has said, "Concentrate! Practice, without concentration, is useless."

Well, without some careful leading in

this type of practice, the average student is as well directed in his scheme of work as the automobilist daring a night road in an impenetrable fog. What he needs is the helping hand of one familiar with the way; and so we humbly offer our services.

If the teacher were to say, "Practice, without concentration, is useless. Until definitely difficult passages have been mastered, let your study, your piece, or your movement of a concerto have a rest. Pick it to pieces," then he might be making himself of some practical benefit. Or he may

become more specific and practice such a scheme of work as "Take the first measure, the one measure, or perhaps half of a measure, where lies the group notes which trip up the fingers. Take it one-fourth speed; that is, giving the sixteenth note the time of a whole beat quarter-note, to the eighth note two whole beats but demanding that in attack of tone, its sustained beauty of quality, and in release, there shall be at no time less than the very nearest to perfection of which you are capable. Play it an indefinite number



times in this way, till not the slightest y is discernible. Then double the time, ing to the sixteenth note a half beat, so on, while at the same time there the same demands of perfection as in longer tones. Till it seems that there no way in which it might be done better, k to this process, and when the point satisfaction has been reached, then allow rself to try it once at something like per concert speed. By some such process will learn truly to center the mind irely upon the task at hand, with no e for furtive wandering thoughts; and r study or piece will gradually be sub- d entirely to your will. You shall have stered it."

### Definitely Directed Leadership

TEACHER MUST DEFINE and define He should be always specific. When student picks up his instrument he uld know what he is to do, how he is o it and (probably) for how long. This will vary individually, but the student t carefully record the time needed for ults in hours and minutes. The varia- is not as large as might be thought. dent A may have greater facility than lent B. What is within A's grasp is far ond B's; but A may take as long to ain something quite beyond his grasp B something beyond his.

Practice is a process designed to make able a passage at present unplayable, one imperfectly playable less so; or s intended to effect a cumulative, even- l general improvement.

Practice may be from the particular to general or from the general to the ticular. We may practice, for instance, opening of the Beethoven "Concerto" perfect the passage, which work will ntentially improve our octaves; or you may rk at octaves in order better to play opening of the Beethoven "Concerto." e in the later stages.

h schemes are good and necessary, and persist throughout the violinist's life, a preponderance usually of the induc- e must not be led to adopt a scheme practice because it is "interesting." The ef recommendation of the panaceas rtrcuts to glory, discovered and pro- mised from time to time, is usually their etic charm, not their practical utility. h a system appeals to the intellect as viating the tedium of practice; but, if thereby foregoes the benefits, it must ctantly but ruthlessly be condemned. e must not quarrel with nature. If it is nd by experiment that the playing of passage improves best by dint of simple etition, then repetition it must be.

### Empiric Facts

ETITION is the mainstay of left hand rovement in specific passages. Right d improvement seems to obey other s, much more in harmony with the "in- esting," intellectualized schemes of which has been mention.

Left hand general improvement is slow oming, but can be relied upon to appear

eventually, given a certain amount of work.

Right hand general improvement often will not come at all, except when specially urged to come, but is then astonishingly quick in appearing and quite certain. Huge improvements are possible in days—not years—which if not intelligently sought will never appear at all. Thus most violinists have waiting for them, 'round the corner, treasures which they never gather. This right hand improvement is to be attained by the deductive scheme.

Inductive work should be confined to short sections; how short to be determined partly by the problem involved, largely by experience and experiment. A good portion is usually but a fraction of a page; and even this must be subjected to subdivisions as already mentioned. The section must on no account be left until it "moves." This does not mean until it is perfect; it never will be that. But there must have been a definite and noticeable improvement.

Skirting panaceas and magic formula, it will be found that sure progress is founded on dogged yet thoughtful repetition of a section at a steady tempo ("steady" meaning between half and the eventual tempo). After a certain amount of this plodding, quite suddenly a change is noticed. This is not arrived at gradually. It comes all at once and is unmistakable. If it happens, say at the one hundredth repetition of a passage, it will not have come halfway at the fiftieth. The change, then, seems to have taken place between the ninety-ninth and one hundredth repetition. This is like the intermittent movement of the hand of a public clock that moves in pauses and jolts. Suddenly the passage, so to speak, plays itself—the action seems now mechanical, subconscious and definitely better. Do not try to perfect it further. You will be very happy to proceed to the next section.

The "move" always comes. The time needed may be from thirty to fifty minutes; it may be as much as three hours—not at a stretch of course. The temptation to leave a section prematurely, expecting to find it improved later, is great. Don't! The next "jolt" may be imminent just when you cease work. Much of your effort is then wasted, but the moral loss is great too. You lose that encouraging knowledge that something, small but positive, has been done.

A fifty-minute session of practice as advocated by Carl Flesch is a good portion. The student must find whether he can profitably work more than two such sessions in a day (unlikely), devoting his remaining practice time to deductive work, such as scales and exercises.

Another unmistakable sensation is that of overpractice. Perhaps without consciousness of fatigue, the technic becomes sluggish and clumsy. This is the cue to rest the left hand and practice bowing on solitary notes—a Spartan proceeding, but a most profitable one.

That the right hand possibilities, so easily accessible, are so seldom exploited can be only because they are not realized and consequently not sought.

### The Surface Tone

By GORDON McCORKLE

IS POSSIBLE to produce a very beautiful et on the violin by drawing the bow ully but rather quickly over the string a point just about over the end of the ter board. With a very flexible wrist, playing, for example, the note *d* on the string, using first finger in the third ition. Play this in the usual manner h a somewhat broad bow to each note. w play the same note, at a little faster o and with the bow just over the end he finger board. Use very little pressure

and keep the wrist as flexible as possible. If done properly, it will produce a most unusual tone, giving one the impression of merely skimming over the top of the note and producing what, for want of a better name, may be called a surface tone.

This requires considerable control, and, like everything connected with violin playing, it cannot be mastered without careful, patient practicing. Even though playing softly, there must be a certain gentle "bite" as the bow begins each new stroke.

\* \* \* \* \*

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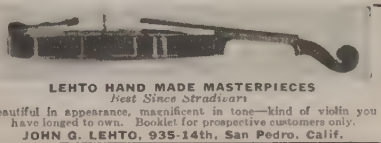
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## The Romance of Annie Laurie

(Continued from Page 166)

ever, as he left the house. Disregarding the threat of parental wrath, they hurriedly arranged a rendezvous for the next day. This meeting, safely managed, led to others.

Undoubtedly Douglas was genuinely and deeply in love with Annie; for in contrast to his reputation he courted her gently, tenderly and with great respect. Had he harbored any ulterior motives, it is unlikely that he would have hesitated to carry her off to some Stuart stronghold, let come what may.

One night they met in the "wee kirk o' the heather" near Maxwellton. In the ancient stone chapel, surrounded by moss-encrusted headstones of early Scottish chieftains, Douglas pleaded with Annie to elope. Annie hesitated, and in hesitation was lost to Douglas, for their nocturnal tryst was seen and reported. For this disobedience, Annie was forbidden to leave even Maxwellton's courtyard.

Nearly a week of nervous suspense elapsed. Then, on a day set for a guest dinner, an old groom approached Annie. "Annie, m'lady," he lowered his voice. "A horseman just stopped me i' the woods, coverin' me wi' a pistol. He made me swear to gie ye a message. 'Twas Douglas, laird o' Fingland, Annie. He's fleein' the country wi' the constables hard on his heels. He bids ye be in your window at eight o'clock this night."

### A Clandestine Tete-a-Tete

ANNIE WAS IN NO MOOD to entertain dinner guests. When the massive hall clock chimed the hour of eight, she pleaded a headache and went upstairs. From her window she leaned, watching the starlit braes for her lover. Then Douglas came riding through the dusk. Under her casement he drew rein.

"Annie!" he called softly.

"William! Must you go?" The question was forced. She knew the answer.

"The odds are against me, Annie," he replied doggedly. "I'll return when I get the King's pardon."

"My dear one! I'm so afraid for you!" she whispered. "Take this with you." She dropped a tiny painted miniature of herself, threaded on a golden chain.

Douglas caught it deftly, kissed it, and put it in his pocket.

Turning in the saddle, Douglas sang the memorable song in a hushed voice. Tender passion and devotion flowed in every word.

"Maxwellton's braes are bonnie. . . ."

As he finished two verses, a restless dog bayed. Douglas stood in his stirrups and kissed his hand to the figure in white. Then he drove spurs to his horse and disappeared into the night.

Romance contends that Douglas returned to the Flemish wars carrying Annie's miniature, only to die with a bullet through his aching heart.

Another version says that the miniature, worn over his heart, deflected a bullet and saved Douglas' life.

Despite the song and popular opinion, Annie's eyes were not blue, but hazel. Tiny feet, Grecian features and full red lips; all crowned by a wealth of dark brown hair, which Annie never powdered, regardless of fashion's decree.

"Her promise true" was less truth than poetry, for in reality Annie was somewhat romantically inclined and possessed a "rolling eye" for one of her tender years. Indeed, when after six years Douglas obtained the King's pardon and returned home, he found Annie had married a childhood playmate, three years her junior. This was

Alexander Fergusson, whose family dated back to William the Lion and the Crusades. His estate, Craigdarroch House, stood five miles up the glen from Maxwellton. This union brought two sons and two daughters.

Douglas promptly eloped with a Betty Clerk. They had a family of four sons and two daughters. *A History of Douglas Family of Morton*, by Percy W. L. Adams, F. S. A., whose wife is a direct descendant of William Douglas of Fingland, says the author of "Annie Laurie" died about 1760, at Tweeddale, and was buried at Newlands, in the burying grounds of his cousin, Adam Kennedy of Auchtyfardle and Romano. *The Scot's Magazine* contains one entry in the year 1753 that might refer to the romantic "laird of Fingland":

"Died, Dec. 26, at Edinburgh, Capt. Wm. Douglas, conductor of waggons in the late war."

"Annie Laurie" was first published in 1824. Charles Kirkpatrick Sharpe received it from his relative, Margaret Laurie, grandniece of the heroine. He included it in *A Ballad Book*. Only thirty copies were issued. Now even the British Museum has only a reprint.

In Alfred Moffatt's, *Minstrelsy of Scotland*, it is stated that Allan Cunningham, a Scotch poet, composed the original verses. But this is unproven. We have the authority of Annie's brother, Sir Emilius Laurie, that Douglas composed the original two stanzas.

On authority of Allan Cunningham's *"Songs of Scotland,"* Lady John Douglas Scott found the old verses and altered them. Lady Scott was a relative of C. K. Sharpe, and he was related to Annie Laurie.

The modern music to "Annie Laurie," according to Paterson & Roy's *Vocal Melodies of Scotland*, was composed about 1810, by Lady Scott. The present third stanza is of even later date than the melody.

The second stanza read this way, in 1824:

"She's backit like a peacock,  
She's breastit like a swan,  
She's jimp about the middle,  
Her waist ye weill may span;  
An' she has a rollin' ee  
An' for bonnie Annie Laurie  
I'd lay down my head an' dee."

Urbani's *Scot's Songs*, Book II, 1794, gives what may have been a theme model for "Annie Laurie"; the song that Douglas is supposed to have sung to Annie on the balcony the night they met.

Several versions of the song exist, but the deep and tender feeling survives. Annie's son, Alex Fergusson, Jr., was the hero of Robert Burns' song, *The Whistle*; and Douglas of Fingland was the hero of *Il'licie was a Wanton Wag*.

In 1854 one of Douglas' granddaughters heard the song. Immediately the old lady vowed the words were not those of her grandfather. She recalled hearing her father tell how her grandfather had been in love with Annie Laurie, but declared the original song ran:

*Maxwellton's bracs are bonnie,  
They're a' clad owre wi' dew  
Where I an' Annie Laurie  
Made up the bargain true.  
Made up the bargain true  
Which ne'er forgot s'all be,  
An' for bonnie Annie Laurie  
I'd lay me down an' dee.*

(Continued on Page 208)

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

### Playing Mozart at Nine

E. L. P.—In regard to your doubt that the violin prodigy about whom you wrote was able to play one of Mozart's Violin Concerti at the age of nine, at a concert in this country during the past year, I would say that there are many instances where young violinists have been able to play some of the standard concerti, as early as the age of nine. If you will read Lahee's work, "Famous Violinists," you will learn of some of the wonderful feats of very young prodigies.

### Selecting a Violin

G. W. B.—I have made it a rule never to pass on the merits of a violin without seeing it, no matter who made it. It is also the policy of THE ETUDE, in justice to its advertisers, not to recommend certain makes of musical instruments, as being superior to others. Besides, violins cannot be recommended on trade marks, or the maker's name, since, out of a dozen violins made by the same maker, and from the same materials, some will be much superior to others. It is a very different proposition from electric refrigerators, washing machines, radios, plows, corn cutters, and so on. Such things, if made by good manufacturers, are usually fairly standard in quality and value. With violin making it is quite different, for even the greatest makers make violins differing in quality. Maybe you have a friend who is a good judge of instruments, who could help you to pick out a good violin made by the maker you prefer.

### Address Unknown

H. K.—The publishers of the "Violin Maker's Bulletin" in Chicago, as mentioned in the November, 1938, issue of THE ETUDE, have not yet sent me information of this publication, and where it can be obtained. When received, I will give a notice of it in this department.

### Price of Old Violas

A. P. T.—I do not know of any price list of old violas. Possibly you could obtain the information by writing to dealers in old violins, violas, violoncellos, and so on. The viola makers you name are not listed in any of the works on old instruments, I have consulted. I will notify you if I can obtain the information.

### A Broken Bow Tip

J. H.—It is quite a calamity when the tip of the bow breaks, through some accident, especially if the bow is a valuable one. A skillful repairer can repair the damage; but if the bow is a cheap one, it is better to buy a new bow. There are two methods of replacing a broken bow tip. A new wooden tip can be spliced on the stick where the break occurred, making the bow as good as new; or an aluminum tip can be used. This tip matches the old wooden one, and the opposite end is made in tubular form, which fits down over the bow stick. Aluminum is a very light metal, so the weight of the bow stick is not increased. I would advise you to have the work done by a first rate repairer, as the operation requires great skill. I once had a valuable bow, valued at one hundred dollars, repaired with a matching wooden tip. The bow was used for many years, with not the slightest weakening in the stick, and for all practical purposes it was as good as new. I bought the broken stick for five dollars from a violinist who thought it could not be repaired, and, even if it could, he said it would make him nervous if he used it in public performances, fearing it would break.

### Keep the Bridge Upright

X. U. I.—1. Your bridge broke, no doubt, because you failed to keep it in a perpendicular position. If you watch a good violinist tune his violin, you will note that he first turns his violin sideways, and looks at the bridge to see that it is in a perpendicular position, and not bent over towards the finger board. If it is, he sits down, places the violin between his knees, grasps the bridge between the thumb and first and second fingers of each hand, and carefully works the bridge backwards with a twisting motion until it is perpendicular to the top. He then proceeds to tune the violin. 2. Some people have the idea that the bridge is glued to the top of the violin or fastened to it in some manner. Needless to say, this is a mistake. The bridge fits with its feet on the top, with nothing holding it but the pressure of the strings. The bridge must be constantly watched. In order that it keeps its upright position. Otherwise there will be many breakages, and fallen sound posts, for when the bridge falls with a violent jar, it usually causes the sound post also to fall.

### Tune to A 440

H. E. T.—The violin student should, at all times, keep his violin tuned with the A at 440 (double) vibrations per second. This is known as Universal Pitch and is used by musicians, orchestras and opera companies, all over the United States. The violin pupil can procure a tuning fork, or pitch pipe, tuned to this pitch, for use in tuning his violin. It

is of the greatest importance for the student and musician at all times to play at the correct pitch.

### Pay No Attention

S. W. E.—It is certainly discouraging to a musical student or professional to have brother musicians to make slighting remarks about his playing and teaching; but then, you know as the saying is, "it goes with the business." The best thing you can do, is to ignore the remarks, if they are not true. If they are true, you should constantly seek to improve your work, and become a better musician.

If you will read the lives of the great musicians, you will find that they made slighting remarks about each other. Many interesting anecdotes are told of this tendency of even great musicians to "run each other down." The story of this kind is told in Lahee's "Famous Violinists," of Spohr and Ole Bull, both great violinists. When Ole Bull was a young man he was anxious to play for Spohr, then a famous violinist; and he set out for the purpose for Cassel. Reaching that city he went to Spohr, who accorded him a cold reception. "Have come more than five hundred miles to hear you," said Ole Bull, wishing to be polite. "Very well," was the reply, "you can now go to Nordhausen; I am to attend a musical festival there." Bull therefore went to Nordhausen, where he heard a quartet by Mauro of which Spohr played the first violin part. He was so overwhelmed with disappointment at the manner in which the quartet was played that he came to the conclusion that he had true calling for music.

Spohr was a most methodical man, and had no appreciation for wild genius. He saw on the many faults of the self-taught youth (Ole Bull) and coldly advised him to give up the idea of a musical career, declining to accept him as a pupil. Bull refused to heed this advice, and some five years later Spohr heard him play and wrote thus of him, "His wonderful playing and sureness of his left hand is worthy of the highest admiration, but unfortunately, like Paganini, he sacrifices what is artistic to something that is not quite suitable to the noble instrument. His tone, too, is bad, and since he prefers a bridge that is quite plain, he can use the A and D strings only in the lower positions and then *piu mosso*." This renders his playing (when he does not let himself loose with some of his own piece) monotonous in the extreme. We noticed particularly in two Mozart quartets he played at my house. Otherwise he plays with a good deal of feeling, but without refined taste."

So, we see that the great European musicians "roasted" each other in the good old American style.

### Violin by Szarbi

B. S.—I cannot find the violins made by Giuseppe Szarbi quoted in any work on violin or violin making. Nor do they list the value of his violins, or give any information concerning his reputation. As you live in Washington, D. C., which is a large city, I would advise you to take your violin and show it to a leading dealer in old violins. He may supply the needed information. You can obtain the name and address of such a dealer from one of the violinists of the National Symphony Orchestra. The dealer can also refer you to a violin repairer who can advise you concerning the defects in the varnish of the instrument.

### Selecting an Instrument

G. W. B.—It is contrary to the policy of THE ETUDE to discuss the value and quality of violins offered for sale by the various music stores of the United States; this is in justice to the advertisers of instruments in THE ETUDE. Unless you are an expert judge of violins, and can pick one out for yourself, rely on your teacher, if you are studying with a violin teacher, or on a musical friend, if you have one competent to pick out a good instrument.

### A Sufferer from Arthritis

H. K. R.—From the description of your trouble, I should judge that it came from *Arthritis Deformans*, a disease which causes swelling and pain in the joints. This is prevalent, that some doctors call it the "grip" American disease. A common slang term "ball fingers," has been coined for this condition, since the fingers look as if they had been repeatedly struck with a baseball. Many physicians claim that there is no cure for arthritis, but heat seems to do some good, also massage and exercise. I have heard of cures which have been obtained by going to Florida or Texas and lying on the beach in the hot sand, covering the affected parts of the body with the sand. Just how true this is I cannot say. I would advise you to consult a good doctor and get his opinion on the subject. Many violinists have been obliged to give up violin playing altogether, as the result of the swelling, deformity, and pain in the joints of the finger wrists and arms, caused by arthritis. As a result of this disease it often happens that the middle joints of the fingers cannot be bent at all, but are stiff as an iron rod.





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## Keeping Fit Physically

(Continued from Page 182)

tion of the lining of the nose, throat, es, and lungs. Good sources are yellow vegetables and fruits, green leafy vegetables, liver, egg yolk, butter, cream, cheese, cod liver oil. Vitamin C, being easily soluble, is liable to be lost in cooking vegetables, except tomatoes. Fruit lose their vitamin C content if stored long in advance of serving. This vitamin may be obtained in citrus fruits, vegetables, and cooked, canned or raw totes.

Vitamin D is the only one of the three found in a great variety of foods. In summer, this important vitamin is absorbed from the ultra-violet rays of the sun. During the winter, when your supply of sunshine is limited, it is available in cod liver oil, butter, liver, oysters, and irradiated food products. For growing children and those usually susceptible to colds, a special treatment—sun lamp bath—cod liver oil, or vitamin concentrates—can be advised. Cod liver oil, by the way, has been condensed into small squares of tablet, easy to take. Vitamin D and other vitamins also are prepared in concentrated capsule form.

### Be Weather Wise

FICKLE DAYS of early spring are perhaps the most treacherous of all for colds. If taken care to avoid contagion, and if you fortified your interior with vitamins, you could heed the common sense rules of common wisdom, varying your dress with fluctuations of temperature outdoors, keeping the temperature in the house at seventy degrees. Nothing lowers the temperature so quickly as careless exposure to sudden weather changes of March and April. The late season of concerts and plays will be small pleasure, if it is going to be interrupted by sieges of colds and

## Bands and Orchestras

(Continued from Page 163)

corners of the mouth forward. If we conclude this action by pronouncing the letter "m" as: "du-m", the chin muscles and lower lip are properly drawn up.

The saxophone embouchure provides for all the necessary pressure around the mouthpiece, creates a "cushion" in the center of the lower lip, and while permitting the lower jaw to relax, it insures firmness with flexibility. The most prevalent fault of saxophone embouchures is that of using the lips in a broad smiling position, and usually with too much lower lip over the teeth. Many students while using the "smiling" embouchure not only draw the lips tightly across the teeth but also bite with considerable pressure on the upper teeth and lower jaw. This action, naturally, causes the tone to be thin, sharp and inflexible. The condition is doubly acute in the upper register. Players who transfer from clarinet to saxophone are usually afflicted with this embouchure ailment, and need closest attention.

Intonation is another point of gross neglect on the part of many saxophonists. In all likelihood the saxophone is more often played out of tune than any other of the woodwinds. This is due partially to a lack of pitch consciousness on the part of the student, partly to the construction of the instrument, and to the inattention of players and teachers to this all-important phase of musical perfection. Relaxation of the embouchure muscles will aid in overcoming the common fault of playing sharp, while adequate breath support will prevent the tendency toward flattening. A considerable amount of slow practice on scales, interval studies, and chords will pay big dividends in improving intonation.

Another salient problem affecting the correct playing of the saxophone is the abuse of the vibrato. It is difficult to find a player who does not overdo the use of vibrato. In fact, so accustomed are a great majority of players to its usage, that they can scarcely play without the vibrato. When properly employed, the vibrato is just as much of an asset to the saxophonist as to the string player. If it is unduly abused, however, it were far better that it be dispensed with entirely. The method and development of a good vibrato requires a

great deal of intelligent practice, time, and patience.

The correct vibrato is produced by a steady upward and downward motion of the lower jaw. This movement must be made in a steady, rhythmical manner. It is advisable at first to produce the rhythmical pulses in regular four-four meter, at a tempo of sixty or seventy, with one motion of the jaw to each beat. Special attention must be given to the matter of relaxation, control and evenness of motion. As the motion is mastered, the tempo may be increased, with stress being given the necessity for reducing the distance of jaw motion in proportion to the rapidity of the tempo.

Properly employed, the vibrato should be even, neither too slow nor too fast. Accentuation with the breath should be avoided, and the more nearly the saxophone vibrato approaches the good string vibrato, the more perfect it will be. Under no circumstances should the hand or throat vibrato be tolerated, since this method of producing the vibrato eventually spoils the quality of tone and technical control of the player.

Correct articulation is another indispensable factor. Many players acquire the pernicious habit of striking the reed too heavily and too near the middle. This habit results in a slapping of the tongue against the reed which is usually inappropriately audible. Slap-tonguing is one of the saxophonists' most dreadful diseases. Its cure can be effected by practice of a soft, legato stroke of the tongue. Pronouncing the syllable "du" will aid in the elimination of the heavy, rough tongue. Sufficient breath pressure must be maintained and supported by the muscles of the diaphragm, ribs, and abdomen before the tongue begins the articulation of the tone.

As one who has great interest and faith in the saxophone, I believe that a conscious and steady attack on these prejudices and problems will bring about its redemption. Its popularity should hardly depend on the facility with which it can be played and the uniqueness of its effects. It has a worth and a dignity of its own; it has a voice that must no longer be squeezed and maligned, but be allowed to stand forth as a distinct and vital part of the chorus of instruments.

## Worth While Music in the Movies

(Continued from Page 152)

ited to films is evidenced by the fact that it was also featured in Hollywood Bowl concerts, in the Los Angeles and San Francisco productions of "Show Boat," and that it supported Lawrence Tibbett in the Los Angeles production of "Emperor Jones."

Carlyle Scott, whose colored choruses are now entering the concert field in Southern California, also has headed groups which have been signally successful in films.

It is Eva Jessye's choir that takes credit for having sung in the very first talking "short" for Warner Brothers Films, as well as having sung in "Porgy and Bess" and "Four Saints in Three Acts," in New York. Eva Jessye herself was the musical director of "Hallelujah," the first Negro talking picture. Her "All-American Ensemble" is not on the West Coast at present. The only Hollywood record of the Fisk Jubilee Singers seems to be their appearance in concert at the Hollywood Bowl in 1929, singing spirituals.

Freita Shaw's Ethiopian Chorus and Carlyle Scott's groups are still in Hollywood, as are the colored choruses of Minnie Albritton and George Garner. But, of late, Hollywood's interest has centered on the Hall Johnson Choir, brought to the West Coast to sing in "Green Pastures," Marc Connelly's Pulitzer Prize winning play, and kept in Hollywood for such films as "Rainbow on the River," "Banjo on My Knee" (more than ten films in all, to date), and for short subjects featuring the choir itself, one on a scenario by Jester Hairston, assistant choral director. This Choir's ability to step easily from the realm of song to that of the spoken word has given it an adaptability not found in other groups. Witness its excellent work in Hall Johnson's own stage play, "Run, Little Chillun!" To-day this choir is so popular that two organizations bearing the same name are needed—one to stay in Hollywood and the other to tour in the East. Its radio services are much demanded.

"An artist plays on an audience while a musician plays—notes!"—Leopold Stokowski.

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## FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

## Fundamental Guitar Technic

ONE OF THE MOST serious mistakes made by many guitar students especially those trying to master the instrument without the benefit of a teacher, is to attempt to play a composition that is far in advance of their technical ability. In a recent letter the writer complains that after several months hard practice he is still unable to play the *Recuerdos de la Alhambra* by Tarrega, at the same time stating that he has been playing the guitar for almost two years.

Buenos Aires, the beautiful capital city of Argentina, boasts of a large number of guitar schools, where no other instrument but the classic guitar is taught. The most renowned is that presided over by the distinguished guitarist, composer and teacher, Domingo Prat. The course for guitar in this school covers a period of seven years; and the above mentioned Tarrega number is listed in its year book as one of the compositions to be studied towards the end of the fourth year. Pupils are pledged to a minimum daily practice period of two hours. Similar to that is the course for guitar at the State Conservatory in Vienna with an average yearly enrollment of fifty students under the direction of Professor Jakob Ortner.

These courses are carefully and intelligently outlined so the students progress gradually and surely, skipping nothing, leading up to the time when they are ready for public appearance.

After all, there are no short cuts in learning to play any instrument and any one wishing to become an outstanding player must pay the price by hard work for a number of years.

### Practice and More Practice

ANDRES SEGOVIA devoted six hours daily for almost ten years to the development of his incomparable technic and yet we have known of players of one or two years experience attempting to play the difficult compositions performed by this virtuoso. To do this without sufficient preparation is nothing but folly and eventually leads to discouragement and failure. The foundation of good guitar technic is primarily daily practice of scales and arpeggios. Scales in all keys in two and three octaves should be practiced with alternating first and second fingers of the right hand, slowly at first with a firm decisive movement of the fingers and later with gradually increased speed and a lighter touch. Arpeggios are beautiful and effective on the guitar and should be practiced in all keys and positions. The third finger of the right hand, being the weakest, requires special attention and should be used whenever possible. It is utterly impossible to play a tremolo movement similar to that in *Recuerdos de la Alhambra* satisfactorily unless the control over the third finger is absolute. The first two "Preludes Op. 83" of Mauro Giuliani, the *Etude, Op. 6, No. 11*, by Ferdinand Sor and "Six caprices, Op. 26," by Carcassi are excellent for this purpose.

While the guitar, as far as volume of tone is concerned, cannot be compared with the piano, guitarists will do well to experiment with their instruments and try to bring out all the tone there is in them, putting much energy into their finger action, while practicing scales, chords or arpeggios in a slow deliberate manner. For an audience to appreciate the guitar, it must be

able to hear it and it is surprising how tone volume can be improved by intelligent and systematic practice.

Using at the start a complete "Guitar Method," such as that by Foden, Carcassi or Albert, this should be supplemented by the exercises and etudes by the classic composers Giuliani, Sor, Carcassi, Legnani, Coste, Aquado and the modern etudes and preludes by Albert and Tarrega. Along with these a repertoire of concert numbers must be taken up for study, carefully graded to fit in with the technical proficiency of student. The literature for classic guitar is so extensive, that a student can find right material, which, if properly selected and intelligently studied for a number of years, will help him to reach his goal.

### Luigi Boccherini

IN DRAWING ATTENTION, in one of our recent articles, to the chamber music of Luigi Boccherini, we invited several inquiries regarding the life and career of this highly gifted violoncellist, guitarist and composer. Born in Lucca, Italy in 1743 he received instruction in the rudiments of music, violin, cello and guitar from his father. Later from the Abbe Vannecci. Recognizing his musical ability, they sent him to Rome where in a comparatively short time he became famous as a performer and composer. A concert tour through Italy and France brought him to Paris, where his concert proved highly successful and publishers vied with each other for the privilege of publishing his quartets and trios. At the suggestion of the Spanish ambassador in Paris Boccherini now visited Madrid and after time was appointed composer and virtuoso to the Infante Don Luis, brother of the King. In 1797 ill health compelled him to give up public performances and, having met a generous patron in the person of Marquis de Benavente, a talented performer on the guitar, he began to devote more time to this instrument. The Marquis commissioned him to write guitar parts for his orchestral compositions and these were performed with Boccherini and his partner playing the guitar score.

Other members of the aristocracy became interested in him and from then on he kept quite busy writing guitar solos, guitar parts for his symphonies, quartets and accompaniments to songs. At this period he wrote a "Symphony Concertante" for guitar, violin, oboe, violoncello and bass and two quintettes for two violins, viola, violoncello and guitar. His facility in composition was so great, that he has been described as a fountain whose stream never ceased. Over three hundred compositions from his pen were published but it is to be regretted that many of his guitar works were lost in manuscript and in time disappeared.

The "First Quintett in D major," "Second in C major" and the "Third in minor" were recently published by Zimmernann, of Leipzig, and they call for two violins, viola, violoncello and guitar.

His celebrated *Minuet* is known to every music lover and this beautiful composition has made the name of Luigi Boccherini known throughout the world.

Towards the end of his career Boccherini suffered many financial reverses brought about through the unfortunate conditions existing in Spain at that period and he was reduced to abject poverty, when death overtook him May 28, 1805.

\* \* \* \* \*

A prudent person profits from personal experience; a wise one, from the experience of others.—Dr. Joseph Collins.



# QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## ing Popular Songs.

I have recently become interested in lyrics for popular songs and am interested in learning what steps are necessary in marketing such a product. (1) Is it necessary to secure a copyright in order to be paid before submitting a song to a publisher? (2) Do publishers accept lyrics without a suggested score? (3) How are lyrics purchased? (4) Do publishers pay a flat amount or are accepted on a royalty basis? (5) What is average profit to the writer on a popular song?—T. W. L.

I have asked Mr. J. T. Roach, a veteran music publishing business, to give me answers to your questions and he has kindly supplied me with the following information:

Copyright subsists in the composition. The person who writes a work owns that work. It is a common law right. In order to protect right from infringement, the government requires registration in the copyright office. Registration may be made by the composer in form of a manuscript or by the publisher by deposit of two copies after publication. However, since a composer is always in a position to prove that he wrote the composition through the testimony of those who saw him play, there is no particular advantage in registering his copyright before publication.

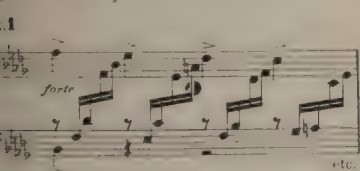
Most publishers of any standing will not accept anything but a completed work for publication. As a general rule, firms that will accept lyrics and set them to music do not get into much trouble. Several of them, as you know, have been prosecuted by the postal authorities. However, if an author has an exceptionally good lyric and can contact someone in a publishing house, it might be that the firm will have one of their staff writers set the music. However, a better arrangement would be to submit the lyric to one of the nationally known dance band leaders.

Publishers seldom purchase lyrics without music. What I have said in answer to question No. 2 applies. Popular songs are almost always published on a royalty basis. I think, though I am not sure, that the royalty averages about three cents per copy for words and plus twenty-five per cent of the mechanicals.

I doubt if anyone in the world can answer question No. 1. If you mean what we call "a hit" in the popular field, the sale will run from 100,000 to 300,000 copies. *Heigh Ho!* from *White* reached almost a half million. I hear that *Alexander's Ragtime Band* is really a revival may go even bigger. Apply these figures by three cents, and you have an idea of what a hit will produce. Hits are almost as scarce as hens' teeth.

## Trills.

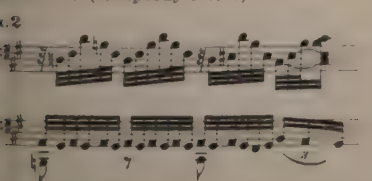
1. Please write out the trills in the following: Hungarian Rhapsody, No. 8, Liszt—measures 1, 7-8, 25, 33. Hungarian Rhapsody, No. 14, Liszt—measure 2 in vivace assai. Op. 40 No. 1, Chopin—measures 41, Invitation to the Dance, Weber—measures 16th from end. Variations in F Minor, Beethoven—measures 5, 6, 11, in Trio of Var. 1. How is the time counted in the following? The beginning of the composition is indicated in common time and there is no time signature indicated for this section.



Which, in your opinion, is the most melodic paraphrase for piano of "Die Fledermaus" and who publishes it?—J. W.

1. Measure 1 has no time signature and is played *ad libitum*. It may start on C or G-sharp.

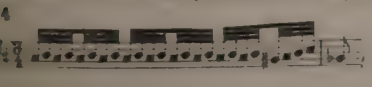
Trills in measures 7 and 25 are identical. Sixteen notes to the eighth note, placing accent on A or G-sharp as you like. (Rhapsody No. 8)



Measure 2, Vivace assai (Liszt Rhapsody, No. 14)

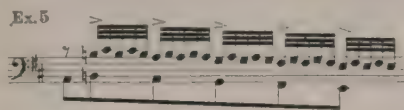


Measure 41, Polonaise, Op. 40, No. 1, Chopin

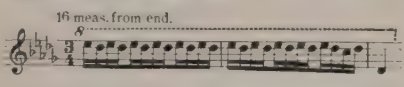


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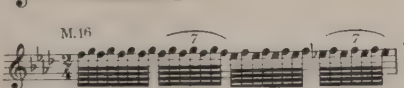
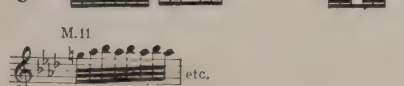
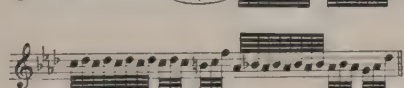
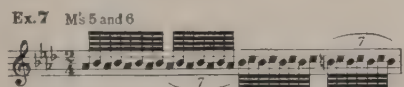
Measure 48, Polonaise, Op. 40, No. 1, Chopin



Invitation to the Dance



Variations in F minor, Haydn. A well known edition of these variations has these trills written out thus

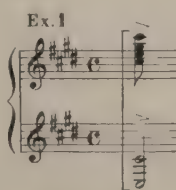


2. From the one-measure example that you send I should say the sixteenth notes should be thirty-second notes.

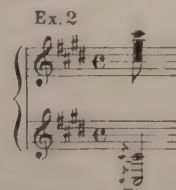
3. Questions like this cannot very well be answered in this column.

## How to Play a Large Chord.

Q. I would like to know how the following notes, from Rachmaninoff's Prelude Op. 3, No. 2, are to be played together with one hand. If they are not to be played exactly together, then why is not the upper chord written after the octave, and a sixteenth rest placed above this octave?—Miss L. W.



A. This passage has made a lot of trouble for students. Mr. Rachmaninoff could have simplified it by tying grace notes to the octave C-sharp, like this:



## How to Cure a Sore Lip.

Q. I have been playing the clarinet for about seven years. For the last three months my lower lip has become cut after playing two or three days, not more than two hours a day. Have you any suggestions?—H. C.

A. My friend, George Waln, gives me the following information: "A certain amount of soreness is common from excessive practice and playing, but more than likely the trouble is caused by a sharpness or unevenness on the front lower teeth where the lip is stretched. I have the same trouble. The solution is to acquire a piece of very thin flexible leather—kid glove or very thin shoe leather—and cut a piece about one inch by three quarters of an inch in size; wash thoroughly in warm soapy water (never boil); and, when wet with saliva, this will cleave over the lower front teeth and will form a cushion on the teeth for the lip to rest upon. It will not seriously affect the tone quality or the action of the tongue. Many players use this device. Leather can usually be secured at a shoe repair shop. I like to use white leather which will not be so conspicuous."

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## Music and the Child's Decorative Sense

(Continued from Page 181)

banjo that play folk songs. A wooly white lamb that sings the song entitled, "Mary had a little lamb." A tiny electric victrola and last but not least a musical bed lamp that plays "Now I lay me down to sleep." A little girl complained to her Mother that she was lonesome when the lamp was turned out because then, "it did not play music."

In planning the arrangement of your music room let it be one of complete ease. Finally, be sure that there are plenty of comfortable chairs so that everyone can relax in enjoyment of the merry or serious musical cadences which are sure to be forthcoming.

## Introducing the Minor Scales

By ALICE M. STEEDE

BEFORE TEACHING A PUPIL to play a minor scale it is well to give him some idea of the part it always has in actual music. Let him play the tune of *America*, for instance, with one finger if needs be, in the key of C major. Then play it for him in the key of C minor and make him hear the melancholy effect of the minor third, both as an interval, and also as it occurs in the last measure of this ancient song.

Of course, it is assumed that the pupil has some familiarity with the major scales and with their tonic triads; he should then be shown the formation of the minor triad, and learn to distinguish it by ear from the major triad. As soon as he can do this with some degree of certainty, he is ready to learn to play a minor scale. Perhaps it is better to begin with D minor, with the natural, or pure form first.

First, let him play the D minor triad; then ask him, "What is the middle note of the chord?" And the answer is "F." "Now, think of the scale of F; what black key do we play in it?" "B-flat." "Now we are going to play the scale of F, only instead of beginning and ending on F, we shall begin and end on D. You see, this minor scale is rather like F major; it has the same notes, and yet it sounds different. We say it is a relative of F major, a kind of cousin, you know".

When the pupil can play this natural form of the minor scale with some ease and certainty, in one octave, let him listen more to the D minor triad and notice the middle note of the triad is also the middle note of the minor scale, and also the note that makes the essential difference between a minor scale and its tonic major. This middle note of the triad is played with the third finger, and he will discover later on that the middle note of all the minor scales which begin on white keys is invariably played by the third finger. By filling the two vacant places of the triad, the second and fourth notes of the scale, he will find, probably much later, on that these five notes form the first notes of every minor scale natural, harmonic or melodic.

When the pupil is familiar with the natural form of the scale it is an easy matter to transform it into the harmonic form by raising the seventh note a semitone. In the D minor scale this interval of the augmented second is striking to the eye as well as to the ear, and is more easily played than the same interval occurring between two white notes, or between a black and a white note.

Even fairly advanced pupils will find it easier to avoid faulty scales, if they play the tonic triad, whether major or minor, before beginning the scale itself.

## Accordion Department

(Continued from Page 201)

Some teachers are using this as lesson material for sight reading. The first glance of the player should observe that the accompaniment is written in the bass clef, the selection is in the key of G and it is to be played *alla breve* as indicated by C. The tempo is *allegro* and the dynamic sign is *forte*. These five signs are grouped closely together before the beginning of the notes. Another sign appears which must be observed for later reference. It is the *Dal Segno* sign. The accordion register switch ♯ and ® also must be noticed. Our total

number of important things to notice on a glance has now grown to seven. In all selections have the last three meanings but sight readers should be trained to grasp them when they appear. Still another sign appears over the chord in the first measure for the right hand. This indicates an accent.

If all of these signs have been ignored in practice it will naturally take time to train one's self to grasp them all at a glance when sight reading.

(Continued in the April Etude)

## The Romance of Annie Laurie

(Continued from Page 204)

She wrote down the verse from memory and signed it,

"Clerk Douglas."

There can be little doubt that whatever the original lines, they have been altered and Anglicized almost beyond recognition. Reliable authorities state the modern music of "Annie Laurie" is by Lady Scott.

Maxwelton still stands firmly on its braes. It is painted white and built around three sides of a court. Ivy covers the old tower with Annie's second floor bedroom.

Alexander Fergusson attended St. Andrew's University, became a barrister, and later represented his borough in Scottish parliament.

In *Scot's Magazine*, April 1764, is this brief obituary:

"Died—May 5—at Carse, Dumfriesshire, Mrs. Annie Laurie, relict of Alexander Fergusson of Craigdarroch, Esq., and daughter of Sir Robert Laurie of Maxwelton."

The real Annie Laurie was listed Burke's Peerage. She was the youngest daughter by Sir Robert's second wife, Jane, daughter of Walter Riddell of Minto.

For Annie, Douglas created an enduring memorial, enshrining her in all hearts all time.

The heart stirring romance of Annie Laurie continues down through the years. In Glendale, California, an exact replica of the "wee kirk o' the heather" stands in Forest Lawn Memorial-Park, and this tiny stone chapel, dedicated to romance, over ten thousand couples have been married.

Throughout the wedding service a hidden pipe organ plays the sweetly solemn music of *Annie Laurie*. From her portrait Annie looks down upon the happy couple as they sign the marriage register. Whether her silent benediction carries with it mystic influence, is not for us to say. The fact remains that more enduring marriages are made in Annie's "wee kirk" than in any other place in the world.

\* \* \* \* \*

"Schubert's great 'Symphony in C major' did not bring him a penny in his lifetime, and was sold with his old trousers, waistcoats and other junk, for a few florins, after his death."—Time and Tide.



## VOICE QUESTIONS

Answered

By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

**Books Versus Singing Teachers**  
In your "Voice Questions" you have several singers to secure "Guide for the voice" by Frederick W. Root and "On the use and singing" by J. B. Kennedy. These books elementary enough for a person knows practically nothing about music kind? If not, can you advise me about which are and where they can be obtained? My range of voice is

Ex. 1



Twenty-one and I am financially unable to take lessons at present. Is twenty-one too young to start studying?—R. A. M.

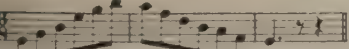
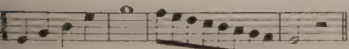
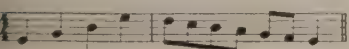
No book can take the place of a good teacher. Among other things, he can in his own words and exemplify with a voice. He can point out your mistakes in production and indicate the quality of what you should make. He can correct errors and peculiarities of vowel and intonation. No book can do these as well as a living human being. The one you mention is very good. If you will write to the publishers of THE ETUDE and let them know you desire it, I am sure they will send it to you. You might also look for a very simple, small book, "What the Student should know." You need the best teaching of a good instructor. Twenty-one is not too old to commence study of singing, but do not delay any

**Baritone with a Short Range**

I am a Bass-baritone twenty-one years old. I have been studying three years. My range is from F on the first space below the staff to G (Middle C) above it; and it is for me to sing even a half tone higher, which at times I sing E-flat on the second line above the bass staff, but never really well. My voice is deep and powerful, but it has a quality, especially suited to Negro and those of a rollicking type. Is there any chance of increasing my range; and, if not, is there a chance for a singer with this short range?—B. McD.

The range you mention is quite limited. I scarcely hope for much success until you have added a tone or two to the upper part of your voice. The fact that your tone is that of a baritone rather than that of a bass suggests that you should be able to sing E or even F above the bass staff without effort. It is quite likely that you are inhibiting your words with a stiff tongue root. Is your speech clear and distinct? Is your guttural and throaty? It is of the importance that you correct any faulty actions, before you can hope to improve your tones. Try these exercises.

Stand erect, with shoulders well back and the chin is at right angles to the neck and not bent downwards. Take a deep breath before you start singing.



Suppose these exercises chromatically up as far as they can be done comfortably. Exercises, A, B, C, as given, use the "Ah, aye, ee, and oh, in the order given. Do rapid scales to the ninth and back. Use the obtainable books on singing.

**Very Hard Questions**

1. What is the proper position in singing?  
2. What is resonance?  
3. What is the use of the soft palate in singing?  
4. Should the tip of the tongue lightly touch the roof of the mouth when singing? If not, in what position is it held to prevent its slipping back and obstructing the opening of the throat?  
5. What does the expression open throat mean?  
6. What does the expression open throat mean?

Ex. 1



changed teachers, and now it is practically impossible for me to reach the highest notes myself. I appeal to you for help. Keep me from losing my voice. An eminent specialist found my throat and in perfect condition, but said I was not singing. Please tell me some books and about singing.—M. J.

1. Stand erect, with the feet a little apart and the shoulders well back, yet without

stiffening any of the muscles of the legs, the back or the entire torso.

2. The dictionary defines resonance as "A prolongation or a reinforcement of sound by means of sympathetic vibration." You might read Fillebrown's book, "Resonance in Singing and Speaking," or the chapter upon Resonance in my small book, "What the Vocal Student Should Know," or any other book which explains the function of resonance in singing and suggests exercises to develop it. 3. The soft palate and the uvula form the movable ceiling at the top and back of the mouth. Theoretically, at least, they move automatically with every changing pitch, tuning the cavities of the mouth, nose and head so that they may resonate in unison. Do not try to control these parts with your will. They should move freely and automatically.

4. The tongue must move freely and comfortably in the mouth in order to form each individual vowel and consonant sound. To attempt to hold it stiffly in any one position, is fatal both to good tone and to clear enunciation. Under no circumstances dare it rise in the back, or, as you point out, it will obstruct the opening between the throat and the mouth.

5. The expression "open throat" means, that position of the throat in which there is no muscular contraction from either the external or the internal muscles. The throat is simply a canal through which the vibrating air issues into the cavities of the mouth, nose and head, during singing.

6. The range of voice you mention is quite exceptional as to high tones, but lacking in low ones. Perhaps you have been singing too high, beyond the normal, natural range of your voice. I answered a question similar to this last one, in THE ETUDE about two months ago. Please read it. You must learn neither to strain the high notes by too much throat action nor to squeeze them out by contracting the tongue and the palatal muscles. They must be comfortably and easily produced or you will do yourself much harm. Read Shakespeare's book, "Plain Words on Singing," and practice the exercises in Horatio Connell's "Master Exercises."

**Another Bagful of Difficult Questions**

Q. Is the Queen of the Night aria from Mozart's "The Magic Flute" the highest of all written songs? Some say that there are ten others equally high and still more difficult. Please give me the names of a few.

2. In your opinion is Love's Old Sweet Song the greatest love song?

3. What is the most famous lullaby excepting Rock-a-bye Baby?

4. Our teacher and a coloratura soprano are at war. The girl is surrounded by shouting dramatic sopranos, so Helen does not stand much chance. Her range is Middle C to A on the fifth space above the treble staff; and she has perfect placement. She sings The Bell Song from "Lakme" and other songs of that type. She is discouraged because our teacher decided to make her yell too. Could she not specialize in some individual type of song?

5. What is a true contralto.—A. F. D.

A. 1. There are many songs with a higher range than the Queen of the Night aria from Mozart's "Magic Flute." The aria Non comprendo i mali miei from Mozart's "Popoli di Tessaglia" rises to G on the fourth added line above the treble staff and is still more difficult than the aria you mention. The coloratura rôle in Mozart's comic opera, "The Impresario," is also extremely high, florid and difficult, which may be the reason why the opera is given so seldom. Mozart's rondo, *Mia speranza Adorata*, reaches the high F, and is terribly taxing. The highest and most difficult coloratura rôle that has come under my observation is that of Zerbinetta, in Richard Strauss's "Ariadne auf Naxos," which goes higher than any of the Mozart arias that I have mentioned and is almost impossibly difficult so far as intonation is concerned. There are other songs of this type, but these will be enough to prove your point.

2. Love's Old Sweet Song is a pleasant and popular love song. Before you make up your mind that it is the greatest, study thoroughly Schumann's *Widmung*, Beethoven's *Adelaide*, Brahms' *Wie bist du meine Königin*, Grieg's *Ich liebe Dich*, and then form your own opinion.

3. Rock-a-bye Baby is all right if you like it. Look at Brahms' Lullaby, Strauss's *Wiegenlied*, the Lullaby from "Jocelyn" of Godard, and Rhené-Baton's *Berceuse*, and it may be you will change your mind.

4. Certainly a coloratura soprano should not yell. If she does she will soon lose her highest tones, and will acquire a thin, tight, metallic voice. The coloratura is indeed a specialist, and she should sing only those songs which fit her individual voice. The range you mention is a remarkable one; and, if your friend can sing every note of this extended scale with a tone sweet, clear and steady, she is to be congratulated. It is a rare type of voice.

5. By the expression "true contralto" I suppose you mean that type of voice which does not verge upon the mezzo in quality, but which is full and round throughout its entire range, without being either too thick or throaty. Melis and Matzenauer are fine examples.

\*\*\*\*\*

Duty by habit is to pleasure turned; he is content who to obey has learned.—E. Brydges.

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## Recent Record Releases

(Continued from Page 160)

on this ancient art and the development of its blending, color and movement. If a reader cannot procure one of the brochures from his dealer, drop us a card and we will tell him how he can get one. Both Victor and Columbia have been augmenting their record lists with many items of the ballet. Among the latest issues of Victor are Bizet's melodious *Jeux d'enfants*, played by Dorati, and the London Philharmonic Orchestra (set M-510); the particularly attractive and vivacious Scarlatti-Tommasini score, *The Good-humored Ladies*, played by Goossens and the London Philharmonic Orchestra (set M-512); and excerpts from Delibes' "Coppelia," played by Fiedler and Boston 'Pops' Orchestra (disc 12527). Among Columbia's latest issues are Tchaikowsky's familiar *The Swan Lake* (set 349) and Chabrier's *Cotillon* (set X-113), both played by the London Philharmonic Orchestra under Antal Dorati. The Chabrier work, arranged from piano pieces, is refreshing, vivacious and colorful.

One of the foremost interpreters of early keyboard and chamber music is the American musician, Ralph Kirkpatrick. Mr. Kirkpatrick plays a group of tone pictures by Couperin and Rameau; a group of pieces by Gibbons, Morley and Purcell; Bach's "Chromatic Fantasy and Fugue"; and two brilliant sonatas by Scarlatti.

Another interesting harpsichord recording is that of Mozart's "First Clavier Concerto" (K. 37), played by Marguerite

Roesgen-Champion (Columbia set X-113). The work is a pleasant one, with two and lively outer movements and a peppy inner movement.

In the realm of chamber music Victor brings forward a recording of Hindemith's atonal "Quartet No. 3," played by the American ensemble, The Columbia Quartet (set M-524). The work, from 1921, when its composer was a radical minded than he is to-day. Although dissonant in its structure this quartet is nonetheless interesting with its varied rhythms and the skillful treatment of its various motives.

It has been said that the lyric quality of Schubert is as clearly stamped on piano sonatas as on any others of his works. Many people regard his "G major Op. 78," as his best; certainly it is an imposing work replete with many ending inspirations of the typically Schubertian variety. In a newly recorded performance of this work, Kurt A. Baum, the German pianist, gives a so-called although somewhat overconscientiously forth reading. This recording is issued by Musicraft—their set 26.

Recommended: Flagstad's glorious performance of *Occan, thou mighty mother* from Weber's "Oberon" (Victor 15245); Cortot's fine performance of Liszt's *Le No. 2—St. Francis Walking on the Water* (Victor disc 15245); Heifetz's unmat performance of Sarasate's *Zigeunerweisen* (Victor disc 15246).

## Radio Flashes

(Continued from Page 154)

then hear him from Hollywood the following night, do not think you are "hearing things"; just remember he is a long distance commuter who has made the 6:15 plane. An artist's life to-day is certainly a full one.

On NBC's networks during the first eleven months of 1938, thirty-two American orchestras broadcast three hundred twenty-four individual programs, with eighteen European orchestras contributing twenty-four programs, including two memorable broadcasts by Maestro Toscanini from the Villa Tribschen, in Switzerland. Altogether, NBC broadcast three hundred forty-eight symphonic programs practically "a symphony a day."

In addition to twenty-five complete Metropolitan Opera matinees, NBC brought its audiences four opera broadcasts from San Francisco's notable season, five from Chicago and seven from Cincinnati's summer season. Also of stellar importance were the three operatic broadcasts from the Salzburg Music Festival in Austria, one from Bayreuth and two from the Verdi Anniversary Festival in Turin, Italy.

Heading the NBC list of chamber music offerings are those by the Elizabeth Sprague Coolidge and Gertrude Whipple Foundations from the Library of Congress in Washington, D. C., and elsewhere, by the New Friends of Music, from Town Hall in New York.

## High Lights in Famous Piano Methods

(Continued from Page 158)

must be anticipated before satisfactory results can be expected.

Velocity forms, like the grades, are applied to broken thirds, arpeggios, trills, and octaves—all the figurations which are characteristic of piano music.

The influence of these principles of touch on phrasing, and thus on interpretation, is naturally of the first importance.

Further, the application of the principles themselves is clearly set forth in detail, with definite instructions as to rhythm, speed, and the order in which the exercises are to be taken.

Thus in the Mason technic are to be found original and valuable ideas as to the use of the arm and the hand, as well as the fingers, cultivation of rhythmic sense and of strength and flexibility, and the "group" idea of thinking and acquiring great velocity.

### Test Questions on Miss Leonora Article

1. What important idea for developing rhythm was the principle of Mass first publications?
2. What important technical exercise he learn from Liszt?
3. In what new way did he use it?
4. To what musical figures did he apply it?
5. What exercise develops legato?
6. What one is used for strengthening flexor muscles?
7. How is accent made important?
8. What was his theory using the arm?
9. How does his teaching of hand movement differ from the older schools?
10. What condition of the arm did he consider essential?
11. What quality of tone did he teach?

"Scores and scores still think that foreign language singing proves superiority; scores still repeat the fallacy of the older foreign teachers that 'Italian is more singable.' Study will show that all of this is built upon wrong suggestion; but, even if you are still firmly convinced that it is not, you should yet take up the cudgels for English language on the scores (1) of nationalism and (2) for business reasons."—C. E. Watt.



## Advance of Publication Offers

—March 1939—

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

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| PHFUL BARITONE, THE—SONG ALBUM            | .35 |
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## The Cover for This Month

March, with its St. Patrick's association, has a very suitable cover for THE ETUDE MUSIC MAGAZINE to put on its front a photograph of Victor Herbert and, in the magazine, an excellent article by Ray Klemm on the famous composer, who was born in Dublin, Ireland, February 1, 1859. Since THE ETUDE numbers among its readers great numbers who have been loyal subscribers for a long period of years, there will be many who will recall another Victor Herbert portrait on the March 1935 issue. Victor Herbert, besides being a well trained pianist, a successful cello soloist, a redoubtable conductor, and a composer who achieved world fame for larger works in operatic forms, as well as for tremendously popular hits in the field of light opera, was a great personality and even during his lifetime the story of various acts demonstrating his big-hearted geniality made him seem like a traditional figure in the music world.

Victor Herbert was the grandson of Samuel Johnson, the great Irish novelist, poet, and song writer. The musical genius of Victor Herbert was evident at an early age and he was only twelve when he was sent to Germany to complete his musical education. After he married Theresa Foerster, 1886, she came to New York, joining the Metropolitan Opera Company and Victor Herbert followed her to New York that year, taking a job as first cellist in the Metropolitan orchestra. In 1891 his opera, *The Captive*, was done at the Worcester Festival where he was associate conductor. From 1898 to 1904 he served as conductor of the Pittsburgh Symphony Orchestra.

From then on, more and more, composition was coming to his attention and thereafter, although he had an orchestra of his own at various times and served as guest conductor of larger symphony orchestras, he produced a large number of the works by which he is known.

Victor Herbert became a naturalized citizen of the United States and one great American institution in which he had a large part as a founder and worker is the American Society of Composers, Authors and Publishers, which is the agency for all of its members.

## THE ETUDE FAMILY

• Over and over again for decades, we have been immensely honored by friends in all parts of the world, stating: "I'm a member of The Etude family." Frankly, we of the Theodore Presser Co. have always tried to cultivate this family spirit by the only way in which it can be cultivated, by meriting it. We often wonder how many other publications have such an intimate family relationship with thousands of readers. In evidence of this rare relationship, here is a simple, heartfelt Christmas letter we received, which has touched us very deeply. We are sure that all members of The Etude family in all parts of the world, extend their deep sympathy to Mrs. Jones, and we mourn the loss of our good friend Dr. J. Arthur Jones:



Dr. J. Arthur Jones

### To THE ETUDE:

Your old subscriber for many years, Dr. J. Arthur Jones has left for higher music in his Heavenly home. I wish to say for him that you had no more appreciating subscriber than was he. He read from cover to cover until the January number came, when he was unable to apply himself. He smoothed it very carefully and put it in the music case, and on the last day of the same month he went from us to his Father above. You will remember perhaps that for years he was a subscriber to THE ETUDE while in Cleveland, Ohio. My husband was an exception in his love for music for its own sake. I have never known another like him. He knew all of the old masters, their places of abode, their habits, and visited some of their resting places. He sang well and, tears coursing down his face, last Christmas Sunday in the Bible class of his organizing, when he tried to speak his voice, too, was full of tears of appreciation of the songs of praise. We one time visited your place in Philadelphia. A graduate of Jefferson College and a prefect in Girard College for four years, he was at home there. May God grant him a place in the celestial choir this Christmas Day. I thought that perhaps a word of one's appreciation of your good work would be in tune with the season just upon us. I, his wife, have not as yet recovered from the parting, nor do I expect ever fully to do so, since we both were seventy-five years past. Wishing THE ETUDE family a joyous Christmas and a Happy and Prosperous New Year, I am,

Sincerely yours, Mrs. J. Arthur Jones, Springfield, Ohio.



Dr. Jones and a chorus he directed, the average age being 73.

members in collecting performance fees from radio stations, theatres, dance halls and others, who use the works of composers and writers in public performance for profit. There are many living today who were among the fortunate ones who could count themselves as close friends of Victor Herbert and in their memories they cherish fond thoughts of the man whose passing in New York City, May 26, 1924, was a great sorrow to them and a great loss to American music.

### Music's Part in the Exercises at Graduation Time

Those who have not heretofore considered the subject, perhaps would be amazed were they to review the orders and communications received by the Theodore Presser Co. during the next several months and note the wide variety of music publications wanted by the various individuals responsible for the musical touches on commencement programs or other closing-of-the-school-year exercises.

There are choruses and cantatas for singing groups of all ages from the grammar

school through to the best trained college choir groups; there are solos for the stellar students of singing in the vocal department; there are all the various piano ensemble combinations; there are various chamber music groups; there are orchestra and band selections from entertaining little pieces to works of symphonic proportions; there are solos for piano, violin, cello, harp, trumpet players and other individual instruments; and there are, beyond these, publications covering possible and sometimes impossible special combinations of vocalists or instrumentalists, in the calls for music for such programs.

Thus, you will see, that whatever may be your particular desires for the end-of-the-school, or college, year program under your direction, you need not hesitate to put it before us, asking us to send a selection of suitable numbers on approval. This will give you the opportunity of examining these numbers in the convenience of your own studio, make it possible for you to choose and pay for only such items as you find acceptable; then, permitting you to return for credit the on approval material you do not use and do not wish to purchase.

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## Easter Music

For Choir and Sunday School

When this issue reaches readers of THE ETUDE it is quite probable that Easter Programs will have been planned and are well along in course of preparation. Should circumstances have prevented the completion of the program, however, a most cordial invitation is extended choirmasters, organists and soloists to utilize the facilities of Presser Service in securing needed material. The *Easter Folder P-1* gives comprehensive lists of anthems, vocal solos and duets, organ numbers and descriptions of cantatas. A copy is yours for the asking.

There is a new cantata published this year that should prove interesting, especially to choirs with little time for rehearsing. It is entitled *Hail, King of Glory* by Lawrence Keating. The choruses are easy and arranged for mixed voices and there are solos for soprano, alto, tenor and bass which may be sung in unison, if desired. Price, 60 cents.

It might be appropriate, at this time, to mention a unique publication that beautifully provides for the little ones' participation in the church Easter Program. It is a playlet, *The Easter Lily*, written and composed by Loretta Wilson, and it tells, in song and story, how the lily came to be the Easter flower. The vocal score, including dialog and complete directions for staging and making the costumes, is priced at 40 cents.

If you have delayed too long in securing material for your Easter Program, send an Air Mail letter to Theodore Presser Co., describing as fully as possible the type of music desired. You will be agreeably surprised with the service.

## Fifth Year at the Piano

By John M. Williams

To complete the "year by year" series of piano instruction books by this distinguished teacher and educator, we are pleased to announce the publication of *Fifth Year at the Piano* by John M. Williams.

The amount of literature available to the student of piano music in the fifth grade is enormous. All the great masters of piano music have written selections that are not too difficult for this grade. A large part of this literature has been edited and re-edited for the benefit of students; hence, the author has wisely included in this book the more modern composers.

For each study or piece selected, Mr. Williams has prepared a "master lesson," showing in detail both practice procedure and harmonic analysis. This feature—the manner of studying—will be found invaluable. The author urges that technic be derived from the piece itself. As one of the greatest masters of the piano has said: "If there is any technic which is not in some piece, why learn it?"

Choice selections presented in this volume include *Butterfly* by Grieg, *Valse Excentrique* by Eggeling, *Evening Prayer* from "Hansel and Gretel" by Humperdinck, *Humoreske* by Dvořák, *Valse Arabesque* and *Esquisse* by Lack. Etudes are chosen from the works of Czerny, Nollé, Lack, and Bilbro.

This book will be ready for delivery during March. Those desiring to take advantage of the low advance of publication cash price of 50 cents, postpaid, may send their orders with the assurance that copies will be sent immediately upon publication. The sale is limited to the U. S. A. and Its Possessions.

(Continued on Page 212)



## Organist's Resource

A New Collection of Organ Music  
Selected from the Compositions and  
Arrangements of I. V. Flagler



For practical purposes much of the church organist's repertory should be included in books, and publishers always have found this the most profitable method of publishing organ music. Music in book form is more readily accessible and there is a considerable saving in being able to purchase a large collection for the regular price that would be paid for two or three numbers.

The late I. V. Flagler was known for his organ compositions and for his excellent editing and arranging of the compositions of the masters. Among the most admired works that he published was a five-volume collection of original compositions, transcriptions and arrangements. From this work the contents of *Organist's Resource* have been selected. These include arrangements and editings of compositions by Dubois, Le-maigre, Bizet, Guilmant, Beethoven, Widor, Meyer-Helmund, Massenet and Rubinstein.

This new volume will be published in the convenient oblong size, 12 x 9 inches. In advance of publication copies may be ordered at the special price, 60 cents, postpaid. The sale of this book will be restricted to the U. S. A. and Its Possessions.

## Play and Sing

Favorite Songs in Easy Arrangements  
for Piano  
By Ada Richter

Playing and singing are two of the earliest musical accomplishments of childhood. Perhaps singing comes first; some children can hum or carry melodies of some kind almost as soon as they can talk. The keyboard of a piano, however, always has a fascination for children; they soon learn that my making the keys sound in a certain order and rhythm they can produce melodies similar to their own vocal efforts. Thus is born the desire to play and sing together, almost universal in young children.

A knowledge of this fact enabled Mrs. Richter to prepare *My First Song Book*, which has already become a standard publication of its kind. As this included only songs and melodies of the very easiest grade, it gave rise to a growing demand for another collection which should consist of material about a grade higher both as to melody and accompaniment. Hence the preparation of *Play and Sing* by the same author.

The contents of this new book have been logically and conveniently subdivided into the following five heads: School Songs, Songs of Other Lands, Songs of My Country, Songs from Operas, and Songs My Grandparents Sang Long Ago. Under these groupings will be found forty selections of a large variety and interest, yet none will be above second grade in difficulty as arranged.

While the songs in this book are essentially for children, they should have an interest also for many an older person in whose younger days they were known and loved. All of the melodies have stood the test of time and many are in frequent use over the radio. The book is certain to have an intimate appeal, and should become of permanent value as an addition to the home's collection of musical literature.

Customers who want to keep posted on the latest musical publications can do no better than take advantage of our special advance of publication cash price of 25 cents for single copies, postpaid, copies to be sent as soon as published. On account of copy-right restrictions on certain of the selections, the sale of this book will be necessarily confined to the U. S. A. and Its Possessions.

## The Youthful Baritone

An Album of Songs for Studio  
and Recital

The literature of song has been pretty thoroughly examined for material to make up the contents of this book, it being the purpose of the editors to make it a work of real value to the class of singer for whom it primarily is intended. This is the baritone student whose voice has changed only recently, the young man of high school or college age who is studying for solo work. Nat-

urally, a limited voice range was the first thing to be considered, but the editors felt that suitable texts were of almost equal importance and hence the songs selected will be especially appealing to young men of these ages.

Another consideration, and this, we feel, will make the volume of interest to more experienced singers as well, was the character of the music in the songs selected—the songs are such as sound particularly effective when sung by a baritone voice.

There has been an exceptionally fine response to the special offer on this collection and it will be continued for the present. A single copy may be ordered now at the low advance of publication cash price, 35 cents, postpaid. Delivery will be made when the book is published.

## The Youthful Tenor

An Album of Songs for Studio  
and Recital

When the changing voice of a young man gives indications of becoming tenor in quality, ambition frequently is aroused for study. There are so many opportunities for tenors in all professional singing activities—the radio, opera or church work—in solo appearances or with small ensembles.

Probably the greatest danger for the youthful tenor lies in attempting to sing beyond the natural range of his partly developed voice. Songs with too high tones, or too low ones, are equally dangerous. Therefore, we believe that experienced voice teachers will appreciate this fine collection of tenor solos. The pupils will appreciate it, too, because the songs selected for the contents have all those qualities that young men of this age enjoy in a song—lively and tuneful melodies, texts that make them appropriate for any public appearances the youthful tenor is called upon to make in the role of a soloist.

A single copy of this volume may be ordered now at the most advantageous pre-publication price, 35 cents, postpaid.

## Out of the Sea

An Operetta for Children  
In One Act

Book and Lyrics by Ethel Watts Mumford  
Music by Lily Strickland



Is there anything in school activities more enjoyable than the presentation of an operetta? Proud parents and fond relatives enjoy watching these spectacles and, as for the kiddies themselves, they certainly thrill at the opportunity to be a real "actor" or "actress."

The necessity for keeping in mind the histrionic limitations of the young participants, and of exercising care not to include music beyond their voice range, makes the writing of a juvenile operetta a task which only an expert should undertake. That we are able to offer a new operetta by the celebrated American composer, Lily Strickland, is a source of real pride to the publishers. We believe *Out of the Sea* will win many friends among teachers and others who have in charge the education and the leisure time activities of young children.

The setting can be made very attractive and colorful at comparatively small expense. Full directions for staging, costuming and the dancing numbers are given in the book. The cast of characters includes King Neptune, Undina, The Sea Serpent, The Oyster, The Hermit Crab, The Fiddler Crab, and Davy Jones among the sea people, and The Aviator, Mr. Beebe and two youngsters in bathing suits, Jacky and Jilly.

The dialog is interesting and the plot replete with humorous situations. The solos are easy to sing and the choruses are either in unison or simple two-part work.

In advance of publication a single copy of this operetta may be ordered at the special introductory price, 35 cents, postpaid.

## 16 Modern Etudes

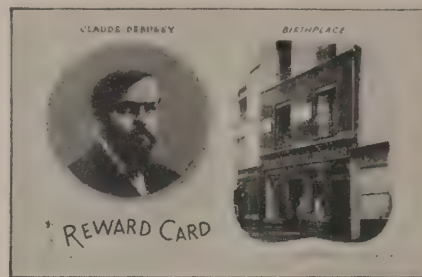
For the Advanced Trumpet Player  
By John Huber

There is an ever-increasing demand, even in radio and dance orchestra organizations, for proficient performers on this instrument. These studies should prove most helpful to the ambitious student, especially to "first chair" players in school orchestras and bands who plan to utilize their proficiency in playing this instrument after they leave school.

Properly used, under the direction of a competent teacher, these studies will enable the student to improve his technic, especially in the coveted ability to play the brilliant passages in various compositions requiring triple-tonguing.

Orders for copies of 16 *Modern Etudes* may be placed now at the special advance of publication cash price, 40 cents, postpaid.

## Reward Cards for Music Pupils (Second Series)



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| Chaminade | Grieg       | Rossini         |
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| Dvorák    | Massenet    | Saint-Saëns     |
| Elgar     | Moszkowski  | Sibelius        |
|           | Moussorgsky |                 |

Progress is being made in the final preparations for the publication of these cards and the publishers hope soon to be able to announce that sets of them are available. This, of course, will be a companion, or supplementary, set to the *Reward Cards* (First Series) which presents Bach, Beethoven, Brahms, Chopin, Gounod, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Tchaikowsky, Verdi, Wagner and Weber. The price of this set is 50 cents.

On the one side shown in the illustration these cards have a picture of the composer and his birthplace, or some other scene of interest, lithographed in the style of a water-color painting, and on the reverse a condensed biography of the composer, a facsimile of his manuscript and a reproduction of his signature. Each set will include a beautiful *Prize Card* with space for pupil's name and teacher's signature, usually given after the entire set of 16 *Reward Cards* has been earned.

There is still time this month to order a set of the Second Series at the special advance of publication price, 35 cents, postpaid.

## All-Classic Band Book

Arranged by Erik W. G. Leidzén

School music educators and directors of young community concert bands are enthusiastically endorsing the forthcoming publication of this collection by ordering copies for the instrumentation of their organization at the special advance of publication price now obtainable.

The publishers have realized, for some time, that the need for a work of this type existed. Therefore, it was with much satisfaction that the initial announcement was made of Mr. Leidzén's new book. No better thematic material is available than the inspirations of the great music masters of the classic period. The quality of Mr. Leidzén's work is well known to band men and music lovers from his arrangements for the celebrated Goldman Band and others.

While this band book is intended for first year bands, and none of the parts presents any difficulties for the player of limited experience, the work should in no way be construed as a study book. These pieces have a definite program value, which will continue to exist long after an organization has mastered them, and which will even tempt more experienced bands to place a full instrumentation of the collection in their libraries.

*All-Classic Band Book* will contain 16 selections from the compositions of Bach, Haydn, Schumann, Schubert, Martini, Beethoven, Mendelssohn, Mozart, Verdi, Handel and Gluck. The instrumentation will cover all parts found in the modern school band:

C Flute and Piccolo, D-flat Piccolo, E-flat Clarinet, Solo and 1st B-flat Clarinet, 2nd B-flat Clarinet, 3rd B-flat Clarinet, E-flat Alto Clarinet, B-flat Bass Clarinet, Oboe, Bassoon, 1st-E-flat Alto Saxophone, 2nd E-flat Alto Saxophone, B-flat Tenor Saxophone, E-flat Baritone Saxophone, Solo and

1st B-flat Cornet (B-flat Soprano Saxophones), 2nd B-flat Cornet, 3rd B-flat Cornet, 1st Horn in F, 2nd Horn in F, E-flat Horn (Alto), 2nd E-flat Horn (Alto), 1st Trombone, 2nd Trombone, 3rd Trombone, 1st and 2nd Trombone (Treble Clef), 3rd Trombone (Treble Clef) (B-flat Bass Saxophone or B-flat Bass), Baritone (Bass Clef) (Euphonium), Baritone (Treble Clef), Basses, Tympani, Drums, Conductor's Score (Piano).

In advance of publication copies of the parts may be ordered at 15 cents each; or more, 10 cents each; Conductor's Score (Piano) 25 cents, postpaid. Delivery will be made when the work is published.

## Fragments from Famous Symphonies

Compiled and Arranged for Piano  
By William Baines

In all the literature of music there are probably no themes so noble, so grand, haunting in their melodic beauty as those upon which the master symphonies have been built. How the musician thrills to the *Andante* from Beethoven's immortal Fifth Symphony, to the oft-heard *Largo* of Dvořák's New World Symphony to the gorgeous themes from the popular symphony of Tchaikowsky and Brahms.

There was a time in this country when only folks living in or near the great metropolitan centers could boast of an acquaintance with symphonic works. Few, with the exception of professional musicians who had studied in the large cities of this country, abroad, had even heard these masterpieces played. Today, the radio and the phonograph bring the symphonies into our homes, in the school room, and few there are who have not enjoyed performances of at least the famous symphonies.

Naturally, these modern facilities for hearing good music are creating a taste for it in the younger generation, and an appreciation of its beauties in the parents and adult natives of these young folk. The teacher who now sends a young pupil home to practice a piano piece based on a symphonic theme will arouse as much interest in that home as the teacher who, years ago, assigned, occasionally, simplified operatic selections, or arrangements of popular ballads and hymn tunes.

These *Fragments from Famous Symphonies*, arranged for pupils in the early grade of piano study will be welcomed in the American home, they will encourage the young student to greater effort. Teachers can insure a first off-the-press copy of the book for their own reference libraries by ordering now at the special pre-publication price, 35 cents, postpaid.

## Manual of Fugue

By Preston Ware Orem, Mus. Doc.



After reading over the first chapters of the above work one's first impression is that of astonishment that such a supposedly intricate subject should have been handled in such a simple and understandable manner. Coupled with this is an increased admiration for the late Dr. Orem, who, with this new work, finished the following progressive chain of invaluable text books: *Harmony Book for Beginners*, (1.25) *Theory and Composition of Music*, (1.25) *Manual of Modulation*, 60c and *Art of Interweaving Melodies*, (1.25). Any one who conscientiously studies and masters these subjects will have a solid foundation in musical theory hard to beat, and should find the study of Fugue comparatively easy.

Hitherto, the subjects of Canon, Imitation, Double Counterpoint, etc. may have had rather a forbidding aspect. As handled by Dr. Orem they soon lose their strangeness, become more friendly, and in time reveal unsuspected shades and depths of musical beauty, proving beyond all question that music is one of the really great arts.

To those who ask the question, "What good is a knowledge of Fugue?" we answer, it makes it easier for us to understand the intricate part-writing in many high class choruses, the complex polyphony of Bach, Handel, Beethoven, etc. In other words, no other knowledge so broadens our general culture and increases our appreciation of the higher forms of music, whether vocal, instrumental, or orchestral.



## Manual of Fugue (Continued)

Those wishing to secure a copy of this fine at the earliest possible date may order copies by taking advantage of our special advance of publication cash price of 40 postpaid, copies to be forwarded immediately upon publication.

## Studies in Black and White

For the Piano  
By Mana-Zucca

Any piano teacher who knows the vivacious, pleasant and personable Mana-Zucca, or any piano teacher knowing of her musical life beginning as a child piano soloist with large symphony orchestras, some experience as a professional light opera singer, and then becoming the composer of world renown, will find that such a writer of music would be able to create the type of study material as is appealing and helpful to a piano student.

These *Ten Studies in Black and White* Mana-Zucca has provided for the practical needs of advancing piano students, yet, with melody and inspired musicianship as so presented these studies as to make each more like a piano solo that the student wants to play than a study which would master. Each study bears a title which covers some special technical problem such as: melody and accompaniment in style, octave study in crisp staccato, attack, left hand arpeggio study with hand melody, double notes, study in, study in quick attacks, study in ve- and the stretch of the hand.

These studies are for the student progressing in the upper intermediate stage, about grade and beyond. The work will be found out under the cover of the *Music Series* and the advance of publication price for single copies is 20 cents, and.

## Advance of Publication Offer Withdrawn

Hundreds of patrons who announced interest in the work by ordering copies in advance of publication, will be glad to see their copies of the book that our Music Dept. is releasing this month. Violinists now will have really attractive material, such as young pianists. This work—both volumes—may be ordered from your music dealer in any city, or single copies may be had for information by writing to the publishers.

*String Violin Solos*, for Violin Begun by Kate LaRue Harper fills a real need in the study of this instrument, easily with young pupils, either in classes or under a private teacher. With the entire played on one string, using only three strings at first, the youngster should find real fun, and no difficulty in mastering it. In the violin part, there are cute little things that appeal to the child, and clever suggestions to attract his attention and his interest. Of course, the well-hardened piano accompaniment makes the in this collection sound real well. Price, Part, 40 cents; Piano Part, 40 cents.

## Roll Off the Tongue Easily

As thinkers through the ages have found forth many sayings, mottoes, epigrams, maxims, axioms, adages, proverbs, sayings, dicta, aphorisms, etc. and while they are well deserving of the preservation in them in various published forms, there is a comparative few that roll off the tongue easily, such as: "A penny saved is a penny earned," "Waste not, want not," "Buy while the sun shines," "Penny saved and pound foolish," "Honesty is the best policy," and so on.

A great number of musical creations, by contemporary composers and the master composers, are well worth preserving in print, but out of thousands and hundreds of such, there are but hundreds that seem to "roll off the tongue easily" the experienced musician calls for music that he knows will meet satisfactorily a need. It is for those who like to keep their minds with such numbers that we are presenting some of the compositions and books from the publisher's printing orders of the last thirty days.

The liberal examination privileges of the Theodore Presser Co. will be extended to any reputable musician who wishes to see a complete copy of any of these numbers.

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## The Etude Historical Musical Portrait Series

Music educators and students, lovers of the symphony and the opera, concert-goers and the "great unseen radio audience"—all enjoy knowing something about the creators and interpreters of the music that they hear. How often, when listening to a beautiful composition, hasn't the thought flashed through your mind: "How I would like to know the individual who can write such wonderful music?"

In *The Etude Historical Musical Portrait Series* you come to know by sight those noted in music and you learn important facts about them. Each month there appears a page in this journal showing 44 portraits, with brief biographies, of men and women who have made a notable contribution to the art of music—composers, text-book authors, pianists, singers, organists, violinists, orchestra and band conductors, etc.

The series is published in alphabetical order and was started in February, 1932. After 7 years the listings have reached those whose family name begins with the letter T. It still has several years to run and, when the regular alphabetical listings are completed, the names of many that have been omitted, and of those that have attained prominence since the series was begun, will be presented.

Many readers are saving each copy of *THE ETUDE* to have this series as a permanent reference library. For music lovers who are not so fortunate as to possess a complete file, the publishers have printed an additional quantity of each page as it appeared. These pages are obtainable at the nominal price of 5 cents each. It is not necessary for you to know the month in which appeared the por-



trait and biography of the composer or musical celebrity in whom you are interested. In requesting copies of these pages, the name of the composer is all that is necessary.

## Fine Merchandise Given In Exchange for Etude Subscriptions

Many music lovers, teachers and students obtain standard merchandise in return for securing subscriptions to *THE ETUDE MUSIC MAGAZINE*. Each premium in our catalog is carefully selected and is guaranteed by the manufacturer. The following is a list of premiums selected at random. Remember each subscription counts as one point toward a gift. These gifts are given for securing subscriptions from others and are not given on your own subscription:

**KITCHEN SHEARS:** These sturdy shears are made of fine steel, with the blades nickel-plated and the handles finished in baked enamel. The design is such that the shears can be used to open bottles, pry off lids, extract fruit juices, etc. Awarded for securing one subscription.

**BON BON DISH:** Few Bon Bon Dishes are as attractive as this one, made in the shape of a heart. It is 6 3/4" x 5", and has a convenient little handle for serving. And it has a bright, chromium finish which requires no polishing and will not tarnish. Your reward for securing one subscription.

**SIX-PIECE DESK SET:** Here is a splendid Desk Set—6 pieces, covered with genuine leather, your choice of red, green, brown. Pad size 12" x 19". Your reward for securing four subscriptions.

**SUGAR AND CREAMER SET:** This simply, yet smartly designed three-piece set makes a fine gift and award. The oval Tray is 10 1/4" x 6 1/4" with the Sugar and Creamer in proportionate size. All three pieces have a chromium finish so that they will not dull or require polishing. Your reward for securing four subscriptions.

**AU GRATIN CASSEROLE:** This 1 1/2 quart Casserole is adaptable to many uses. The cover is glass and can be used separately as a Pie Plate. The chromium-plated platter can be used separately for cake or sandwiches. Awarded for securing four subscriptions.

**SANDWICH TRAY:** Has a swinging handle and a fine lace doily center encased in glass. The Tray is chromium plated, diameter 10 1/2". Your reward for securing five subscriptions.

Send post card for complete catalog of gifts.

## Caution! Beware of Swindlers

It is again necessary to warn all music lovers and buyers of magazines to exercise extreme care in paying money to strangers soliciting subscriptions. Daily receipt of complaint from our musical friends that copies are not being received although the order was placed and paid for, makes this notice imperative. Direct representatives of *THE ETUDE* carry the official receipt of the Theodore Presser Co.

Agencies employing canvassers provide a contract and receipt for the protection of the purchaser. Read any receipt offered you before paying any money. Do not permit any canvasser to change the reading on a receipt or contract. Assure yourself of the responsibility of the representative. If you are in the least doubt, pay no cash whatever. Take the name and address of the canvasser and send remittance directly to this office. We will give credit to the representative where credit is due.

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## World of Music

(Continued from Page 148) \*

DOUGLAS KENNEDY, director of the English Folk Dance and Song Society, is touring American colleges under the auspices of the English Folk Dance and Song Society of America with headquarters at 15 East 40th Street, New York City.

"BEAUTY AND THE BEAST," a radio opera with its musical score by Vittorio Giannini, was heard for the first time when on November 24th it was done over the Columbia Broadcasting System. The text is by Robert Simon; the work was written for the Columbia Composers Commission; and Helen van Loon sustained the leading feminine rôle, with Charles Kullmann, tenor, as *The Beast* and *The Prince*.

ALBERT CARRE, for fourteen years director of the Opéra-Comique, and since 1919 of the Comédie Française, died in Paris on December 12th, at the age of eighty-six.

A LONG LOST HAYDN SYMPHONY has been found by Dr. Hans Gal, famous Austrian composer and former professor of the University of Vienna, while cataloging the Reid Music Library of the University of Edinburgh. It was written between 1765 and 1770, and research disclosed it to be cataloged by Breitkopf as Op. 10, No. 2. The rediscovered work was heard for the first time on the opening concert of the season of the Reid Orchestra.

A MONUMENT TO PUCCINI, as a special tribute to his opera "Madame Butterfly" is reported to be planned for Nagasaki, Japan.

SIX AMERICAN COMPOSERS had works performed during December, by the National Symphony Orchestra of Washington, under the baton of Hans Kindler. Four of these were world premières—a symphony by Roy Harris; a concerto for piano and orchestra by Paul Nordoff; a suite, "Miniatures," by Isidore Freed; and a tone poem, "Seven Visions," by La Salle Spier. Other works by American musicians were "Scenes of Poverty and Toil" by Robert Sanders and a "Suite Variée" by Ernest Schelling.

DARIUS MILHAUD is reported to have completed a new one act opera, "Medea," a state commissioned work. It is in the form of the "Elektra" of Strauss and takes about an hour and a quarter in the performance of its five scenes. The world première will probably occur at the Grand Opéra of Paris.

## COMPETITIONS

A PRIZE OF FIVE HUNDRED DOLLARS is offered by the Henry Hadley Foundation for the best composition in any of the major forms to be submitted within the autumn months. Full particulars may be had from the Henry Hadley Foundation, 633 West 155th Street, New York City.

A ONE THOUSAND DOLLAR HONORARIUM towards one year of piano study with Tobias Matthay in London, is offered by the American Matthay Association, Inc. The Contest will be held in May, in New York City; and candidates will take a preliminary examination in theoretical subjects, and play a *Prelude and Fugue* from "The Well Tempered Clavichord" of Bach, the *First Movement* from Beethoven's "Sonata Appassionata," and a composition of not more than six minutes in length, of their own selection. Further particulars from Miss Margaret Littell, 2600 West 17th Street, Wilmington, Delaware.

AMERICAN COMPOSERS are asked to submit works to Howard Barlow, Columbia Broadcasting Company, 485 Madison Avenue, New York City, to be considered for performance on the Everybody's Music orchestral series over CBS. Having begun with July 24th, each program now includes one American composition—a fine recognition and opportunity for our creative musicians.





# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



## Ned Does Some Planting

By HERMIA HARRIS FRASER

"NED, WILL YOU COME OUT and help me to do some things in the garden?" called Mattie to her brother Ned; "it is getting to be almost planting time and I need some help. I will make you some fudge after supper if you help me," she promised, as she pulled on her sweater.

Ned, two years younger than she, glanced at the pile of school books as he laid them on the table; then followed her into the garden, calling after her, "O.K. But don't forget the fudge."

"No, I won't. It is time to get the spring garden ready now, and you know the more we work on it now in the way of preparation, the better will be the flowers when they come."

The borders were Mattie's special pride and joy, and her garden had been the subject of much favorable comment the

previous year; and she intended to have it even better this year. "Begin early," some one had told her, "the earlier the better."

"What do you want me to do?" asked Ned, watching her as she laid her tools on the ground. Ned had never taken much interest in Mattie's garden and Mattie had never taken much interest in Ned's music; but now that he was getting older she found him useful, even though he did have to be told what to do.

"You must prepare the ground first by hoeing, or turning up with a spade if it is hard; then throw in some of this mixture and rake it smooth and fine. And that is all we will do to-day."

After bending and stretching and stooping and digging for a while, Ned complained of a sore back. "Say, what do you get out of this, anyway, Sis?" he demanded.

"You just wait and see," answered Mattie. "Here, I'll show you something pretty," she said, rising from her border bed and pulling a worn and thumbed catalog from her pocket. "See this," she said, pointing to a colored illustration of a beautiful garden in full bloom.

"Will our garden look like that?" asked Ned.

"Yes, and like this, too," she answered,

finding another picture. "And now we will put some string around the beds so the dogs can not scratch them up before we get the seeds in, and then we will stop for to-day. That was fine help, Ned. Many thanks."

As they entered the house Ned said "And now I want to show you something as soon as I wash the garden off my hands."

In a few moments he was on the piano stool; his strong fingers drew a gay, dancing tune from the keys.

"How lovely, Ned," cried Mattie, "I never heard you play like that before. What is it?"

"It is a *Minuet* by Beethoven. Don't you just love it? Listen while I play it again."

Mattie stood fascinated as Ned repeated the *Minuet*. She had never heard him play so musically, so smoothly. The other members of the family came to the music room door to listen. "Not bad," remarked his father.

"Not bad, why it's marvelous!" exclaimed Mattie, "I never heard him do so well before."

Ned smiled. "It's not marvelous at all, Mat. It's no more marvelous than planting a garden. You expect to get what you plant, you know, not sweet peas from petunia seeds."

"Oh, I think I understand," said Mattie. "You mean you did to your music what we did in the garden by careful preparation?"

"Sure," answered Ned. "Prepared the soil with exercises, divided the seeds and gave individual attention to each one; dug in every day and hoed and raked and weeded; planted seeds and built up smoothness, rhythm, expression; watered it, raked it again, weeded it again—that is what PRACTICE means, Mat. Try some time yourself."

Mattie looked at him thoughtfully. "See. And now your planting has developed into a beautiful garden of melody. I'll think of that the next time I practice and maybe I'll catch up to you in time yet if I become a better music gardener."

SCHUMANN said: "He who sets his own limits will always be expected to stay within them."

MENDELSSOHN said: "Think more of your own progress than of the opinion of others."

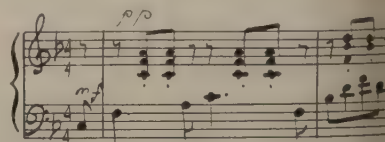
## Listening Lessons

By E. A. G.

*The Joyous Peasant, By Schumann*

PLEASE play this piece well or else do not play it at all!

The poor *Joyous Peasant*, or *Der Bauer*, or whatever you wish to call it is usually banged most distressingly. It



even been heard played in waltz rhythm once upon a time, and played that way by a Junior who should have known better.

But this piece is really charming and can be played beautifully. LISTEN to it carefully.

Which hand should sound more important, the left with the melody or the right with the accompaniment of chords?

Most people make them sound about equal, the chords banging out just as loudly as the melody, with no thought whatever of real music.

Did you ever hear a carpenter pound nails into something? That is just the effect most players get with these chords.

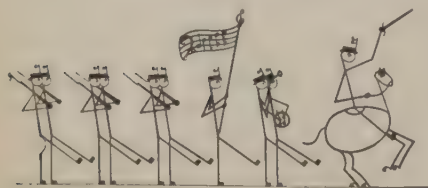
And be sure to play the chords *staccato* as well as softly. They are in pairs, the second chords of each pair always should be *staccato*, too; it is often hurried down so hard it stays down! really the sound is distressing, and not all the way Schumann intended it to sound.

Then, in the ninth measure, you should hold the B-flat down. That note is not to be held, but it usually jumps up!

LISTEN to this piece the next time you have a chance, and see if it is played beautifully, or if it could be improved upon.

## Marching Fingers

By Eugenie Gluckert



My fingers are like soldiers brave  
A-marching o'er the keys;  
They run and skip and hop and jump  
And sometimes stand at ease.

Each day I put them through their drills  
When practice time comes 'round  
The music book and piano keys—  
Make their parading ground.

Arpeggios and Triads all—  
Chromatic Scales—each one  
And Chords and Exercises, too,  
Before the drill is done.

And once a week we have Review  
My jolly soldiers ten  
That's when my teacher comes to see  
How well I've drilled my men.

## The Fun Book

By Mrs. Paul Rhodes

HAVE YOU EVER compiled a "fun-book"? Make one for club meetings, if you have not yet done so.

It should include all sorts of musical games, some of which you may take from the *Junior Etude* and others you may invent.

It should also contain puzzles and enigmas, and conundrums.

It should have some humorous verses.

And it should contain some ideas for place cards, favors, and prizes for special occasions.

All of these things should relate to music, of course; and for musical parties or special club meetings you will find it very jolly to have a fun-book.

## The Fence Post Boys and Their Choir

By JOSEPHINE JENNINGS SMITH

OH, DO YOU KNOW the Fence Post boys, who live on many farms? They hold each other very tight with long, outstretching arms. Five lines they have, and spaces four, that always are *between*; this makes for them a violin, which plainly can be *seen*.

The wind does well the fiddler's part, his tones are low and *sweet*; the birds in flocks come flying there to share his splendid *treat*. They listen first and then they sing, and every measure *beat* with gaily flapping, happy wings and toes on happy *feet*.

The wind plays in and out through space; the birds trill on the *line*; And music runs a rhythmic race through willow tree and *pine*. And when the concert gaily

ends, off Johnny's hat will *blow*, for on his head, like all the rest, he wears a cap of *snow*.

In summer warm or winter cold, the choir sings on the *same*; they gather with the Fence Post boys, the wild birds and the *tame*; their tuneful songs we like to hear, much joy to us they *bring* because they practice every day; their songs just right they *sing*.

And you will see, when you can go to visit on a *farm*, that Johnny Fence Post stands there yet, still holding out his *arm*. And never mind if grown folks say it's wind along the *wire*, for you will know as well as I, it's music from the *choir*.





# JUNIOR ETUDE—(Continued)

## Famous Marches

By ALETHA M. BONNER

THE BEGINNING OF TIME, musical of the human family have ever rhythmic expression in the tread of marching feet, and other concerted body of music. Because of the broadness of its scope in giving free expression, composers of all nations and periods have found the march one of the most satisfactory forms of musical writing, and there are many splendid specimens to testify to its value. As, for example, the joyous wedding march, the gay festival march, the solemn funeral march, the dignified national, or military types.

Two most familiar nuptial marches are Mendelssohn's *Wedding March* and the *Chorus* from Wagner's "Lohengrin." The former, which commonly bears the name of its composer, is part of the musical music to the Shakespearean play, "A Midsummer Night's Dream," and was written by Mendelssohn in 1843. The "Lohengrin" number is taken from Act I of Wagner's opera, and appears in the musical plot as a chorus sung on the occasion of Elsa's marriage to *The Knight of the Grail*.

In the realm of the festival marches, many colorful examples are to be found, especially those taken from musical drama. The *Coronation March* from Meyerbeer's "The Prophet," is one of the most popular of its kind, and appears in the musical scene of the fourth act. Another imposing instrumentation is the *March* from "The Queen of Sheba," by Elgar; while Sir Edward Elgar's *And Circumstances* march also belongs in this list. This effective number was written for the coronation of King George VII, who later knighted Elgar for distinguished musical services.

## Musical Art Gallery

(Fun for Club Parties)

By ALICE THORNBURG SMITH

Draw the following objects on a large sheet of paper. Each object represents a musical instrument and the guests, supplied with paper and pencil must write the terms on paper. The one with the most correct list wins. 1. chord (a piece of string); 2. tie (a knot); 3. run (a stocking with a run); 4. beat (a vegetable beet); 5. staff (a piece of paper); 6. bar (a candy bar); 7. key (a key); 8. dot (a piece of material with a dot in it); 9. march (a March leaf

An atmosphere of gloom envelopes the funeral form, as found in *The Dead March* from "Saul"; and Chopin's poignant *Funeral March*, from "Sonata in B-flat minor." The first named appears in Part 3, Scene 3 of Handel's finely constructed oratorio as named, and the Chopin march is based on a Polish narrative and represents the solemn tread of a funeral procession bearing a young bride to her last resting place.

The military march with its blaring fanfare of trumpets and roll of drums, is often inspired by the spirit of nationalism. Outstanding examples from a legion include *March of the Men of Harlech* (national air of Wales), said to be "the earliest instance of the march form in regular rhythmic phrasing," and to have been originated during the siege of Harlech Castle in 1468. Schubert's stimulating *March Militaire*, and Tchaikovsky's *March Slav*, the latter composed in 1876, the year of the Turkish-Servian war, are further well known examples. Like the proverbial "path of glory," the military march oftentimes "leads but to the grave," and in many cases they have been literally proven to be funeral marches!

Two other world favored contributions to the literature of famous marches are to be found in 1. Sir Arthur Sullivan's inspired musical setting to Baring-Gould's *Onward Christian Soldiers*, which has stirred countless thousands of souls; and 2. a composition by America's own John Philip Sousa (1854-1932), this being the *Stars and Stripes Forever*—a march which has been described as becoming "permanent in the affection of the people, being indeed a national anthem . . . eloquent in Americanism."

Can you play some of these famous marches? And how many more have you heard that you could add to this list?

from a calendar); 10. measure (a quart measure); 11. sharp (a sharp knife); 12. scale (a weighing scale); 13. signature (a name written in poor penmanship); 14. etude (a copy of THE ETUDE); 15. treble (a paper with "3 x 3" written on it); 16. note (a short letter on writing paper); 17. pause (a picture of a cat with a circle drawn around the paws); 18. rest (a picture of a person resting); 19. time (a clock or watch).

## Answer to December Instrument Puzzle:

1. Fife; 2. Harmonium; 3. Harp; 4. Accordion; 5. Lyre; 6. Oboe; 7. Ocarina.

## Prize Winners for December Puzzle:

Class A, Virginia Carlson (Age 14), Kansas.  
Class B, J. Raymond Barrett (Age 12), Kentucky.  
Class C, Jeanne Newson (Age 9), New Mexico.



GOLDEN HOUR MUSIC CLUB  
Indiana

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

### RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriters and do not

Subject for story or essay this month, "What Music Does for Me."

Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by March Eighteenth. Names of prize winners and their contributions will appear in the June issue. The thirty next best contributors will receive honorable mention.

have anyone copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

## Religious Music (Prize Winner)

Anyone with a sense of musical appreciation can not put aside religious music. All through the beginning of music to today religion has played an important rôle in music. In the early centuries music was used for ritual purposes only in the church. The music was used for the chanting of prayer, therefore one can readily see that this music took on a somewhat monotonous form, until later when harmony was developed.

If one looks into the lives of the great composers he will find that not only were the masters religious, but that their music took on a religious trend. For instance, Bach has written many cantatas for the church. Cesar Franck was very religious and one can hear tendencies of influence in his great D minor Symphony. Therefore, religion plays a large part in the art of music.

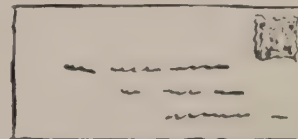
HARRIET TALMAGE (Age 15), Class A, Illinois.

## Religious Music (Prize Winner)

Hymns such as we sing in church are soft, sweet and harmonious music. Music in the church is used to accompany the singing of hymns and lift our thoughts to heavenly things and keep distractions from us. When we play religious music we feel a warm glow, especially Christmas Carols, which create a kindly feeling every where.

No paragraph on religious music would be complete without mentioning the oratorio, which is a highly developed form of religious music; a large performance resembling opera, without the assistance of scenery or action. The most famous of these is Handel's "Messiah."

MARIE STOCK (Age 11), Class B, New York.



## Diagonal Puzzle

By Mrs. H. C. Higgins

- |    |   |   |   |   |   |   |
|----|---|---|---|---|---|---|
| 1. | * | . | . | . | . | . |
| 2. | . | * | . | . | . | . |
| 3. | . | . | * | . | . | . |
| 4. | . | . | . | * | . | . |
| 5. | . | . | . | . | * | . |
| 6. | . | . | . | . | . | * |

1. One who serves customers in restaurants
2. A device for climbing
3. Dropped
4. A flag
5. Tasks
6. A stretchable substance.

Reading diagonally from upper left to lower right will give the name of a composer.

## Honorable Mention for December Essays:

Nancye Curran, J. Raymond Barrett, Janice Laney, Katherine Meehan, Elfrida Hoerath, Margaret Appel, Frances Carawan, Barbara Anne O'Brien, Dorothy Jane Adams, Mary C. McGinley, Irene Mass, Charles Lucas, Mildred Mitchell, Anne Douglas, Lydia Patterson, Emily Houghton, Effie Elman, Rose Grishell, Bobby Hickman, Pearl Bellows, Louis Anderson, Marian McCartney, Jane Keef, Kitty Dawson, Sydney Brockberg, Ethel Mock, Carol Gray, Della Peters, Eleanor Snow, Hilda Beniers.

## Answers to Who Knows

1. Go back to the beginning (play from the beginning); 2. Aida; 3. Wolfgang Amadeus; 4. Hänsel and Gretel, by Humperdinck; 5. Woodwind, similar in appearance to a clarinet, but with a different shaped open end; 6. C, two octaves below middle C, G, first line in bass clef, D, third line in bass clef and A, top line in bass clef; 7. Six; 8. Three sharps (key of A major); 9. 1908; 10. Stephen Foster.

### DEAR JUNIOR ETUDE:

As president of our Young Pianists' Club I am writing to tell you about our activities. We meet once a month at each others' houses. Our dues are twenty-five cents and go toward the purchase of concert tickets; and the most outstanding event of the year were our attendance at the Children's Concerts of the orchestra and at the particularly good musical films.

At our regular meetings we have a business session, then a study hour in which we play for each other and analyze the music. Its performance, interpretation and give suggestions as to rendition, stage deportment, and so on. Each member contributes one question to our Question Box, which we take home and prepare to answer at the next meeting. Sometimes our teacher plays for us and asks us leading questions about the music, and thus we are learning to judge the worth of what we hear.



Our club pin, a tiny grand piano, creates interest among our friends, and we have all gained much inspiration from our club.

From your friend,  
DOROTHY E. MOITON, Massachusetts.

## Honorable Mention for December Puzzles:

Betty Jordan, Lucille Oswald, Thomas Petrick, Paula Singer, Rachel MacDonald, Forrest Hicks, Teddy Wolfe, Maurine Kumke, Nancy Dawson, Betty Madigan, Jacqueline F. Noryks, Gloria Rath, Betty Jean Cooper, Rita Elaine Seagun, Loula Bonelli, Marie Lester, Andrew Nelson, Iba Condon, Ruth West, Ella Meekle, Dorothy Shadway, Katherine Buckman, John Miller, Hilson Brown, Emma May Eudors, Grant Gibson, Mary Jennings, Dorothea Schwartz, Anne Palmer, Jane Abrams, Caryl Ehrenstrom.



## On the Treatment of Registers

(Continued from Page 197)

serve only to aggravate the register, or transition. So, instead, we have said, darken vowels slightly, knowing that such will cause all necessary vowel alteration.

Our whole aim is to leave low notes to construction of the unfinished individual vocal apparatus: coaxing its submission to artifice, instead of forcing it to do something entirely foreign to its nature—Mezzo-sopranos of contralto persuasion note carefully.

Now it is anything but pleasant to have to mention grave consequences; but such is the feeling of responsibility born of "burning the candle at both ends," that to remain silent in face of present day horrible examples of vocal abuse, would be equal to becoming a party to the objectionable.

At different degrees of the ascending scale, segmentation, or a division of the vibrating length of the vocal ligaments occurs. Therefore, as this division is a normal occurrence, any influence which will prevent it will cause injury to the vocal ligaments. To put it simply, the vocal ligaments want to shorten their vibrating length for higher, and higher notes, and if prevented from so doing, congestion sets up at the point on the vocal ligament where the shortening should take place, and, in time, a tiny, tumorlike projection forms on the edge of one, or both vocal ligaments; which projections are known to the medical profession as singer's nodes.

Dr. Frank E. Miller observed the occurrence of nodes where the vocal ligaments shortened their vibrating length for the C-sharp, G-sharp, F-sharp, and B-flat of the ascending scale; and in each case a break in the voice occurred within these different intervals. The writer, himself, has met many cases of node formation, one of which occurred with a true contralto voice which had been trained as soprano; and in this case the voice broke at C-sharp, second: the deep, full contralto tone changing with the break to a weak, superficial tone resembling the male falsetto.

In accordance with the only possible procedure, an indefinite rest of the voice, to allow time for nature to absorb the node, was prescribed.

The direct cause of this node formation, was the carrying upward, by breath force, of the heavy quality of the low range, which resulted in the vocal ligaments being held adjusted for notes of low pitch, thereby preventing segmentation, or the shortening of their vibrating length for higher, and higher notes. Had the lofty, sex quality of the upper tones of this voice been brought downward over the heavier quality of the low range, no such injury could have happened. But, the reader questions, would not doing so have weakened tone in the low range? Ernestine Schumann-Heink, and Anna Lankow were girlhood friends and students, and we have it from the latter that the voice of the former had been trained in this way; while Anna Lankow, who adhered strictly to this procedure, produced a number of fine contralto voices.

Therefore, whether soprano or contralto, bring the lofty quality of female sex resonance downward; and do not make an encroachment upon male sex resonance upward. Depend wholly on the power of a sigh for power of tone; and, as the power of a sigh depends upon breath capacity, give more, and more attention to breath development. To this end, see to it that, whether standing, sitting, or walking, the chest is elevated, and the abdomen flattened.

\* \* \* \* \*

There is no truer truth obtained by man than comes by Music.—Robert Browning.



"Sound the Trumpet, Beat the Drum"

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One of the most brilliant and engaging prima donnas ever to appear at the "Met," gives a practical article, "Sing With All Your Heart," a real lesson to young singers.

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Liszt's famous pupil, Richard Burmeister, long a foremost teacher at the Peabody Conservatory in Baltimore, sends us from abroad a splendid revision master lesson on the *March of the Grail Knights*, from Wagner's "Parsifal," as originally transcribed for the piano by Franz Liszt. It is called also *The Cathedral Bells of Monsalvat*. Professor Burmeister tells just how Liszt taught this composition to him.

*An Issue to Which Music Lovers Will Refer for Years*

\* \* \* \* \*

## Three Principles of Sight-Reading

Music as taught before this in our public schools has destroyed the very end it was working for, that of creating a love of good music in the child. We have destroyed the love of music by cramming unnecessary technicalities down the children's throats. The plan of teaching now is to do it from the point of view of the whole student group, not merely for those few who are going to make music their life work. There are only three things the child needs to be taught in order to be able to sing any piece of music that was ever written. These are: The ability to find the keynote, or "do"; a knowledge of rhythms; and a knowledge of chromatics.—Prof. Percy Graham, College of Music, Boston University.

## MUSICAL BOOKS REVIEWED

### The Macmillan Encyclopedia Music and Musicians

By ALBERT E. WIER

What is unquestionably the largest encyclopedia of music ever issued in one volume, has just lately published by The Macmillan Company. The volume measures eight and half inches by eleven inches and contains thousand eighty-nine pages. It is finely bound, and excellently bound. The spacing and type are particularly good for easy reading. There are over two million words and thousand reference subjects, including per organizations, musical terms (over four hundred), and also many other odd matter of interest, such as musical stamps, music of Isle of Ball, and an essay on modern phonograph recording. Over ten pages are devoted to a chronological survey of radio, broadcast, and television. Eleven pages are given to a very comprehensive list of useful music literature. The author has endeavored to in as many topics as possible; but, even a volume of this huge size, there are omissions. The work is right down to the minute instance being over a column devoted to Hammond Electric Organ and another to latest Metropolitan Opera tenor, Justus Bing.

The appendix to the book is devoted to sixteen page chronology of notable composers from the tenth century to the present. One usual feature is that of the opera plots, ancient and modern, whereby one may, for instance, find the plots of such rare operas as "Hassan" by von Weber, "Aleko" by Rachinoff, "The Apothecary" by Haydn, "Cris de la Comare" by the Ricci brothers, and "Dame Blanche" by Boieldieu.

In order to make the work all inclusive, its thousands of biographical references has been necessary for the author to omit non-essential details. The low price of the makes it available to many unable to purchase the larger Grove's Dictionary of Music and Musicians.

Pages: 2089.

Price: \$10.00

Publisher: The Macmillan Company.

### Music and Society

By ELIE SIEGMEISTER

The influence of music upon society, and the influence of society upon music, are sketched in a recent paper covered pamphlet published under the title "Music and Society." The is well developed and carefully constructed. It is designed to interest those, very familiar with the history of the art, who wish to re-open this particular phase of musical progress. The reader is continually made conscious of an underlying spirit of protest motivating the author, who is a well trained musician present engaged in the New School for Social Research.

Pages: 64.

Price: 25 cents.

Publisher: Critics Group Press.

### The Music Quiz

By GLADYS BURCH and HELMUT RIPPERGER

Surely this is Quiz time in the U. S. A., one of the first of the quiz books in music to reach us is "The Music Quiz" by Gladys Burch and Helmut Ripperger. Many years ago in Germany, your reviewer studied musical theory with Professor Dr. Hermann Ritter, who wrote a six volume history of music, all questions (Musikalische Geschichte in Fragen). Every question had to be definitely answered in typically meticulous German style, and student was marked accordingly. The quiz questionably has educational value, since it introduces the element of rivalry and making game of music study.

The book under discussion consists of a series of forty Quiz Questions. A glance indicates that they are all very interesting.

Sample question:  
"One of the signers of the Declaration of Independence was America's first native composer; a friend of George Washington, and name was: 1. Robert Morris 2. Thomas Paine 3. Francis Hopkinson 4. Richard Henry Lee 5. Arthur Lee."

With America going I.Q. mad, this book should be of great present interest.

Pages: 166.

Price: \$1.25.

Publisher: Stackpole Sons.

### Deep Flowing Brook

By MADELEINE GOSK

"Deep Flowing Brook" is an attractive for a musical book. Musically informed people know at once that this is a book about music (German for brook). The book is a popular storylike presentation of the biography of great Cantor of Leipzig. It is presented in a gaging fashion. Without a critical review, assume that it is historically authentic. Two illustrations by Ellmore Blaisdell, printed in sepia, are excellent.

Pages: 239.

Price: \$2.50.

Publisher: Henry Holt and Company.



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Andante Finale, Lucia, D<sup>b</sup>-6. Leschitzky

At the County Fair, March, G-1. Martin

Barbara, Waltz, C-1. Greenwald

Barcarolle "Tales of Hoff.", C-2. Offenbach

Big Bass Fiddle, The, C-1. Hopkins

Blue Butterflies, Valse Cap., D-4. Leon Dore

Butterfly, The, A-5. Grieg

Cedar Brook Waltz, C-2. Perry

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Humoresque, Op. 101, No. 7, G<sup>b</sup>-4. Dvorak

Invitation, Fantasia, E<sup>b</sup>-4. Verdi-Dorn

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La Paloma (The Dove), G-2. Yradier

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Pizzicato Polka, C-3. Strauss

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Salut a Pesth, D<sup>b</sup>-6. Kowalski

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Schmitt's Five Finger Ex., Part 1. Schmitt

School Pictures, C-1. Hopkins

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## **CONTENTS**

|   |                   |
|---|-------------------|
| Etude Historical Portrait Series.....           | 219               |
| World of Music.....                             | 220               |
| Editorials.....                                 | 221               |
| The Renaissance of the Band.....                | E. F. Goldman 223 |
| What Do Bands Mean to America?.....             | F. A. Holtz 225   |
| And the Band Won.....                           | 226               |
| New Concepts in Present Day Music.....          | P. Whiteman 227   |
| America's Oldest Civic Band.....                | H. C. Fleck 228   |
| Fifty Years Ago This Month.....                 | 228               |
| Sing With Your Heart.....                       | F. Hempel 229     |
| Recent Record Releases.....                     | P. H. Reed 230    |
| Tooting a Horn for Fifty Years.....             | B. A. Rolfe 231   |
| Eight Years Abroad With a Jazz Band.....        | S. Wooding 233    |
| Hands and Orchestras.....                       | W. D. Revelli 235 |
| The American Bandmaster Speaks—A Symposium..... | 235               |
| Music Extension Study Course.....               | J. Thompson 236   |
| Teachers' Round Table.....                      | G. Maier 237      |
| The March of the Grail Knights.....             | R. Burmeister 238 |
| The Forward March of Music.....                 | 231               |
| Courses in Culture.....                         | 232               |
| Shopping for Charm.....                         | T. Van Doorn 233  |
| Accordion Department.....                       | P. Deiro 268      |
| Sight Reading—Part II.....                      | P. Deiro 268      |
| Singer's Etude.....                             | 270               |
| Correct Breathing for Singers.....              | W. W. Shaw 270    |
| How Search for a Teacher.....                   | G. C. Stock 271   |
| The Singing Tempo.....                          | H. W. Austin 271  |
| What Sound Shall We Use?.....                   | W. A. Skiles 271  |
| Organist's Etude.....                           | 272               |
| How Understand Pipe Organ.....                  | A. Tufts 272      |
| The Preliminary Note.....                       | L. V. Brant 273   |
| Eternal Soloist Problem.....                    | W. H. Buckley 273 |
| Organ Questions and Answers.....                | H. S. Fry 274     |
| Violinist's Etude.....                          | R. Braine 276     |
| Rattles, Buzzes and Knocks.....                 | R. Caldwell 276   |
| Evolution of Violin in Brief.....               | M. R. Dana 276    |
| The Mute.....                                   | O. J. Miller 277  |
| Shadow Practicing.....                          | H. Bassofsky 277  |
| Questions and Answers.....                      | K. W. Gehrken 279 |
| Fretted Instruments Department.....             | G. C. Krick 280   |
| Luigi Mozani.....                               | G. C. Krick 280   |
| Voice Questions Answered.....                   | N. Douty 281      |
| Junior Etude.....                               | E. Gest 286       |
| Letters from Etude Friends.....                 | 288               |
| Musical Books Reviewed.....                     | 288               |

## **Music**

### **Fascinating Pieces for the Musical Home**

|                         |                    |
|-------------------------|--------------------|
| Moon Mist.....          | J. F. Cooke 239    |
| Happy Ranger, The.....  | C. E. Overholt 240 |
| Little Gondolier.....   | L. Strickland 240  |
| Meditation.....         | F. K. Logan 241    |
| Whirling Leaves.....    | F. Terry 242       |
| By Tranquil Waters..... | E. Ketterer 243    |
| Deep River.....         | P. W. Orem 244     |
| Spring Flowers.....     | L. L. Loth 244     |
| Witching Moonlight..... | L. Ochmter 246     |

### **Master Works**

|                                 |                  |
|---------------------------------|------------------|
| March of the Grail Knights..... | Wagner-Liszt 247 |
|---------------------------------|------------------|

### **Outstanding Vocal and Instrumental Novelties**

|   |                  |
|---|------------------|
| Gavotte (Violin and Piano).....         | H. S. Sawyer 250 |
| Thou art the Night Wind (Vocal).....    | H. B. Gaul 255   |
| Awake! Arise! (Vocal).....              | C. Edwards 256   |
| Easter Dawn (Organ).....                | W. Hodson 258    |
| Waltz, Op. 39, No. 15 (Four Hands)..... | J. Brahms 260    |
| Londonderry Air (Four Hands).....       | W. Hodson 260    |

### **Progressive Music for Orchestra**

|                        |             |
|------------------------|-------------|
| Mayflower Gavotte..... | E. Byer 262 |
|------------------------|-------------|

### **Delightful Pieces for Junior Etude Readers**

|                                   |                    |
|-----------------------------------|--------------------|
| Tattle Tale.....                  | B. R. Copeland 264 |
| Hymn to the Sun.....              | E. Pelham 264      |
| Little Gossip, A.....             | N. I. Hyatt 265    |
| Tripping Through the Meadows..... | E. K. Brett 265    |
| Woo, Blows the Wind.....          | E. F. Pietsch 266  |
| Dance of the Daffodils.....       | M. Adair 266       |

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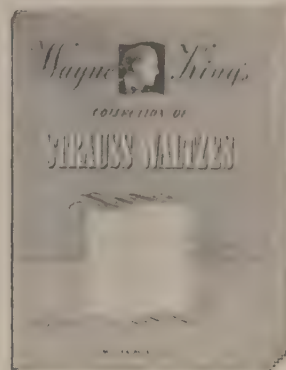
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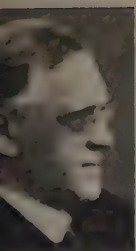
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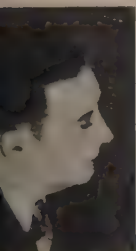
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Greta Torpadie—B. New York City. Soprano. Studied with her mother. Operatic coaching in Paris. Soloist with Phila. Orch. and Detroit Symph. Orch. Many con. appearances. Res. N. Y.



Trygve Torjussen—B. Drammen, Norway, Nov. 14, 1885. Comp., music critic. Studied in Rome and in Stuttgart. Pia. tchr. at Cons. in Christiania. Orchl. works, organ and piano pcs., and songs.



Greta Torpadie—B. New York City. Soprano. Studied with her mother. Operatic coaching in Paris. Soloist with Phila. Orch. and Detroit Symph. Orch. Many con. appearances. Res. N. Y.



Marta de la Torre—B. Cuba. Violinist. Pupil of Cesar Thomson. Tours of Europe and America. Has appeared with leading orchs. in New York, Detroit, Havana, and other cities.



Arturo Toscanini—B. Parma, Mar. 25, 1867. Dir. cond. In 1898 princ. cond. at La Scala in Milan. Former cond., Met. Op. Co., and N. Y. Philh. Symph. Orch. Since 1937 cond. NBC Symph. Or.



Roman Totenberg—Violinist. Amer. debut, 1936. Has appeared with leading orchestras in Stockholm, in Warsaw, in Paris and other cities. Recitals in Europe and America.



Francesco Paolo Tosti—B. Ortona, Italy, April 9, 1846; d. Rome, Dec. 3, 1916. Noted comp., vocal pedagog. Was prof. of singing at R. A. M. L. London. Wrote many songs, incl. Good-bye.



Eben Tourjee—B. Warwick, Rhode Island, June 1, 1831; d. Boston, Apr. 12, 1891. Tchr. organist, Fdr., 1867. N. E. Cons. of Mus., Boston. Creator of class-system of instruction in U. S.



Berthold Tours—B. Rotterdam, Dec. 17, 1838; d. London, Mar. 11, 1897. Comp., violinist, mus. editor. In 1878 became musical advisor to Novello & Co. and editor. Wr. vln. wks. and pia. pcs.



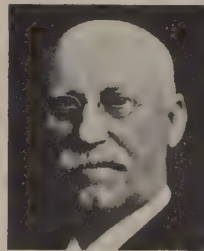
Francois Tourte—B. Paris, 1747; d. there April 1835. Famous bow maker. The creator of the violin bow as now made—its inward curve, length and all fittings are his work.



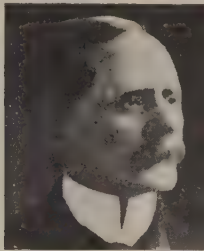
Donald Francis Tovey—B. Eton, Eng., July 17, 1875. Comp., cond., pianist. In 1914 became Ried Prof. of Mus. at Edinburgh Univ. Estbl. Ried Symph. Con. certs. Many large works.



John Towers—B. Salford, Eng., Feb. 18, 1836; d. Germantown, Pa., Jan. 18, 1922. Organist, writer, chl. dir. Fr. 1890 organist and dir. of schools in U. S. Wr. a dict. of operas, and other works.



T. Martin Towne—B. Coleraine, Mass., May 31, 1835. Comp., chl. dir., editor. For many years active in Chl. mus. dir. of large conventions. Wrote songs, cantatas, gospel songs, and anthems.



Daniel B. Towner—B. Rome, Pa., March 5, 1850; d. Longwood, Mo., Oct. 3, 1919. Gospel song writer, teacher. Mus. dir. of Moody revival meetings. Organized mus. course in Moody Bible Inst.



Earl Towner—B. Wash., D. C., Mar. 3, 1890. Comp., cond., editor, educator. Cond. Fresno (Calif.) Symph. O., 1913-24. Mus. dir., San Jose State Teachers College. Has written choral works.



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Minnie Tracey—B. Albany, N. Y. Dram. soprano. Studied in New York and in Paris. Sang in opera, Europe and Amer. In 1900, sang with Metro. Opera Co. Has made many concert tours.



Cateau Stegeman Tracy—B. Pella, Iowa. Pianist, teacher, critic, lecturer, writer. Wife of J. M. Tracy. Dir. of the Liszt School of Music, Denver. Contrb. to musical magazines.



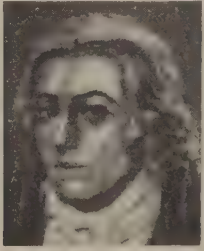
Gerald Tracy—Young American pianist who made a successful debut in 1933 and who has since given many recitals, including appearances as soloist with various orchestras.



James Madison Tracy—B. Bath, N. H., Jan. 27, 1839; d. Denver, Col., Sept. 3, 1923. Pianist, organist, tchr., lecturer. Pupil of Liszt. Fdr. of The Liszt Sch. of Mus., Denver. Author of tech. wks.



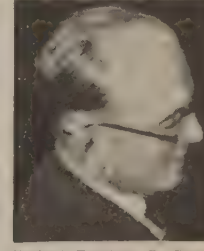
Tommaso Traetta—B. Biondo, Naples, Mar. 30, 1727; d. Venice, Apr. 6, 1779. Noted dramatic comp. He prod. 42 operas in Venice, Rome, Naples and other Italian cities. Many other works.



Richard Tragner—B. Chemnitz, Ger., May 24, 1872. Comp., chl. music dir. Active in Chemnitz as dir. of singing societies. Has written choruses, songs, organ pieces, and chamber music.



Herbert Trantow—B. Dresden, Sept. 19, 1903. Comp. Has been ballet director of opera houses in Berlin; since 1935 at State Op. Hse. For. tchr. in mus. sch. in Dresden. Orchl. wks., songs, pia. pcs.



Edward E. Treumann—B. Vienna, Feb. 22, 1875. Comp., pianist, tchr. Pupil of Emil Sauer and J. Epstein. Associated with Lehmann, Emma Nevada and other prom. artists. Maintains N. Y. studio.



Helen Traubel—B. St. Louis, Mo. Soprano. Tours with St. Louis Symph. O. New York debut with N. Y. Philh. Symph. O. In 1925, sang in prem. of Damrosch's "Man Without a Country" (1937).



Leonard Treash—Bass-baritone. Studied at Curtis Inst. of Music, Phila. In 1935, winner of the operatic voice contest of Nat. Fed. of Mus. Clubs. Concert and operatic appearances.



Zelia Trebelli—B. Paris, 1838; d. Eretit, Aug. 18, 1892. Dram. mezzo-soprano. Debut in Madrid, 1859. Many operatic triumphs in Germany and London. In 1878 and 1884 toured U. S.



Bryceson Trehearne—B. Merthyr Tydfil, Wales, May 30, 1870. Comp., pianist. Pupil of C. M. London. Since 1917 in N. Y. Has written an opera, many songs, several choruses, and two cantatas.



Charles M. Tremaine—Music Publisher. Founder and dir. of the National Bureau for the Advancement of Mus. Its activities in promoting various music projects have been invaluable.



Werner Trenkner—B. Calbe an Saale, Apr. 30, 1902. Comp. Has been mus. dir. in theaters and opera houses in Germany. His works incl. symph., vln. wks., chamber mus., choruses, and songs.



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Carlos Troyer—B. ... Ger., Jan. 1890. ... violist, compiler of Indian folklore. His work in transcribing music of Zuni Indians brought world renown.



Vittorrio Trevisan—B. Venice, Bass. Was member of Chicago Civic Opera Co. and Ravinia Opera. In 1938 appeared in "Barber of Seville" at Hollywood Bowl. Active as teacher in Chicago.



Harold Triggs—B. Denver, Col., 1900. Pianist, comp. Studied in New York and Chicago. Debut, N. Y., 1923. With Vera Brodsky has lately appeared in concerts for two pianos.



George J. Trinkaus—B. Bridgeport, Conn., April 13, 1878. Comp., vlnat. Formerly ed. for M. Witmark & Sons and arr. for Victor Herbert. Orchl. wks., pia. pcs., songs. Res. Ridgewood, N. J.



Theodora Troendle—B. Chicago. Comp., pianist. Pupil of and assistant to Fannie Bloomfield-Zeisler. Debut with Minn. Symphony Orch. Fac. mem. Sherwood Mus. Sch. Piano works.



Thomas Henry Yorke Trotter—B. Great Stainton, Eng., Nov. 6, 1854, d. London, Mar. 11, 1934. Tchr., writer. From 1915 Princ. of Incorp. London Acad. of Mus. Intro. new ideas in child teaching.



John Elliot Trowbridge—B. Newton, Mass., Oct. 20, 1815; d. Feb. 24, 1913. Comp., organist, dir. Pupil of Junius W. Wall. Active in Newton & Boston Cantatas, choruses, org. pcs., hymns.



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# THE ETUDE

## Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

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Editor  
JAMES FRANCIS COOKE

Associate Editor  
EDWARD ELLSWORTH  
HIPSHER

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## The World of Music

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



CARL  
HEIN

CARL HEIN celebrated, on February second, his seventy-fifth birthday and at the same time his thirty-fifth anniversary as director of the New York College of Music, the oldest music school in New York City, founded and incorporated on October 6, 1878. Mr. Hein was born in Rendsberg, Germany, February 2, 1864, was educated in music at the Hamburg Conservatory, came to America in 1890, and devoted his life to the teaching of singing and conducting of choruses.

MOZART'S "THE MARRIAGE OF FIGARO" recently had a performance by the Wagner Society of Amsterdam, Holland, under the direction of Bruno Walter.

THE THREE CHOIRS FESTIVAL will meet this year at Hereford, England, for its two hundred and nineteenth annual event, under the direction of Dr. Percy Hill, with the London Symphony Orchestra under W. H. Reed. Among the chief offerings will be Mendelssohn's "Elijah," Haydn's "Creation," Elgar's "The Dream of Gerontius," and Bach's "Mass in B minor."

WILLEM VAN HOOGBSTRATEN, widely known Dutch-American conductor, has been honored by being made an Officer of the Order of Orange and Nassau. The decoration was conferred by Queen Wilhelmina in recognition of his services to the musical art of both his native land and his adopted America.

THE TWO HUNDRED SIXTIETH ANNIVERSARY of the Hamburg (Germany) Opera has been celebrated with a festival week including performances of Beethoven's "Fidelio"; Mozart's "Die Entführung aus dem Serail"; Weber's "Der Freischütz"; Handel's "Julius Caesar"; Gluck's "Iphigenia"; Lortzing's "Czar and Zimmermann"; Wagner's "Tannhäuser"; and Pfitzner's "Palestrina."

CHARLES MAGNANTE and the Magnante Accordion Quartette, consisting of Mr. Magnante, Abe Goldman, Joe Biviano, and Gene Von Hallberg, presented an All-Accordion Concert on April 18, in Carnegie Hall, New York. This is the accordion quartette organized to be heard over the radio on one of the most widely known "hours," and the program created unusual enthusiasm in the large audience drawn by its novelty that proved to be really high class art.



ALFREDO  
LUIZZI

ALFREDO LUIZZI, young Australian baritone, has been awarded the Melbourne Sun's prize of two hundred and thirty guineas (about eleven hundred and fifty dollars) in its Grand Opera Aria Contest. Adjudicators opined that he possesses all the requirements of voice, temperament and stage presence

to carry him to a fine operatic future.

IGNACE JAN PADEREWSKI, premier of the world's pianists, even as he was once of the native Poland he saved subsequent to the World War, has been touring the United States for his twentieth time. His last visit was in 1933. Hail! and may we hope that it shall be not farewell to our first loved master of the keyboard.

THE FIFTH ANNUAL FOLK FESTIVAL will be held at Constitution Hall, Washington, D. C., from May 6th to 8th. The programs will give especial attention to the music of the American Indians and to such songs of labor as those of the lumberjacks of the great northwest.

ALBERT CARRE, librettist of many French operas, including the "Pelléas et Mélisande" of Debussy, died in Paris, on December 11, 1938, aged seventy-six. He was a native of Strasburg, where he was born in 1852.

THE ANN ARBOR MAY MUSICAL FESTIVAL for 1939 will be held from May 10th to 13th. Among noted singers to appear will be Marian Anderson, Richard Bonelli, Norman Cordon, Helen Jepson, Giovanni Martinelli, Jan Pearce, Ezio Pinza, Elizabeth Wyszor and Gladys Swarthout; while instrumentalists will be led by Georges Enesco and Rudolf Serkin. The Philadelphia Orchestra, the University Choral Union, and the Young People's Festival Chorus, will unite in the choral and instrumental foundation of the event.

DOUGLAS BEATTIE, a young California basso who has appeared with the Chicago City Opera Company and the San Francisco Opera Company, was called to fill rôles left vacant for the latter part of the season of the Metropolitan Opera Company, when Nicola Moscona decided to return to Italy.

THE DAUGHTERS OF THE AMERICAN REVOLUTION of Washington have raised a small tornado in musical circles by denying Marian Anderson, America's greatest singer of our generation, the use of Constitution Hall for a recital. What makes an American musician?

LAJOS SERLY, Hungarian born composer, conductor and author, died on February first, in New York City, aged eighty-four. He was the composer of fifteen operettas, five hundred songs, and one grand opera, "Marcia." He was one of the few last surviving pupils of Liszt.

LISZT'S "FAUST SYMPHONY" had its first hearing in Montreal, Canada, when on January 20th it was on the program of *Les Concerts Symphoniques*, in Plateau Hall, with Paul Stassevitch conducting.

THE TWENTY-FIRST BIENNIAL CONVENTION of the National Federation of Music Clubs will be held this year in Baltimore, on May 16th to 23rd. The programs offered will be a sufficient reward for anyone making the journey to "The Monumental City" for this important event in America's musical life.

BEETHOVEN'S "FIDELIO" was restored to the repertoire of the Metropolitan Opera Company, after an absence of two years, when it was produced on December thirty-first, with Kirsten Flagstad as *Leonore* and René Maison as *Florestan*.

THE FLUTE PLAYERS CLUB of Boston had on a recent program the "Brazilian Trio" of Oscar Lorenzi Fernandez; born in Rio de Janeiro in 1897; since 1930 the conductor of many symphonic concerts throughout Brazil; and since 1936 the director of the Brazilian Conservatory of Music in Rio de Janeiro

ALEXANDER VON ZEMLINSKY, teacher of Schönberg, Bodanzky, and other musicians who have served the cause of better music for America, arrived late in December to make New York City his home.

THE BAYREUTH FESTIVAL will open with a performance of "The Flying Dutchman" in a new arrangement, on July 25th, and will close with "Parsifal" on August 28th. In all, there will be twenty-four performances, three more than in any previous festival. Victor de Sabata, from the La Scala of Milan, will conduct the performances of "Tristan and Isolde," his first experience at Bayreuth. An imposing roster of other conductors and of singers is announced.

DAVID VAN VACTOR, who won the 1938 American Composers' Contest sponsored by the Philharmonic-Symphony Society of New York, led this organization, on January 19th and 20th, in the first performances of his prize winning work, a "Symphony in D major" in four movements.

THE AMERICAN GUILD of Banjoists, Mandolinists, and Guitarists will hold its Annual Convention for 1939 from July 5th to 8th, at Providence, Rhode Island. For further information, address Hank Karch, 121 East Fourth Street, Cincinnati, Ohio.

THE CENTENARY of the birth of Modeste Petrovitch Moussorgsky fell on March 21st. Forty years after his death Moussorgsky was still unknown outside his own land and probably would have remained so had not the masterful Chaliapin made world fame as the hero of "Boris Godounoff."

ERICH KLEIBER, eminent German conductor, has cancelled his contract with La Scala of Milan, where he was to have conducted "Fidelio" and other works. He gave as a reason that he "cannot collaborate, either as a Christian or an artist" with an institution which has recently barred Jews from booking season subscriptions.

THE ORIGINAL MANUSCRIPT of Brahms' "Concerto for Violin and Orchestra" is now owned by Fritz Kreisler who secured it some years ago at a sale in Vienna. It bears all the composer's original notations intended as guides to the interpretation of this masterpiece among literature for the violin.

MME. MAGDA TAGLIAFERO, perhaps the most eminent of feminine French pianists, has been promoted to the order of Officer of the Légion of Honor. Widely known throughout Europe as a favorite recitalist, Mme. Tagliafero also appeared with many of the leading orchestras of the Continent and had a brilliant success on her last appearance with the Philharmonic Orchestra of Warsaw with Sir Hamilton Ha conducting.

ROSSINI'S "BARBER OF SEVILLE," a revised stage version, with beautiful scenery and costumes, and with Robt Heger conducting, is reported to have won but a mild success when recently presented at the State Opera of Berlin. Erna Berger was the *Rosina*; but, in spite of her art efforts, the new music written by Wolfgang Egk for the *Lesson Scene*, is said not to have won favor with the audience.

PABLO CASALS has been making a tour of Egypt. The perhaps most famous of living violoncellists played to "packed houses, with frenzied excitement," at both Alexandria and Cairo.

THE PHILHARMONIC ORCHESTRA OF HAVANA, under its regular leader, Gonzalo Roig, devoted its second concert of the season to works of Tchaikowsky. The program included the "Fifth Symphony"; and Emile Baume, French pianist, was the soloist in the colorful and exciting "Concerto in B-flat minor, for piano and orchestra."

REV. LUDWIG BONVIN, S. J., internationally known as a musical educator, writer, and as composer of sacred music, died on February 18th, at Buffalo, New York. A friend of Liszt, Rubinstein and the Strausses, he wrote more than four hundred and fifty compositions. In 1923 the University of Würzburg conferred upon Father Bonvin the degree of Doctor of Theology Honoris Causa.

YVETTE GUILBERT, French *désenchantée* reigning favorite of the close of the "Gilded Nineties," is announced for a "farewell" tour of the United States and Canada.

JACQUES ABRAMS, young American pianist, made his New York debut when in December he played on the program of the Philadelphia Orchestra. He won first place in 1937, in the pianists' contest of the National Federation of Music Clubs, at Indianapolis; and later was successful in the Schubert Memorial competition, which furnishes a first appearance in New York and two in Philadelphia, as soloist with the Philadelphia Orchestra.

(Continued on Page 285)



MAGDA  
TAGLIAFERO



JACQUES  
ABRAMS





LIEUTENANT-COMMANDER JOHN PHILIP SOUSA,  
U. S. N. R. F.

*From an oil portrait, by Harry F. Waltman, A.N.A.,  
in possession of the Sousa family*

## "Sound the Trumpet, Beat the Drums!"

(From Handel's "Judas Maccabeus")

EDWARD VII and his son the Prince of Wales (later George V) were, according to the Court Calendar, to appear in a military ceremony to take place before St. James' Palace in the heart of London. As an American youth studying abroad, we stood for hours in the "kerbstone" crowd, awaiting the royal party. Finally the portly, bearded king-emperor appeared, wearing the gay scarlet uniform of the guards. He was mounted upon a huge white horse. His tall bearskin hat was at an unintentionally rakish angle. He wore a tired, Oh! so tired expression, which made us realize that his calling was not altogether a joyous matter.

The band which preceded King Edward, with the solid tread of the British Tommy, likewise wore red tunics. It was composed of "wood winds and brasses." An old Londoner, seeing the clarinets and flutes, blurted out in disgust, "Thet ahn't a band. Look at them black sticks they're tryin' to play on. My word, there ahn't no proper band, fit for His Majesty, but a brass band!" Thousands of others in the past thought likewise—a band, to be a real band, should be a brass band, one composed exclusively of horns, trumpets and trombones. In some places there are still brass bands. Now that flutes, clarinets, and other instruments formerly made exclusively of wood, are being constructed of metal, bands of to-day are almost entirely metal.

The wide adoption and development of instruments of the wood wind family in the modern concert band is due largely to John Philip Sousa. When Sousa first took his wonderful concert band to Europe, serious musicians were amazed at its flexibility. Here was a band that could play not only the great band repertoire but also that usually

heard through the symphony orchestra, including such an accompaniment as that which it played when the much loved Maud Powell, as soloist for the band, performed the chaste and delicate parts of the Mendelssohn "Concerto for Violin."

Recognizing to the fullest extent the great industry and effectiveness of the work of Patrick S. Gilmore, who in his day was called "the unsurpassable," it was, however, not until the arrival of John Philip Sousa that the concert band came into its own. Sousa, although born in 1856, did not begin to exhibit these remarkable possibilities of the band until about 1892, when he resigned as conductor of the United States Marine Band and organized what became one of the greatest of all bands in musical history. His was the first high class American musical organization to tour the world and the first large musical group from this country to command universal interest. This was due to three considerations:

First—To the irresistible personality of Sousa himself, as a human being rich in understanding, humor and sympathy.

Second—To his highly organized musical knowledge and the distinctive character of his instrumentation.

Third—To his very remarkable and original gifts as a composer.

There are many who feel that from the standpoint of originality, dynamic power and highly individual effects, Sousa's compositions still outrank those of all other American composers, even including our notable symphonic writers. His was an inimitable genius. He was a most patriotic American, a sincere example of the fine Christian



gentleman. Born in Washington, D. C., almost under the shadow of the dome of the Capitol, he was trained in the public schools of that city, during and just after the civil war. His father was Antonio Sousa, and his mother, Elisabeth Trinkhaus. The elder Sousa had been born in Spain, of Portuguese ancestry, and had served as a musician in the United States Marine Band. Two honorable discharges from the U. S. Marines indicate that, when he first came to America, he spelled his name *Suacca* (possibly a Spanish or colloquial spelling of the Portuguese *Sousa*). His second discharge bears his name properly as *Sousa*. This evidence, which is at present in THE ETUDE Office files, should put to rout forever the absurd rumor that the name was originally *John Philipso* (or *So*, or *Siegfried Ochs*, or *Sam Oaks*), to which he has been alleged to have added *U.S.A.* (S.O.U.S.A.). The name Sousa is a very frequent one in Portugal. Many members of the old Portuguese nobility bear this as a family name.

With the success of the Sousa Band, the type of American concert band was established, and the fine professional bands of Conway, Goldman, Pryor, Herbert Clarke, and Simon were instituted. All of these leaders hailed the genius of Sousa in establishing a type—a type which has served as a model for an unlimited number of bands in schools and universities. Mr. William D. Revelli, in his Band Department in this issue, has been fortunate in securing statements from the directors of many municipal bands. The weekly, *Life*, in December estimated that there are some one hundred and fifty-six thousand bands in America. If that is the case, we can safely conclude that for the equipment of all kinds, including instruments, music, uniforms, and other items, there must be at least one hundred million dollars invested in American bands.

New influences commenced to invade the band field before the end of the last century. Just as the waltz influenced the Strausses in Vienna, the dance began to affect music in America. Negro jazz, emanating from the South and spreading to Western honkey-tonks, grew from the ground up and finally began to make an extraordinary impression upon music throughout the world. Irving Berlin (Irving Baline) singing waiter in a slum Chinese restaurant in New York, wrote "Alexander's Rag Time Band," and set continents prancing to it. Europe then imported Negro jazz bands galore. German and French pedants and pundits began to philosophize upon the aesthetics of jazz. The serious old Stuttgart Conservatory actually started a course in Jazz. The leader of one of the famous American Negro bands, that "played Europe" for eight years, was Sam Wooding, a really worth while musician, now conducting the admirable Negro spiritual choir, "Woodland Echoes," who tells in this issue some of the unusual experiences of his group while abroad as "The Chocolate Kiddies."

Rhythms, as near to the heart of the jungle as possible, started veritable musical riots everywhere. The whole world seemed bent upon a rhythm "jag." In California a young man named Whiteman, with a symphony orchestra training, began to recognize jazz as a force, both financial and musical, and set out to capture it. In this issue of THE ETUDE he tells how he did it. His bands are neither orchestras nor bands, but rather a kind of musical hybrid—half band and half orchestra.

After Whiteman came "name bands," unless you want to date them from the days of Rolfe and Laskey. The bands are named for their conductors, the success of each of whom depends upon his individual and distinctive appeal to the public. The whole dance world started in to emulate this American merry musical warfare, and at this writing there are in New York, London, Chicago, Paris, San Francisco, Rome, Havana, Madrid, Buenos Aires, Cape Town, Warsaw, Tokio, Stockholm, Rio de Janeiro, Berlin, Toronto, Dublin, Constantinople, Nome, Shanghai, Brussels, Athens, and in a thousand other spots, literally armies of men and women rehearsing and performing American jazz. These

dance provoking "name bands" are too numerous in America to be mentioned—they include such names as Louis Armstrong, Blue Baron, Cab Calloway, Leo Dellys, Al Donahue, Tommy Dorsey, Eddy Duchin, Benny Goodman, Kay Kyser, Hal Kemp, Wayne King, Ted Lewis, Guy Lombardo, Jimmy Lunceford, Phil Spitalny, Rudy Vallee, Fred Waring, Chick Webb and Paul Whiteman.

The natural law of competition in a lucrative field set them to securing finer and finer musicians and arrangements. The radio sponsors, knowing the interest of the public, paid the bill, until some of the "streamline" name bands presented notably beautiful performances, such as those of Kostelanetz, Vallee and Wilson. They have become the classic organizations of their type. Their directors and players commenced to earn unheard of salaries, clarinet and saxophone performers earning many times as much as most bank presidents.

We do not attribute all this advance to Paul Whiteman, but we do desire to give him credit for sublimating jazz, for directing it to higher levels, and for thus making available new tonal possibilities. This he has done at great personal expense of time, money and effort. His ten "Experiments in Modern American Music" have been really nothing more nor less than ambitious concerts, demanding a much larger group of players and a huge auditorium such as Carnegie Hall. This year Carnegie Hall was sold out for the Whiteman Christmas Concerts at three dollar "tops"; and yet the cost of the "experiment" was such that Mr. Whiteman's expenses exceeded his receipts by six thousand dollars. His first experiment, in 1924, brought out the George Gershwin-Ferde Grofé *Rhapsody in Blue*. Victor Herbert (not quite in the idiom) wrote three of his finest numbers for the Whiteman group, for that concert. Subsequent experiments made way for the now famous suites of Ferde Grofé—"The Grand Canyon Suite" and the "Mississippi Suite." This year's concert was made notable by brilliant new works from Nathan Van Cleave, Roy Bargy, Morton Gould, Ferde Grofé (a thrilling vision of New York's World's Fair called *Pylon and Perisphere*), and a notable posthumous *Cuban Overture* by George Gershwin.

### What Is Your Radio Worth?

WHAT is your radio set worth? Nothing at all, without broadcasting. Like a fish out of water, you would want to get rid of it at once, or to turn it into a book case or a refrigerator.

Your radio, in America, is worth, therefore, much more than it would be if you moved it to Europe; because broadcasting facilities are better. Listen to this statement of David Sarnoff, President of RCA, in an address to the Radio Corporation of America:

"The national services of the American system of broadcasting, however, depend upon more ambitious programs, nationally distributed. In the broadcasting systems of other countries there is nothing comparable to the great trans-continental networks across the United States. These are voluntary associations of independent stations, each an important economic and social factor in its own community. During a portion of the time, each station broadcasts national instead of local programs. During the remaining time, stations associated with the National Broadcasting Company, for example, may choose whether they will broadcast national or local programs.

"Without this linking of broadcasting facilities there would be no national service of broadcasting. Without networks the vast majority of the American people would never have the opportunity to hear the voice of their President, or the music of Toscanini, or the debates of the Town Meeting of the Air. Tapping the talent sources of the world, American network broadcasters have made a radio receiving set infinitely more valuable in the United States than it is anywhere else in the world."



# The Renaissance of the Band

From an Interview with the Noted Bandmaster

## Edwin Franko Goldman

Interviewed Expressly for THE ETUDE Music Magazine

By ALLAN J. EASTMAN

FIFTY YEARS AGO the great reign of the doughty Patrick Sarsfield Gilmore was coming to an end. Gilmore was always a wonderful showman, had made a magnificent contribution to the profession of interest in the band and band concerts were profitable affairs. Fortunately, after the passing of Sarsfield, a still greater star was to arise in the person of John Philip Sousa, who, in addition to being a wonderful conductor, was also an enormously successful composer and he soon eclipsed everyone in the field both here and abroad. His splendid innovations in his band and his instrumentations, and raised the standard of bands to new heights.

During the latter part of Commander Sousa's life two new factors commenced to command American attention—the automobile and the radio. Time was when the fathers of families, seeking a pleasant

evening excursion, would hop on a trolley car and run out to an amusement park and listen to a fine band. After the automobile came, the owners were not content to stop at amusement parks when they could roam around the country. Those, who did not have autos, had radios and were content to stay at home and listen to them. But, all things go in cycles; people again have begun to long to hear bands "in person"; and now, to my joy, I have the pleasure in the summer of playing nightly to audiences of from fifteen to fifty thousand and even sixty thousand people. When I see these huge crowds there can be no disputing that there is now an amazing renaissance of the band.

*And So We "Forward, March!"*

"THE BAND HAS COME BACK to a new audience and it is built upon lines which command far greater respect. The band itself was largely to blame for its own downfall. The musicians felt that they

were secure in their positions; and their chief interest, and in many cases also their only interest, was in the pay envelope. The result was that many of the bands were terrible. In the case of some of the traveling bands, they were badly dressed and likewise badly behaved. No wonder that the band got a "black eye." Many of the bands were composed almost exclusively of

a low type of foreign immigrant musician. They could hardly speak our language and turned up their noses at almost everything American.

"Many of the American bands were assembled only on the Fourth of July, Decoration Day, Labor Day, and other high days and holidays. Their harvest was during political campaigns, when they

often marched both day and night. Their repertoire consisted of *Onward Christian Soldiers*; *Adeste Fideles*; a few hackneyed marches; the *Star Spangled Banner*; or *America*. Usually they played from memory, each player employing his own version of the national airs. The leader would often announce, 'America in E-Flat, boys'; and then things broke loose. Who knows, this may have been the origin of swing; for unquestionably every fellow went his own precious way.

"Bands in those days rarely had any libraries of worth while music. They played the pieces given away by publishers as advertising matter, and these were rarely worth the paper they were printed upon. There were no dignity, no finished effects, no fine tonal quality. How fortunate it is that this type of band is now practically extinct. Better still is the fact that it can never, never return. The fine training, received everywhere, by youngsters in our public schools, has raised the standards so greatly that we need have no fear that such bands as we have described will ever again afflict our country.

"What moved me to go into the band field? First I saw new and greater opportunities for a superior organization. In addition to this, the opera season at the Metropolitan was only seventeen weeks long, and it was necessary to make a living in the summer. Accordingly I joined some of the park bands. Most of the players reported for work like hands at a factory. There were no rehearsals. In fact, the men resented the time spent at rehearsals. They showed an appalling lack of interest which was most discouraging to a player



EDWIN  
FRANKO  
GOLDMAN  
IN  
ACTION



THE TOWER OF THE SUN  
at the International Exposition,  
San Francisco, California,  
where Dr. Goldman's band  
will be the chief musical fea-  
ture from May till July



of Honor at the International  
Exposition in San Francisco (right)



who had spent years under the batons of such conductors as Mahler, Damrosch, Mottl, Hertz, Toscanini and Mancinelli. I spent many hours of disheartening and discouraging unrest with the mercenary bands of the day. It was most painful to play under such conditions. The only bands that could be excepted were the Sousa band, and the Gilmore band, which was then conducted by Victor Herbert. My contracts with the Metropolitan Opera Company prevented my joining these organizations. Accordingly I started my own band and struggled with it for six years before I began to receive the fine support which has since made it possible to play for an aggregate of many millions of people.

### The Better Band Musician

"IN THE MEANTIME the whole band situation has changed entirely. A new type of American player has arisen second to none in the world. These are players with a new technic and a new virtuosity, and they had their beginnings in our own public schools. Therefore I say that there are greater opportunities for professional bands than ever before; because, for everyone who a few years ago gave attention to bands, there are now hundreds of people intelligently interested in them. Unquestionably there will be opportunities for traveling bands; but, to be superior to the splendid high school and college bands, they will have to be super-bands.

"It should, however, be remembered that fine players alone do not make a fine band. They must be trained, coördinated, and drilled, drilled, drilled, by an able and inspired conductor; and all this cannot be done in a few weeks or a few months. Success can be bought only through interminable, careful rehearsals.

"Band instruments have been vastly improved in every way, and American manufacturers have made an invaluable contribution to this advance. In fact, foreign made brass instruments have virtually disappeared from American bands. It is amazing to note how the technic of every instrument has gone ahead. This is confined not merely to tone, rapidity and tonal control. The actual range of players has been, in some instances, extended several notes. Most of the trumpets in Gilmore's day did well when they went safely above the treble staff without painful blasts. Now they soar to extraordinary peaks of tone. We no longer marvel at high E-flat. Imagine what a difference this makes in orchestrations. In the days of Mozart and Beethoven, the orchestra trumpets could not play a chromatic scale. If the old masters could hear a fine modern concert band, it would both delight and astound them. The technic of writing for the orchestra of to-day, even shows an advance over Berlioz, which some musicians feel is as marked as that between a one horse shay and the latest Sikorsky air-liner.

"One hundred years ago practically all bands were military. They were as much a part of the army as muskets and sabers. Even the instruments were made with a military purpose in view. In the Civil War the bells of many of the horns were turned backward with some idea that the music would be shot backward to inspire the troops.

"The modern concert band began with Gilmore and came to its own with Sousa. Even now there is no such thing as a standard band orchestration. The bands of almost every country differ in instrumentation. When Sousa took his band abroad it was to thousands an entirely new kind of a musical organization. Americans, on the whole, are nearer in instrumentation to the fine British bands than to those of any other nation. The bands of France, Italy, Spain, Germany and Russia are notably different. The French bands for instance, are marked by a very large saxophone section. Whether one band of one

nation is better than another depends largely upon your taste; and *de gustibus non est disputandum* (of tastes there is no disputing).

### And the Outlook Expands

"IT TAKES LITTLE IMAGINATION for the reader to see how great is this handicap to all band literature. The orchestra is practically the same in its general personnel, the world over. It is, therefore, possible for the composer to write a composition that could be played in Los Angeles, Toronto, Stockholm, Rome or Tokio, and thus maintain a permanent position in

part of the symphony orchestra. Indeed the works of some of the masters seem to lend themselves more to the band than to the orchestra. Many critics have a strong feeling that the Gothic churchlike works of Bach, sound better with the band, a human church organ, than with the orchestra. In work with students the discipline in playing Bach's works is almost priceless. Consider the gorgeous beauty of a great Bach contrapuntal fabric, as rich in tones as any Gobelin tapestry. It is really a kind of temporal design woven on a canvas of moments of eternity. When it is done it has vanished like a dream



Dr. Goldman discussing a score with his son, Richard Franko Goldman

the art world. The publishers would have a secure international market for their catalogs. As it is now, it has been only after a long struggle that the associated band interests have been able to make a standard instrumentation for American school bands. How long this will last in this fickle age, no one knows. The popular dance orchestras have introduced all sorts of new tone colors and sound effects, and the whole band literature seems persistent in keeping in a state of flux. However, we are all praying for standardization, so that more and more leading composers will be inspired to write original music for the band.

"It must be remembered that it is possible for American bands to take European instrumentations and play from them by adjusting the parts, but the original orchestrator's ideas are distorted. The same condition would apply to American instrumentations played by a foreign band. In some of the German bands, for instance, there are no oboes or bassoons; while there are more trumpets, and also other instruments such as Flugel horns.

"To my mind the instrumentation of the American concert band is nearer to an ideally comprehensive group for the performance of the works of great masters than that of any other nation. It is better balanced and more a kind of wind counter-

until it is played again. But every performance brings out new colors and shades. Every thread of this marvelous design must come exactly in its right place, with the right tonal effect at the right time. Think what a wonderful training in precision and coördination this is to every young person who takes part in it. Surely the young people who are going through these musical experiences will have more responsive minds and better nerve control than the "jitterbugs" who abandon themselves to license in a frenzied riot of noise.

"Verdi and Wagner favored making arrangements for band. Some orchestral works are, to my mind, very badly adapted to the band and should never be arranged for it. Some of the works of Debussy, Ravel, Beethoven, Mozart and Chopin do not sound well with the band. Some are like pastels and are too delicate to be translated to the rich pigments of the band. With very few exceptions the piano works of Chopin do not lend themselves to the band. They call for the peculiar sonority and sympathetic overtones achieved through the use of the piano pedal. Percy Grainger and I have often discussed this matter, and we are agreed that certain compositions written for orchestra sound much better with the band, Sibelius' choral-like 'Finlandia,' for instance.

"Band contests have been very helpful

in stimulating interest in school band work I have heard and judged at hundreds of them. One judges of course, for tone, interpretation, intonation, technic, articulation, phrasing, and so on. From what I have observed I have come to the conclusion that the average musical intelligence of groups of boys and girls in different parts of the country is singularly uniform. The conductor who counts. If he is an intelligent, well trained man, who has labored long and fully and with good judgment with his group, the results will be correspondingly good.

"The school bands in the West and particularly the Middle West are astonishing. European musicians visiting America have been dumfounded by what these young men and young women do. In fact I am sure that this is having an effect upon European school bands; but it will take years for them to equal the great strides that have been made in America.

### Westward the Musical Empire

"IN THE MIDDLE WEST the school bands are a part of the regular school schedule and the educational results may be estimated by the fact that the students are going in for this work more enthusiastically than ever before. They receive credits for this work, as they properly should. In most places in the East the boys have to practice after school hours and the students receive no credit.

"The midwestern school bands are exceedingly fine that in many instances they have passed the professional bands. At first the professional band players and the unions resented this as an invasion upon their rights; but, since the school bands cannot play for money, they cannot take business away from the professional bands. The only solution for the career professional musician of other days is to forget his past and get down to work. He must not expect results without copious rehearsals and hard home practice. For conductors, a broad progressive spirit, hard work, work, work, should result in a superb band; and, with the new interest in everything pertaining to the band, he will have a new field. The days of the old toothy "umpah" band are done, and the school professional musician finds this the better.

"For open air events the band is supreme, notwithstanding modern amplification as applied to the orchestra. At the Golden Gate International Exposition where my band will play from March to July, the wonderful California climate will enable immense numbers of people to attend the concerts; and I am looking forward to this engagement, with great joy. I am sure that they are ready for just as fine programs as it has been possible to give in New York. Last year for instance, in our open air programs, we gave three Wagner programs, four Russian programs, three Italian programs, one French program, two Bach programs, two grand opera programs, two Schubert programs, two Beethoven programs, two symphonic programs, one Schumann program, one Verdi program, one Czech program, one Slovak program, one Johann Strauss program, one Gilbert and Sullivan program, one English program, one Victor Herbert program, one Polish program, two German programs, one comic opera program, one original band music program, and 'old music' programs. Notwithstanding the fact that this large array of special programs was devoted principally to what the public calls 'classical music,' the popular response, both in numbers and in enthusiasm, was described by the papers as immense. Popular taste has changed marvelously in the last two decades; and, despite all that we hear about the lure of 'jazz' and 'swing' music, the appeal for finer music is growing stronger and stronger every hour."

THE ETUDE has previously presented several articles from Dr. Goldman, accompanied by his biography, which we shall not repeat here in detail. A member of the distinguished musical family of which Nahan Franko and Sam Franko are members, he has been in music all his life. Before Dr. Goldman became a band conductor he for many years played the trumpet in the orchestra of the Metropolitan Opera House. He left the opera, determined to employ his experience as an operatic and symphonic performer in the organization of a "symphonic" band. Dr. Goldman has written many successful marches, the best known of which is On the Mall.—Editor's Note.





FRED A. HOLTZ

# What Do Bands Mean to America?

From a Conference with FRED A. HOLTZ

PRESIDENT OF THE NATIONAL ASSOCIATION OF BAND INSTRUMENT MANUFACTURERS, 1933-1939

Secured Expressly for The Etude Music Magazine

By WILLIAM ROBERTS TILFORD

ING THE FOREMOST POSITION in the instrument manufacturing industry in America, Fred A. Holtz takes pride in the fact that he is just one of the many who, like a horn displayed in a music store, are ambitious to master that horn and lead a band. As he recounts, it was while carrying a price tag of five dollars a week at that time (he was then just two dollars, he finally made a deal to buy the horn for a one dollar down payment and \$4.00 per week. Four years later, after becoming eighteen, he was marching in the front rank of the Military Academy Band at West Point among the other trombonists in that organization. Then followed two years with an Army Band in the Philippine Islands and several years with circus bands, "house" orchestras, dance bands, and until in 1912 he joined the sales department of one of the largest time companies in the United States. In 1915 he entered the sales department of Martin Band Instrument Company, as Sales Manager, and later, in 1931, he was elected President of the company, and as President of each of the two companies, The Pedler Company (manufacturers of clarinets and other reed instruments) and The Indiana Band Instrument Company. In 1933 he was elected President of the National Association of Band Instrument Manufacturers, Inc.; and, at the last Music Trades Convention, held in August, he was re-elected to

that office for the sixth term.—Editor's Note.

\* \* \* \* \*

## A Mighty Musical Phalanx

"THAT INSTRUMENTAL MUSIC, and particularly band music, is a tremendous and powerful force for individual benefit to young Americans, girls as well as boys, can no longer be denied by anyone. On every side we see and hear marching and concert bands, which perform classical as well as martial music with all the assurance and all the technical proficiency which characterize the performance of professional organizations; and, during the winter concert season, we hear school symphony orchestras whose performance is almost unbelievably excellent, considering the youthfulness of the members. There must be somewhere between eighty and one hundred thousand musical organizations, not considering vocal groups, in the schools of America, ranging all the way from twenty to one hundred or more pieces. If we consider the average membership as forty or fifty, quick computation will indicate that from four to five million youngsters in all parts of America are blowing cornets, clarinets, saxophones, trombones, and so on, or playing the various string or percussion instruments.

This rapid development during the past fifteen years, of musical organizations in our schools, and particularly bands, which we have described, has been due to the indisputable fact that the movement had everything to recommend its development with

nothing that any opponent of the program (should there be any) could offer in objection to more music in the schools. There have been parents who, misunderstanding the proposition and considering it vocational rather than cultural, have objected to the participation of their youngsters, because they did not want their children to become professional musicians. The prime purpose of the movement, apart from the physical, mental and moral benefits which the young musicians derive, is to make it so that the merchants and manufacturers, doctors and lawyers, engineers, and so forth, as well as the wives and mothers of the next generation, will, because of their own participation in band and orchestra work during their school years, be devotees of music, interested and active promoters of more and better music in the lives of their children and their children's children.

## The Band Appeal

"THE GREATER POPULARITY of school bands over school orchestras is obviously due to the greater opportunities for outdoor performance, thereby "selling" the band to citizens of each town who seldom, if ever, hear their school orchestras. No high school or college football game would have its present glamour, were it not for the marching, maneuvering and playing of the bands with the strutting drum majors, gay uniforms and carefully conceived and perfected band exhibitions which delight the eyes as well as please the ears. Therefore, the school band goes hand in hand with school athletics; and, in many schools, such as Elk-

hart (Indiana) High School, for instance, when there is a home game, we not only see and hear our fine concert band of one hundred pieces but also an almost equally fine "Regimental" or Marching Band, made up of reserve players who step into the first, or concert, band as vacancies are created through graduations.

"The first 'national' high school band contest was held in Chicago just sixteen years ago, in 1923. There were no preliminary elimination contests, and any band with the desire and means wherewith to get to Chicago and participate was welcome. Gradually the country was organized into districts and divisions, with only state winners eligible to participate in national contests; but these national contests became so large that we now have the United States divided into ten regions, each of which has its own 'national' contests or tournaments, the organizations and soloists taking part in these 'regional-national' tournaments having qualified by previous performance in district and state tournaments. The 1938 tournament in Region 3, comprising the states of Ohio, Michigan, Illinois and Indiana, was held in Elkhart, and we had some seventy bands and several hundred unattached musicians who took part in the solo, quartet, sextet and similar events. Considerable management was required to handle properly the affair; but the Elkhart Chamber of Commerce did an outstanding job, to the satisfaction of all visitors as well as to the considerable pecuniary benefit of the downtown merchants.

(Continued on Page 267)

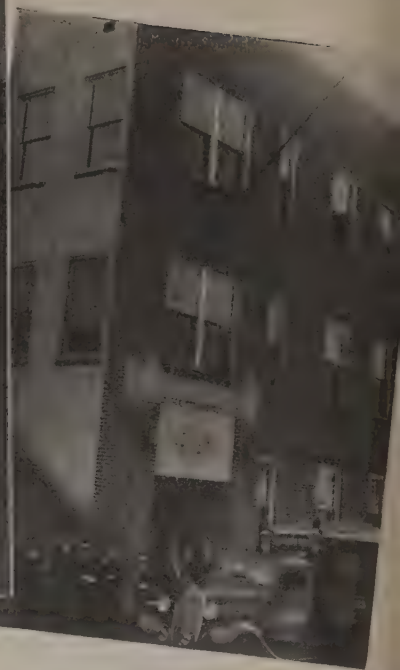




*A thrilling trumpet section*



*Conductor Harper rehearsing the Lenoir High School Band*



*Modern Forty Thousand Dollar Building*

## And the Band Won!



*Miss Maelda Austin, regular staff teacher, instructs a bassoon player*

**T**HINGS WERE BAD in Lenoir, North Carolina, as they were everywhere during the depression. The state legislature cut out all extracurricular subjects, including school music. More than this, there were to be no tax levies for such purposes, unless the communities voted the taxes on themselves. The problem was put up to Lenoir. Was school music worth while? The vote was a unanimous "yea."

The main reason was the Lenoir High School band of one hundred and thirty members. The High School had a student body of four hundred and fifty; and two hundred of these were on the waiting list for the band. That is, over half of the student body wanted "to play in that band." No wonder, the band had become one of the most animating things in the town and a real business advertising asset for the community. Membership in the band became a thrill to every boy and girl who was admitted.

The band has a three story music building, which cost forty thousand dollars. It has sound proof practice rooms, an assembly room, a glee club room, a two-way audio system, a substantial library, a repair shop, a "make up" room and a locker

room. It is debt free, and everything has been paid for by Lenoir citizens. The building is frequently visited by many envious university music directors.

The band has its own trade mark, duly registered. It has two large busses and an instrument truck for transportation to music festivals and football games. It has a wardrobe and property department. Thirty-five volumes in its scrap book library tell of the value of the band as a means of publicity.

The director of the band is one of the former business men of the town, Mr. James C. Harper. He has a librarian, a secretary and two instructors, whose salaries are paid by private subscription.

When asked for an opinion, one of the town's citizens replied with warm emphasis, "Give up our Band? I guess not. Why that band has done more to put Lenoir on the map than anything else we own."

Reports of the disciplinary influence of the band on the young folks of the town have been excellent. Lenoir has less than seven thousand residents. It is in western North Carolina, north of Asheville.

Let us have more and better bands, everywhere!



*"Some Percussion!"*



*A "striking" drum section*



*Mr. James C. Harper, Conductor*



*Here Come the Glockenspiels*



# New Concepts In Present Day Music

From a Conference with  
PAUL WHITEMAN

Secured Expressly for The Etude Music Magazine

By JAMES FRANCIS COOKE

PAUL WHITEMAN was born in 1891, in Denver, Colorado. His father, as Superintendent of Music in the Public Schools, was one of the first to champion orchestras and bands in high schools. Paul started his career by playing the violin in one of these high school groups. Then he became the first viola player in the Denver Symphony Orchestra. At twenty-two he went to San Francisco, where in 1915 he played in the World's Fair Orchestra. Later Alfred Hertz engaged him for the San Francisco Symphony Orchestra. In the following article he tells many interesting facts about the remainder of his career.—Editor's Note.

OUND IS WHAT I AM AFTER—sound and rhythm, for these are the materials that all composers must have in some form, to create the designs by which they must express their thoughts and their inspirations. Music is a language of the ears. True, one can imagine music without sound, just as a trained musician can take a score and read it silently. Even Smetana had to do that, for in their later years they were all deaf; but to most people music is meaningless unless it is heard. For years, it seems to have to go upon the fact that music could sound only in one way and that only certain sounds were permissible. In fact, the musical tastes in the past were like the general opinion in Congress who sit up nights talking about how many restrictions they can place upon life, rather than trying to make life more prosperous, abundant and free. Nobody will ever know how much music has been held back by the men and boys who are far more interested in what not to do than in making music worth while music themselves. I was brought up to believe, for instance, that the fifths were a venomous species of musical mayhem or assault and battery. Others have shown that, if you know how to use fifths, they may be just as effective. The same obstruction applied to the introduction of new instruments. The saxophone had a fearful start at the start; and when we introduced pianos and guitars in our group, because there were no other instruments, we could etch in the rhythm quite so much as some of the older musicians looked

## On a Sound Base

ONLY MY OWN ORTHODOX BRINGING UP much to do with the direction of the work. You see, my father, who was Jewish and Scotch extraction, was a very strict, a school music superintendent, rather severe and unrelenting one. He was in the San Francisco Symphony Orchestra and was a strong believer in union. He got me into the union as a child and I played the viola in the San Francisco Symphony Orchestra (later in the New York Symphony Orchestra) and became acquainted with the symphonic repertoire from Bach to Debussy. The union was a union rule that, when opportunities to play turned up, the members of the union should be given the first

chance. In this way I played with visiting opera companies and thus added to my experience. The year round income from this however, was not enough to support me. My pay stopped when the symphony and orchestra season ended; and I realized that if I did not want to "go broke" I had to find some other source of income.

"Jazz was just beginning to be popular and I made the surprising discovery that, while I was able to earn only forty dollars a week in the symphony orchestra, I could get ninety dollars a week playing what was then called "jazz" fiddle. I received work in Tait's Cafe Orchestra in San Francisco, and after a short time I was fired. I was not good enough, I who had played the classic symphony and opera repertoire. This made me mad, and I determined to find out why. The great war came on and I enlisted in the navy. Then I played all manner of vaudeville programs. Equipped with this unique experience, I faced a new problem. Of course, what there was of jazz in those days was lamentable. The music was often of a very cheap type, the arrangements inexpert, and a great deal was left to the improvisations

of the player, as it is with the so-called swing music of to-day. I began to wonder if it were not possible to combine these appealing themes with something of the technic of the symphony orchestra. Was there not some way to take this music, however humble its origin, and make it acceptable to the great public and at the same time musically worth while?

## In Lighter Vein

"IN OTHER WORDS, I was convinced that lighter music with spontaneity could be written in a way which could be played from notes by expert players, with the same accuracy and precision demanded in the symphony orchestra. Would such music lose whatever flavor might come from the jazz improvisations that were derived from what is now called a swing "jam" session, in which the players extemporize upon their parts. My reply to this is that my orchestra still has "jam sessions," and, if any of the players invents anything particularly clever in the way of a variation, this is carefully noted down and preserved so that it may be put in notes for future use. Now, it must be stated that there is a vast differ-

ence between the type of highly trained and educated musician in my band, who does this, and an absolutely untutored person who indulges in all kinds of musical extravagances which might destroy the whole harmonic structure of the work.

"What has been the result of all this? It has, in the first place, developed a new type of musical virtuosity from the standpoint of versatility, tone and technic. Our boys have to think very fast in these days, far faster than in the regular symphony orchestra. I have been obliged continually to reject symphonic players, because they do not think quickly enough for our programs. Such a player as Bix Biederbecke, is one of the most marvelous performers upon the trumpet ever known. Benny Goodman has a terrific technic. If he developed his *legato* and some other things, there would be no finer symphony clarinetist in the United States.

"All this has made a new field for musical arrangers. Special arrangements have had to be made; and my bill for arrangements has run at times as high as forty-two hundred to six thousand dollars a week. Ferde Grofé played the piano in my group and had new and fresh ideas upon arranging which have since made him famous. It was Grofé who advised with George Gershwin in constructing the famous *Rhapsody in Blue*; and then he (Grofé) made one of the most famous orchestrations in recent musical history. This does not reflect in any way upon the obvious genius of Gershwin. Grofé supplied what Gershwin did not have.

## We Invade the Classics

"ONE OF OUR FIRST ATTEMPTS was Rimsky-Korsakoff's "Song of India," which has essentially a dance rhythm and lent itself marvelously to the new style. There was a great hue and cry about "jazzing" the classics. We were ruining musical taste. What was the result? Mme. Alda and Fritz Kreisler had made records of this, for the Victor Talking Machine Company. After the popularity of our records the sales of the Alda and Kreisler records increased three hundred percent. Surely no injury was done to the classics by our widely heard version.

"The great music of the past is a storehouse of musical thematic material. I refer particularly to Bach. Bach is a mint of themes of great value from a dance music standpoint. There are literally thousands

(Continued on Page 282)



PAUL WHITEMAN  
The original "King of Jazz"



## A HISTORIC MEETING

This group came together to discuss the famous *Rhapsody in Blue* by George Gershwin. From left to right the individuals are Ferde Grofé, who made the memorable orchestration of the composition; Deems Taylor, composer; Paul Whiteman; Blossom Seeley, and George Gershwin, the composer





THE ALLENTOWN BAND

# America's Oldest Civic Band

## One Hundred and Ten Years of Activity; and Still Flourishing

By HATTIE C. FLECK

TO THOSE WHO ARE INTERESTED in band music, a span of one hundred and ten years of unbroken activity of any band must hint a tale of fascinating history. It is they who urge the musicians of home bands to bigger and better things. To such probably should go the credit of keeping an organization alive for such a period as one hundred and ten years, which is the boast of The Allentown Band, of Allentown, Pennsylvania.

Up till a short time ago it was believed that America's oldest band is a small but vigorous organization in New Hampshire, consisting of thirteen men, including the venerable leader, E. E. Wiggin, who has been the director for fifty-eight years, and who is only the third in line since its organization. In the language of this grand old director, two years ago, "The Band blew hard for one hundred and three years." It was a great experience to stand face to face with an all American organization so old; for at the time of that meeting it was the oldest known band in the country, and it was often historically referred to as such. There was no available data to the contrary, in spite of the intense research demanded by the publisher before the acceptance of an interesting article on that organization.

### New Claimants to Fame

SINCE THAT TIME, and because of the interest that the article aroused in band-minded

persons, and musicians generally, excerpts of old newspapers were offered in evidence that the title of "The Oldest Band in America" should be conceded to The Allentown Band, which enjoys a five year seniority over its sister band in East Barrington, New Hampshire. A new interest was awakened, and satisfactory investigation confirming the claim was done. To all appearances, the distinction of being America's oldest town band, belongs to The Allentown Band, of Allentown, Pennsylvania, which has authentic record that it was organized in 1828, one hundred and ten years ago. It is to-day a thriving organization consisting of seventy-five fine musicians; and its able conductor, Albertus L. Meyers, before taking up the leadership of this organization, was a member of the famous Sousa Band.

There is this fact to be considered, however, that The United States Marine Band dates its origin back to 1800. But this musical body is part of the unit known as The United States Marines. To the minds of people interested in bands, it can not be classified with bands generally; for it was voted by Congress that "a band of about thirty drummers and fifers" was to be given to the newly organized unit of Marines, about the year 1800 or a bit earlier, and that it was to have two majors—a drum major and a fife major. This would make The United States Marine Band the oldest American musical institution of

its type\*; but its rank as a part of a military body still does not tear the laurels from the venerable head of The Allentown Band, as a civic institution, belonging to the common people, which is the high point in view.

Interesting American historical events of The Allentown Band includes the fact that it played at "the celebration in honor of General Lafayette, who had recently died, held on July 31, 1834, marching in the centre of the troops, leading the white horse draped in mourning, to the rumbling of the drums."

### The Human Urge for Culture

IT IS TO BE READILY IMAGINED that one of the earliest requirements of a community, composed of the stable folks who founded the lovely city of Allentown, must be a band. Named for its leading founder, Chief Justice Allen, the city nevertheless was composed of emigrants, from the German Palatinate and Switzerland, later to be identified as Pennsylvania Dutch—in reality, Deutsch. These people brought a deep-seated love of music from their homeland, many having been skilled players who not only handed down their talents to the younger generation, but who also insisted upon keeping alive the work they had begun. To-day the Allentown Band stands as

\* The Stoughton Musical Society, a singing organization of Stoughton, Massachusetts, founded in 1786, and so one hundred fifty-three years of age, is the oldest American musical group with an authenticated continuous existence.—Ed.

a monument to the early energies and sight of its forebears, as a great all-American musical institution composed of musicians to whom the conductor gives day full credit for the high standard organization as it performs under his leadership. It is said that a band is as good as its leader, but the leader of The Allentown Band would reverse this statement, for he feels that a band is as good as its every member.

Realizing that a player does not live to himself, but to the community in which he is privileged to live, the real musician feels somewhat like the missionary who is guided by the urge to "teach all nations." From such heroic beginnings are laid down through the ages great reminders of the struggling past. Such a fair monument must belong to The Allentown Band, standing down to these days in an unbroken line, and standing before us as perhaps the most fitting monument and tribute to the perseverance of a few performers who boasted of primitive instruments and a great love of music. When we recall that a community is to be judged largely by the standards of its musical tastes, we understand that the charm of Allentown's must have been blessed with good music from the beginning. And with this, to possess "The Oldest Band in America" is another and most outstanding distinction, such as might inspire a thrill of pride in any community.

## FIFTY YEARS AGO THIS MONTH

S. W. VAN DEMAN, a popular pianist and teacher of his time, gave this succinct expression of the qualifications of the competent teacher of music.

"As to the special culture necessary for a teacher, I will simply quote the last part of the popular saying, that we should know 'everything of something.'"

"Imagine a teacher of music, in conversa-

tion with an intelligent merchant, farmer or any well read person not a musician, being asked, 'Do you teach counterpoint?' and the stammering 'No,' accompanied by a blank look which says plainly 'never heard of it.' Would this raise the individual or the profession in the estimation of the questioner? And yet such a query is not unheard of from a person who reads nothing

better than the popular magazines. The teacher who talks about "Beth-ov-en and Back," and tells about practicing seventeen hours a day, for a week, on two measures of music, to impress his wonderful musical abilities upon a lady of education and refinement, will certainly miss his aim.

"However, in our efforts to elevate the public ideas for the art and profession, we

must muse more wisdom than the man of whom Talmage tells. After struggling for some time with no success, he finally takes his tackle into the water with the exclamation 'Bite or be damned.' Communities like individuals, subject to prejudice and human weaknesses, but, like individuals, may be wonderfully changed for the better by patience, perseverance and wisdom.



# Sing with Your Heart!

By

FRIEDA HEMPEL

Internationally Renowned Prima Donna

A Conference Secured Expressly for The Etude Music Magazine

By ROSE HEYLBUT

I WERE ASKED to define the singer's art, I should not explain it in terms of vocal technic. I should say it lies in the ability to move an audience in a worthy manner. That, to me, is the summing up of the meaning of art. To go to a concert and hear great songs sung by a great voice—and it may happen that you come away bowed by all your own troubles. You go to another concert, and hear the very same songs sung by a different voice, and you are away so buoyed in mood and lifted in spirit that your troubles cease to exist. You can move mountains, sheerly on the strength of that concert has provided. The difference between those two reactions is not a quality of voice, but the power of the singer's art. The singer who performs alone is merely a technician. The singer who can face a hall full of people—of different ages, races, and temperaments—and lift them all to the same emotional release, such a singer is an artist.

Then, shall the young singer set out to make herself an artist? The first step can be neither by taught nor learned. It must be inborn. We know that a person who lacks a talent for drawing, never can become a great painter. In the matter of singing, we are less reasonable. Everybody has a voice; therefore, everybody ought to be able to sing, if only he is lucky enough to find the right teacher to show him the "tricks." Which, of course, is a promise. Everyone has a voice, true, but it can be taught to make that voice more agreeable. But a singing career is not a great and unusual voice. Thus, the study in which the ambitious young singer should engage is the all important analysis which alone can indicate the path of future work. Make sure your gifts do not fall too far behind the ambitions. Then assure yourself that there are no "tricks." Only conscientious work can build an art.

We have said that the measure of art is never to move; and many qualities become necessary to project that movement. Regardless of vocal discipline, the singer must build a picture in her own mind and send it out, into the minds and hearts of her hearers. At once, a great variety of activities come into play. She must in her own mind the exact image she wants to project. She must feel it enough to make it convincing. She must express it clearly enough for others to understand. In this sense, she sings not with her voice, but also with her heart—with her whole body.

## Art Is Simplicity

TALK MUCH of specialization, of shortcuts to fluency. We



Frieda Hempel in her famous impersonation of Jenny Lind

crowd our pupils' minds with technical sounding problems, and lose sight of the fact that all this talk about singing leads us farther and farther away from singing itself. It is always a pity to let the trees block out one's view of the forest. We need a return to simple, natural, fundamental singing.

The young singer should be given as little confusing theory about singing as possible. She should be permitted to sing. Only in this way will her personal problems reveal themselves—and no two singers have exactly the same problems to solve. The young singer should be trained to draw a perfectly natural breath and to release it naturally. Does that sound too simple? It is the best foundation upon which to build. Let the problems be solved after they

made certain. The separate tones must be combined into a smooth scale which encompasses the entire range evenly, passing from low tones to the middle register, and thence to the upper tones, and all this without the least suspicion of a break. Nothing can take the place of full, even scales. Next, these tones must be taken in different values—staccato, sustained, spun out, in trills, in arpeggios. The perfection of these various values is the work of a lifetime. A single year, in the formative stage, is hardly too much to spend in concentration upon them. Complete songs should never be attempted before the second year of study; and then only the simplest songs! Not until the third year, when the tones are sure and "settled" enough to be carried over into songs and vocalises, should the student begin to work

On January 6, 1939, Frieda Hempel gave her first American song recital in four years. The New York critics were unanimous in lauding this distinguished artist's flawless technical resources, as well as her singular power of projecting the essential mood and meaning of her songs. The unanimous verdict was that there are to-day regrettably few artists before the public who can take rank beside Miss Hempel, as both singer and musician. THE ETUDE has asked Miss Hempel to "tell how" such consummate art is achieved.—Editorial Note.



FRIEDA HEMPEL

have asserted themselves: do not anticipate them. A singer need not be troubled with complicated theories of breath support until it is shown that she needs special development along those lines.

The first year of study should be devoted entirely and exclusively to tone building. I cannot express that too emphatically. Tone building, and nothing else, is quite enough for that important first year. Each tone of the voice must be explored and

on arias. The first arias to study are the Italian ones. They are easier for the voice, and lay the foundations for greater finesse.

## No Excellence Without Labor

TIME IS PERHAPS THE CHIEF INGREDIENT of artistry. Studies must be not only acquired; they must be allowed to ripen, within one's mind and within one's throat. The saddest mistake a young singer can make is to try to work quickly. Indeed, it cannot be done! Let us make no mistake about this matter of learning. One can manage to sing a scale or an exercise inside of a week. But it has not been *learned* until it lies in the voice easily and naturally. The one who has studied a foreign language will appreciate the difference between mastering the individual words and putting them together in a full, spontaneous sentence. At the beginning, one must stop and think out each word, and he may utter those words quite correctly. But such a halting process is a very different matter from speaking the language. It is the same in singing. To know how to combine eight tones into a correct scale is a very different matter from having learned to sing scales. The tones must sit naturally in the voice. The technical disciplines must fall naturally into the tones. Only then can one speak of singing.

My own vocal production was always easy and natural. I had no special problems to trouble me, and I could have gone ahead very quickly—but I was not allowed to do so. For three long years I was kept at the study of tone building and technical drill. At sixteen, I was offered a part in opera; but it was necessary to refuse it while I was getting a reliable foundation in singing. At the time I regretted what seemed a crushing waste of years. To-day I am thankful for the discipline which built my voice into a sound organ, and which has kept it so. Even now I am as careful in my



work as I was in my earliest student days. I love my songs and learn them easily. After scanning a page of music for five minutes, I know it by heart. But I never sing a song in public until I have spent at least six months living with it, working at it, polishing it—taking it into my system until it becomes a natural part of me. On one occasion, this finishing process had interesting results. The late Roland Farley sent me his alluring *Night Wind*; and, after months of study, it seemed that the song could be improved by some slight changes, both in the accompaniment and the melody. I made my suggestions to Mr. Farley, and he kindly accepted them, saying that henceforth, *Night Wind* was my song.

The soundest advice I can offer the student of singing is, *do not hurry!* Be patient. Allow yourself time to take your art seriously. The student who accepts engagements within twenty months of study, will be finished and forgotten years before the careful artist is beginning to assert herself.

The life of the voice depends upon the thoroughness of early training, and upon constant exercise. There is no such thing as tiring a voice through singing, provided its production is natural and sound. The very fact that the voice becomes tired is an indication of incorrect singing methods. The well used voice is not only able to continue singing—it needs to sing. Imagine how your hair would look if you gave the scalp muscles a "little rest" from brushing. The voice fares no better. Every day, at all times and seasons, the singer should spend two hours working at scales, arpeggios, leaps, trills, sustained tones, spun tones. Practice may never cease. I spend two hours every day at my work, in half hour intervals exactly as I did during my first year at the Conservatory. It is my law. And my voice is the fresher for it.

### The Soul of Song

BUT VOCAL ABILITY alone is only one of the requirements of art. It is important as a means of expression. Equally important is the emotional value to be expressed. We call this "interpretation." Actually, it is more than interpretation. It is the creation of a mood which lifts and moves one's hearers. This must be an eminently personal thing. One can imitate "effects" (though it is an unwise procedure); but she cannot imitate emotional conviction. That is why great, warmth giving artists are rare. It is also why interpretation is so difficult to teach. When artists come to me for advice and study, I can tell in the first moment of their singing whether they actually feel the song deeply and sincerely enough to convince others. If their powers of conviction are not very strong, I never attempt to tell them what to do. Instead, I try, by examples, to stimulate a warmer feeling within them. Is it a lullaby that a young girl wishes to sing? I take her away from the music and the business of singing, and ask her if she has ever held a little child in her arms. Did she enjoy the experience? How did the baby look? What did it do? At once, the girl drops her "audition" self and becomes natural, telling me of some little sister, or niece, or friend.

"Now, don't tell me any more," I say. "Take everything you have in mind, and put it into your song."

And immediately, the lullaby becomes warm and real and convincing. It ceases to be a "concert number"; it becomes a reality, a part of human life.

Again, take Schubert's lovely *"Ihr Bild."* Let the student get away from singing problems, and concentrate on the text. Has she ever looked long and yearningly at some picture—a picture, perhaps, of some loved one who has died? As she looks at this picture, has she never felt the sudden conviction that the beloved face has come to life and smiles in affection and encouragement? Let that personal experience, with its personal reactions, be the keynote for the mood of the song. When she plans

her effects according to what they "ought to be," they become artificial and cold. Only sincere emotion can reach the hearts of her hearers.

There must be an eminently personal bridge between the singer's heart and the hearts of her audience. The notes of the music are merely the messengers who cross the bridge. Be as natural in your effects as you can. Do not stand stiffly on the stage, because someone has told you it is undignified to move your hands at a concert. Spend much time studying the inner, personal meaning of your songs, and then express it in the way that you think it should be expressed. There is no one right way! Each artist will express the same song differently—and that is why art remains alive. After one of my recitals, a friend who was ill and could not go, told me she had heard that, in one song, I had made a pretty effect with my hands. She wanted to know just what I had done. I was quite unable to tell her what I had done. I do not remember using my hands while singing, any more than I remember what I did with them when someone wished me "A Merry Christmas." In each case, I did what came naturally, as the only spontaneous thing to do. Planned "effects" never move.

### The Imponderable Lied

LIEDER SINGING is an art quite by itself. It is difficult because it depends entirely upon the projection powers of the singer. There are no stage settings, no costumes, no buoying orchestra. One comes out upon the stage, and the entire effect to be made rests solely upon what one has to give. Further, *lieder* singing is intimate in style. Most of the songs are brief, and center around a mood or a feeling; and each requires the most sensitive kind of interpretation. We often find singers whose style and nature are too robust to lend themselves gracefully to this essentially sensitive type of music.

The first requisite for artistic *lieder* singing is imagination. Nearly every great *lieder* either paints a picture or describes some personal emotion. The art of the singer lies in visualizing the picture, reliving the mood, and in sending both out across the footlights so convincingly that the listener in the farthest row will feel himself personally and intimately included. This is no slight task. One must have a thorough mastery of the mood and remain deeply imbued with it, in order to project so evanescent a thing through the length and breadth of a large public hall. Imagination must therefore be part of the singer's inborn equipment; also, it must constantly be stimulated and refreshed, in the way that has been suggested.

### The Approach to Study

ALWAYS BEGIN THE STUDY of a song away from the music, working entirely from the text. Let the meaning and the beauty of the poem sink into your mind. Recite it, as a poem. You will be surprised, in working at a new song, to find that the natural lilt and emphasis of the words suggest the line of the melody. In Schumann's *Du bist wie eine Blume*, the climax of adjectives, "so hold und schoen und rein," suggests a natural upswing of the voice, which is exactly provided in the music. Paint a picture with the words, and express it through the music. When the opening notes of the accompaniment are sounded, they should serve as the frame into which your picture mood must fit.

I see no harm in learning by imitation, provided that the models are worth imitating, and that the imitation does not become mechanical or slavish. Where could one find a better standard for the singing of the *Caro nome* than the record by Nellie Melba? But—do not try to be Melba! Use her interpretation as the basis upon which you may superimpose your own ideas. Naturally, you will not do as well as

(Continued on Page 288)

## RECENT RECORD RELEASES

By PETER HUGH REED

IT BECOMES INCREASINGLY EVIDENT with each new recording made by Walter Gieseking that he is one of the most extraordinarily gifted of keyboard artists. Mr. Gieseking's technic is prodigious (his hands have the unbelievable spread of a thirteenth), and his touch is uncanny for its almost imperceptible nuance. No one on records has achieved finer tonal subtleties nor more delicate shades than this gifted pianist does in his recorded performances of the Debussy "Preludes" which comprise Book One (Columbia set 352). Gieseking makes Debussy's music completely his own.

Equally remarkable are the pianistic performances of the *Toccata in C minor* and the *Toccata in D major*, by Bach, as played by Artur Schnabel (Victor set M-532). There are both profundity and sentient fervor in his approach to the classical lines of two of Bach's most notable show pieces. Yet, despite this fact, one feels these pieces are essentially for the harpsichord, a fact that is further borne out by Wanda Landowska's superb interpretation of the *Toccata in D major* on Victor record 15171-2.

For playing of rare refinement and sensitivity in a familiar work, Menuhin's performance of Mendelssohn's "Violin Concerto in E minor" could hardly be excelled (Victor set M-531). But there is more to this music than the poetic qualities that Mr. Menuhin proceeds to exploit; the first movement can stand bolder treatment and the *finale* more brilliancy and fire. Both Kreisler and Szigeti, in their recorded versions of this music, make these achievements. However, there is much to say for Menuhin's artistry. It is all a matter of what qualities one likes emphasized in Mendelssohn. Georges Enesco, Menuhin's famous teacher, is the excellent orchestral director in this set.

Because an unfamiliar Haydn symphony is always a welcome musical treat, one laments the inequalities of the recording of "Symphony No. 102, in B-flat major," as performed by the Boston Symphony Orchestra under Koussevitzky's direction (Victor set M-529). Recorded at least two years ago, this set was held for release until recently, with the result that the remarkable recordings from the Boston Symphony Orchestra in the past year make the lack of tonal richness and balance in the present set all the more apparent.

Once again in Victor set M-530, Stokowski proves that he is one of the greatest present day interpreters of Wagner's music. Ten years ago this conductor gave us his inimitable performance of the famous Paris version of Wagner's *Tannhäuser Overture* and *Venusberg Music*; and now under more ideal recording circumstances he repeats that performance. To this he adds the *Prelude to the Third Act*, which Wagner subtitled *Tannhäuser's Pilgrimage*. This latter has been aptly termed a tone poem. In revising the *Overture* and *Venusberg Music* for a special Paris performance, fifteen years after completing the opera, Wagner had the experience of "Tristan and Isolde" behind him; hence this revision is conceived in the ripened style of the latter opera.

Weingartner, in his recorded performance of Brahms' "Fourth Symphony," received the unequalled acclaim of critics and music lovers alike. More recently Columbia issued this venerable Dalmatian conductor's equally compelling performance of Brahms' "Third Symphony" (set 353). There are in his reading of Brahms' most elaborately contrapuntal symphony both clarity and light that are particularly welcome. The sentiment of this music speaks for itself,

and so he is careful not to overstress.

Among ballet scores that have been recorded recently there is none more brilliant performed on records than "Gaité Parisienne" (Columbia set X-115). Efreim Kurtz, the chief conductor of the Ballet Russe de Monte Carlo, directing the London Philharmonic Orchestra, does notable justice to this ebullient music. "Gaité Parisienne" made up of various pieces by Offenbach, arranged and orchestrated by Manuel Rose. Beginning with an exuberant prelude followed by an equally intriguing *Torture* the music carries on with a delightful humorous *Galop*. At the end we hear the vigorously rousing *Can Can* music, a naughty souvenir of the Gay Nineties.

Bruno Walter, since discontinuing performance his fine work with the Vienna Philharmonic Orchestra, has been dividing his time between Paris and London. Recently to his great joy, the French Government presented him with full citizenship. It is good to know that Walter, who in the past two years has been making so many fine recordings with the Vienna Orchestra, is now similarly engaged with both the London Symphony Orchestra and the Paris Symphony Orchestra. Recently Victor released two of Walter's most treasured contributions to the phonograph, his performances of the *Ballet Music* (Nos. 1 and 2) from Schubert's "Rosamunde" (disc 12534) and Beethoven's *Coriolan Overture* (disc 12535).

The greatest musician in France during the reign of the Sun-King, Louis XIV. was an Italian, Giambattista Lully. There has been too little of Lully's operatic work on records; hence Columbia's recent release of four arias, originally recorded by Paul in Paris, is genuinely welcome, not alone for their historical importance but also for their musical worth. On disc 9153M, M. Villabella (tenor) of the Paris Opéra heard to advantage in the aria *Bois d'Amadis* from "Amadis" and *Plus j'observe ces lieux* from "Armide et Renaud"; and on disc 9154M, Mme. Solange Renaux (soprano) assisted by a women's chorus, is heard in particularly graceful aria, *Par les secours* from "Roland," and alone in the dramatic aria *O Mort!* from "Persée."

Haydn wrote some twenty concerti for clavier and orchestra, but only two of them have been printed, and only one of the two seems to hold the pianist's interest—*Concerto in D major, Op. 21*. Marguerite Roesgen-Champagnon, more widely known on records as a harpsichordist, turns to the piano in her performance of this work, giving it a good not outstanding performance.

Ossy Renardy, the violinist, was born in Vienna in 1920. At five his talent was discovered by Prof. Theodor Paschke, under whom he has studied ever since. Renardy has an unusually beautiful violin tone and a rare musical poise for one so young. In Columbia set X-116, his particular talents are advantageously set forth in Schubert's "Sonata in D major."

Gabriel Fauré has been called the poet of all French song composers. His art is distinctly fastidious one, and for this reason is not immediately obvious. Heard and heard, his music has an inexhaustible charm. Charles Panzera, the French baritone, Victor set M-478, records sixteen of his songs, including the "La Bonne Chanson" and "L'Horizon chimérique" cycles. In Columbia set 354, we have Fauré's biggest work so far on records, his introspective setting of the "Requiem Mass," sung by Mme. Dupont (soprano), M. Didier (bass) and Les Chanteurs de Lyon.





"This is Father"

A. B. ROLFE'S INDEPENDENT BAND, IN 1885

"I am the little fellow with the big horn, fourteenth from the left. Chic Phillips, the player who could keep time with his ears, is number nine from the left."

"Here I am at the Age of Eleven!"

# Tooting a Horn for Fifty Years

A Conference With the Well-Known Radio Conductor, Manager and Motion Picture Producer

B. A. ROLFE

Secured Expressly for The Etude Music Magazine

By JAY MEDIA

A. (BENJAMIN ALBERT) ROLFE, known to all his friends as "B. A.," has played for years millions of people, "over the air." He is distinctly a self-made musician, in every sense of the word. Literally brought up in childhood in a circus band, his progress to Broadway, and his large variety of enterprises, make this one of the most interesting articles THE ETUDE has ever printed. "B. A." was born in Brasher Falls, Lawrence County, New York, and— we had better let him tell his own "Alger" story.—*Editor's Note.*

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## The "First Person" Musician

COURSE YOU KNOW the old saw about a man who bragged that he was a self-made man, and how his neighbors all said it must be true, as no one else could have made such a bad job of it. I have been bumping through life for over fifty years, and I have come to the conclusion that the only men worth while (particularly in music) are self-made men; and this includes Wagner and Elgar, as well as dozens of fine folks who did not let lack of opportunities bother them very much. If colleges and conservatories could produce superlatively fine musicians in every town there wouldn't be room enough for them in life. Even if the student has had the advantage of the top notch instruction in the finest schools with the so-called best teachers to be had, it just will not get him anywhere, unless he starts out to make himself according to his own individual pattern, in his own way, with his hands, mind, heart and soul, counting on it, that he will turn out as a dud. We have been hearing a lot of fun lately at the rugged individualist and his probable extinction. Take it from me, there is no room at the top in art for anybody but the rugged individualist. Unless you are that, you are just a cog, and in the end you are doomed to play second fiddle for ever and ever. One of the things that appealed to me in modern 'stream lined' jazz, in the earliest Paul Whiteman period, was that the players are not expected to spend their days tooting out notes on a horn or sawing out *la la's* on the fiddle, but each fellow is expected to be himself and to play with individuality. My difference there is between the 'then' and 'now' in music. Now thousands

and thousands of students in public school bands and orchestras have study advantages that were almost unknown in conservatories when I was a lad; and these kids just take this as a matter of course. They have no idea of the value of the gems that are literally hung around their necks. And how is this all going to work out? I have an idea that the things we have to work our heads off to get mean a whole lot more to us. If every boy and girl could be made to see that it is only the 'plus' work that they do that matters, the situation would not affect them. But, if they accept what is laid before them without putting in their utmost efforts, they cannot

expect to get very far in any endeavor.

## And so "Excelsior!"

"NOW WHAT DOES ALL THIS MEAN? It means that the general average of musical ability among young people has rocketed up enormously. This, in turn, means that for every capable youngster of forty years ago, there now are probably a thousand. This feeling is but natural to me, because I was considered a prodigy at six years of age. Thus the median line of ability is vastly higher than it was forty years ago. But if all the students stay on the median line, we will have thousands who will be mediocre and nothing more. The success-

ful student must rise above the level of all of his fellows, if he expects to amount to anything.

"Both my father, who played the violin and the cornet, and my mother, who played the clarinet, were amateur musicians. Father was foreman in the saw mill of the Chippewa Lumber and Boon Company, at Chippewa Falls, Wisconsin. There he organized Rolfe's Independent Band. Remember, entertainment in those days was limited, and the town band was as important to the community as the soldiers' monument and the iron deer on the lawn in front of the City Hall. There must have been a thousand such bands in America, in towns of five hundred to ten thousand people. They were often dignified with the name of "The Silver Cornet Band"; the word *silver* seeming to have connoted sweetness of tone, although the material out of which an instrument is made has little bearing upon the tone quality. The highly polished horns looked luxuriant, however; and, when the Silver Cornet Band marched down Main Street, the town was thrilled to a new sense of civic prosperity and importance comparable only to that when the Fire Company turned out. Many of the town's leading lights took a great pride in belonging to the band. One such instance was President Warren G. Harding, who was always thrilled by his musical beginnings in the Marion (Ohio) Silver Cornet Band. The bands were usually supported by the members and by private contributions.

"It was about this period that a very unusual enterprise swept the country and that was roller skating. Every town of ten thousand or so suddenly found itself in possession of a humpbacked building which looked like a huge Saratoga trunk. The interior was bare, save for the polished floors and a mammoth cylindrical stove in each of the four corners.

"In the center of the building, hanging from the ceiling, was the bandstand. In order to get to it one had to climb a ladder, which was drawn up after him. The band played waltzes, which seemed to lend themselves to skating; and no one will ever know how much this regular support to players may have then contributed to the development of bands in the United States. The craze was just as widespread as the "jitterbug" madness of to-day. There was no mechanical music in those days,



THOMAS A. EDISON AND B. A. ROLFE



and, with the rumble of the skates, a band was the ideal music. It seemed as though the whole country was on wheels, and the rink proprietors discovered one important thing. Music was absolutely necessary. If there was no music, people would not skate. They liked the rhythm, and thousands forgot their inhibitions as they rolled around the rink to the tunes of Strauss and Waldteufel.

### And Then to the West

"DURING THIS CRAZE my family moved to the West, and one of my first recollections in life is that of having a piccolo placed in my little hands and being told by my parents how to play it. This, to a six year old boy, was a great thrill; and before I realized it I was actually playing in the band. The next summer I was put in possession of an alto trombone, which delighted me still more. Readers of *THE ETUDE* will certainly find a picture of this band interesting. The uniform consisted of ordinary clothes, plus a 'plug' hat. That was all that was necessary. The plug hat gave a touch of municipal dignity and social éclat to the group. The plug hat on a bandsman gave him much the same distinction that it conferred upon a cannibal king. The one outstanding uniform, however, was the drum major, who may be seen at the extreme left of the picture. No Balkan potentate was ever more resplendent. In the picture you will also discover a very small boy with a horn, and I was that boy. The band was my life. It had among its members many interesting characters, particularly Chick Phillips, who played the circular alto (Helicon) horn. In the first place, he had to put on the horn like a kind of sash, which was always a fascinating operation; and then Chick had one gift which distinguished him among artists. He could wiggle his ears up and down in time with the music. Sometimes I got so interested in him that I could hardly look at the music.

### An Insatiable Paterfamilias

"FATHER, HAVING TASTED THE JOYS OF ART, and having the trouper's arrogant outlook upon trade and work in general, decided to devote himself to music. He was a character that could have been created only by his age. Like Micawber, he was an unrelenting optimist. Hard luck and failure were merely the overtures to great triumphs which were at all times awaiting us, and might come at any time. In appearance he resembled W. C. Fields (minus the vermillion proboscis), but with Field's long cloak and inevitable top hat worn at a rakish angle. He wanted to be conspicuous, because he knew that in those days the public looked upon show people with a kind of awe and mystery which are a part of the showman's stock in trade. Therefore he took a pride in his bombastic self-assurance and his charlatanlike flair. It meant business for us.

"After playing in the band for three years, father returned to our home in New York, where he joined a traveling wagon show (Lewis and Wardrobe). It was a very poor affair, with a few acrobats, a clown and some monkeys, performing bears, ponies and dogs. We aimed for the head waters of the Ottawa, in the French speaking section in far northern Canada. The band was as much of a sensation as the circus. Our trip was through a wild country and one very intriguing to a growing boy. The season finally closed, the circus broke up and, as usual, we were likewise broke. But nothing daunted father; and we were merely released from an inappreciative and unremunerative public to go on to greater heights.

"Our next expedition was with a Concert Company, so-called. It was really a kind of traveling vaudeville show, with a comedian whose daughter was the ingénue. Her mother played straight parts. My father played the violin and the cornet,

and my mother the melodeon and the clarinet. As a 'boy wonder,' I played the cornet. These, together with a string bass, a trapeze performer, and an Indian club swinger, made up our company. But it was 'art music and drama'; and father was happy. Forty dollars at the box office was tops, and really very fine for eight people in those days. When we landed in town and made our way to the 'op'ry' house, we were objects of great curiosity to the town folks, who looked upon us as a people from the outside world, much as we would regard a man from Mars. Father reveled in this and made the most of its publicity value.

### The Picturesque Circus Period

"IN 1888, WHEN I WAS TEN, father signed as bandmaster of the John H. Sparke's Show. We were coming up in the world. The first year we 'Tomed' it. That is, we played 'Uncle Tom's Cabin' under canvas. The next year we became real circus folks. The show wintered in Punxsutawney, Pennsylvania, and started out with eight full sized railroad cars. Count 'em! Those were the days! Many a 'Hey, rube' fight have I witnessed from a vantage point underneath a band wagon seat. In a mining town, for instance, the miners would come down with lamps in their hats and announce that they had no idea of paying for seats. Someone would cry, 'Hey, rube,' and thereupon the circus performers automatically tied handkerchiefs on their left arms, for identification purposes, and started battle. They laid hold of tent stakes which, from much hammering, were mushroomed on top and made deadly weapons. Father seemed to rejoice in these fights and earned many a black eye. The circus folk were organized, trained and armed warriors; and the townsmen had little chance with such a crew.

"What the circus did for me was to furnish a chance to play an instrument four hours every day of the week; and somehow I got the idea that, by playing very well at every performance, I would go ahead. My ambition was to become another famous cornet soloist, like Jules Levy, Pat Gilmore or Arbuckle. I heard the great Levy once, and I learned his much played polka, *Leviathan*, which in its day was a famous 'war horse' for cornetists.

"The foregoing is a fair sample of most of my life up to my twentieth year. The shows were on the road in the summer, and this permitted me to get a schooling in the winter. We played with Indian Wild

West melodramas and other artistic organizations. Back at home again, I 'picked up' the organ and soon found myself conducting a Catholic choir. I was not afraid to tackle anything, and there was no one to stop me. My great ambition, however, was to become another John Philip Sousa, a real bandmaster. In order to progress, I felt that my next objective should be Broadway, the heaven of all show interests. I was conscious of my own shortcomings and realized that, at the age of twenty-one, everyone thought that I knew more than I actually did. Furthermore, it was clear that I needed more study and experience.

"It took four years to make my way to the Great White Way. In this time I was a band conductor and then a theater conductor 'on my own,' and in such callings I just had to learn things. For a time I was at the head of the wind instrument department of Louis Lombard's famous conservatory in Utica, New York; and there it was discovered that one of the best ways to learn a thing is to teach it. Finally I went to New York and formed a partnership with Jesse L. Laskey. Our idea was to improve the musical acts in vaudeville, then at its height, by making these acts musically better, dressing them in smart costumes and securing handsome and efficient young women and young men to play in them. The scheme made an immense hit. We had as many as six acts a season continuously booked. The acts would bring from eight hundred to fifteen hundred dollars a week, and the profits were excellent.

### And Other Worlds We Conquer

"IN 1913 I BEGAN TO LOOK AROUND for different fields and decided to go into the production of motion pictures with Metro-Goldwyn-Mayer. We produced one hundred and ten features, five to seven reels in length. In 1918 I became an independent producer, under the name of B. A. Rolfe and Columbia Pictures Corporation. After producing thirty-six pictures the venture failed, and in 1920 I found myself broke. That is, all but my cornet and my ability to play it. Always, when on the rocks, I have gone back to my cornet. There was little trouble in getting engagements; but soon it was realized that a great change had come over popular music. This was largely due to the genius of Paul Whiteman, who gathered around him a group of players of astonishing ability; and also to the talent of composers and arrangers

of great skill, such as Ferde Grofé, and George Gershwin. Whiteman's style 'caught on' immediately, and he had many followers. Here was a kind of music I did not know, and which must be learned. Consequently a job was accepted in the band of Vincent Lopez, at the Hotel Pennsylvania of New York City. By 1927 I had my own band and secured a fine engagement at the Palais d'Or in New York. This was a great advantage, because the café had a radio wire seven times a week, and we played to millions. Commercial broadcasting was just coming into vogue, and we were engaged for the 'Lucky Strike' hour. This obliged me to create a fine, strong organization. There were fifty-five men in the band, but that was only part of the group.

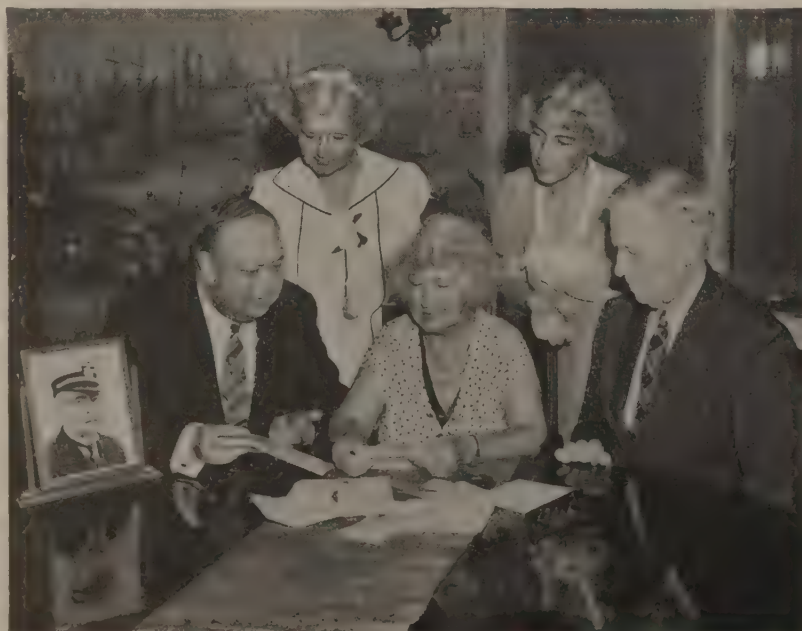
The public has a very scant appreciation of the amount of labor, in the way of preparation and rehearsals, required for radio hours. We played several times a week and, in order to secure enough of the right kind of music, it was necessary to have twenty-three arrangers and copyists. We played on an average of sixty-seven numbers a week—many entirely new and very 'tricky.' In order to get material, I had to ransack the files for fine old tunes of other days and to dress them up in new clothes. The tremendous value of advertising in connection with the promotion of sales, may be demonstrated by the fact that the dividends of the cigarettes sponsoring our program rose from twenty-six million dollars in 1928, to sixty-four million dollars in 1931, and much of this was due to radio advertising.

"Modern musical tendencies in popular music are, in a large measure, due to the change in the general attitude toward dancing; and this in turn is due to youth, insatiable youth, in its fling for vivacious and hilarious expression. The old traditional dances have been discarded, temporarily at least. The beautiful waltz, in its proper form, is almost as archaic as the minuet. Our present day dances are not founded upon tradition but upon unrestrained bodily expression, let the chips fall where they may. Hence, the 'jitterbug.' The uncontrolled rush and urge of the age has kidnapped youth; and the musical result is like a cork popping out of a bottle. I am not railing against it, as it would do little good if I did. I am merely chronicling the situation, as everyone with sense must see it.

"The main ideas of the modern radio band are orchestral tone color and rhythm, with always rhythm predominating. For this reason the composition of the band has changed very materially. The instruments I now employ for a representative group are two oboes, four clarinets, a bass clarinet, two horns, two flutes, two bassoons, two pianos, two string basses, two banjos (for marking rhythm), four trumpets, three trombones, one tuba, six saxophones, and percussions. Such a band is not designed to play the classics. It is a dominating, effective and direct group, designed to command and hold attention every second. It must present a great variety of tone color, and must be exceptionally flexible at all times. The modern radio band is by no means a fixed organization. It will keep changing until the public determines just what it wants, if that point ever arrives."

\* \* \* \* \*

It is entirely true that musical notation is a very imperfect thing and that a composer is frequently surprised at the things his notes have come to mean when performed; thus "A. K. H." in the "Liverpool Post." We would observe that if the composer is surprised sometimes at what he hears, no wonder the critics get "snorty"—as for the audience, this is a new thought for them, and now they know what is to blame when their ears are offended.—The Musical Standard (London).



### SOUSA MEMORIAL PLANNED

Plans for a Sousa Memorial Monument in Washington, D. C., are under way. This picture shows, left to right and seated, B. A. Rolfe, Mrs. John Philip Sousa, and Arthur Pryor; standing, Priscilla and Helen, daughters of Commander and Mrs. Sousa; as they discuss the Memorial.





THE WOODING SOUTHLAND SPIRITUAL CHOIR

## Eight Years Abroad with a Jazz Band

By SAMUEL WOODING

CONDUCTOR OF "WOODING'S SOUTHLAND SPIRITUAL CHOIR"

*A Romance of the Remarkable Journey of "The Chocolate Kiddies" Band, through Germany, France, Italy, Spain, Roumania, Austria, Jugoslavia, Czechoslovakia, Lithuania, Scandinavia, Tunisia, South America, and parts unknown*

ST WHY PEOPLE ARE EXPECTED to tell when and where they were born, I do not know, because that is one thing with which they have the least to do. I was born in Philadelphia. My father was a butler, and a good butler at that. He worked for the famous Biddle Family, on Walnut Street, and was very proud of his job. My mother was a housewife; but in the summer she took in washing. They had great ideas about the future of my two brothers, one of them a doctor and myself. One of my brothers is a doctor and is now chief Physician of the Frederick Douglass Hospital in Philadelphia. The other one entered the service. My sister studied to be a nurse, and I became a musician. My parents wanted me to become a dentist; but one of the Williams and Walker shows and decided to enter that

After graduation from the South Philadelphia High School for Boys, I studied for five years under W. L. Layton, a teacher at the University of Pennsylvania. Then I have studied piano with Professor William Butler who had a Negro conservatory in Harlem, New York; and in Philadelphia, I had advanced piano theory under Prof. Franklin E. Crest. Then the Hyperion School of Musical Art and then at the Temple University School of Music directed by Dr. Thaddeus. Finally, after my eight years' roving through twenty countries in Europe and South America, I studied for three years under Miss Minerva Bennett and Nancy Campbell of the Division of Music of Teachers College, Temple University. When the United States entered the war I went to France with the 807th Pioneers in which I played a tenor horn. I went into service for a year under age, by telling

**This is the simple and ingenuous story of an ambitious colored youth who spent many years of his life conducting a remarkable jazz band over a good part of the world, in order that he might carry out his ideal of organizing a spiritual choir of high character. On these extensive tours he had opportunities to hear repeatedly the great orchestras and opera companies of many nations. The narrative of this grandson of a slave, and son of a butler, who elevated himself until he commanded the attention of crowned heads, is one of the most human and striking ever presented by The Etude.**

a little white lie about it; but I did not think that Uncle Sam would mind that if he got another patriotic doughboy. When I was mustered out I went back to playing at night clubs, in Atlantic City. I knew the classical repertoire and had played through tomes of Bach, Beethoven, Chopin, Schumann and other masters; and they had an exalted appeal to me, but the need for earning my bread and butter was paramount. Therefore I had to spend hours and hours at jazz with my higher ambitions subdued while I waited to attain loftier ultimate aims, which I am now realizing with my "Southland Spiritual Choir."

### *An Interesting Birth*

JUST HOW THE "CHOCOLATE KIDDIES" band evolved is a curious story in itself. I started the group with the piano, which I played myself. To this I added a drummer, who beat out the rhythms—a terrific musical combination, but a necessary step. We had to play from nine at night until—? The wild craze for jazz of the "Dixie Land Five" and the Jo Oliver "Creole" type was submerging the country. Prohibition came along with its poisonous bootleg liquor. Many people were afraid to drink. Consequently the night club proprietors sought to

entertain their patrons with orgies of "hot" music. The players started by standing on chairs, blowing into sand buckets, milk bottles, or Derby hats. Any kind of buncombe went. Then came the era of the plungers that were inserted in the ends of horns to produce what is so aptly called "Wa-wa" music. The more a player could make his instrument do anything it was never intended to do, the greater musician he was. This seemed all wrong to me. Every instrument has a natural, normal function; and this business of making a freak of it produces effects that are musically ridiculous. An automobile is all right on the road, but all wrong when you try to make it climb trees.

Johnny Dunn, who is credited with the adoption of the plunger, told me how he discovered its weird virtues. He was playing in the West with Mamie Smith, the original woman "blues" singer. One night he found a plunger, used to force out a stoppage in a drain pipe. Having lost the regular mute for his trumpet, he tried the plunger. The effect was astonishing. It was like an old colored parson trying to talk with a mouthful of tobacco. Audiences broke down with laughter, and, behold, a new instrumental effect was born. This

had a marvelous influence upon the careers of many colored musicians and their bands, particularly Duke Ellington. Bubba Miley, Ellington's cornet player, used it; and Ellington built his arrangements around it. It gave a kind of jungle effect that "caught on like wild fire."

Baron Wilkins at that time owned the most famous night club in Harlem. He engaged my band, after hearing it in Atlantic City. Wilkins was a kind of unthroned emperor of Harlem. He was head man everywhere. Everything he said "went." Playing at his club meant that we were "tops" in jazz in the jazz heaven of Harlem. Soon my band became the attraction at the "Club Alabam" in Nora Bayes Theater in Times Square, just off Broadway. While there, a Russian impresario came to America looking for a Negro jazz band to take to Berlin. The band at that time numbered eleven—three saxophones, three trumpets, a trombone, bass horn, piano, tenor banjo and the percussion section. Most of the players "doubled" on other instruments.

### *A Campaign of Europe Begins*

WE SAILED ON JUNE 22ND, 1924, and opened in "Admirals Palast" in Berlin. The Germans "ate it up." In the roars of applause the audiences on the first night started shouting, "Noch'mal," "Bis," "Hoch," and "Bravo." My boys were actually scared. Most of them had been in the war; and they thought that the "Heinies" were coming over the top again. In High School I had had two and a half years in the study of German; but somehow my German didn't seem to register in Germany. They just do not speak high school German over there. For over two weeks I ate nothing but Wiener Schnitzel, because I did not know how to order anything else in German. All of the other men were in



the same difficulty. While they were over-awed by the fine, clean city, with its beautiful Allees, its Tiergarten, its Lustgarten, and the beauties of Potsdam and other centers, they were baffled most of the time by the problems of new and strange food and drink.

Most of the boys did not drink, but the banjo player, from Baltimore, found what he thought was a bottle of deliciously flavored gin. It was really the highly intoxicating liquor, Kümmel. He drank about a quart. When the doctors got through with him he was just about the sickest banjo picker in the world, and he had no use for Germany or the Germans. At that time the Germans had seen comparatively few colored people except their own colonials. If any of us got separated, all that we had to do was to look down the street for a crowd of curious spectators. This was all before the Germans discovered what an Aryan is. What would happen to us now in Germany, it is hard to tell. We liked the Germans and they liked us. They certainly gave us a warm welcome, which we heartily appreciated; and we seem to have been successful in giving them a hilarious time. They paid finely for this. I paid my boys one hundred dollars a week, and I received three hundred dollars a week. We played Hamburg, Magdeburg, Hanover, Leipzig, Breslau, Königsburg, Nuremberg, Cologne, Düsseldorf, Essen, Würzburg, Darmstadt, Frankfurt-am-Main, Wiesbaden, and other cities, remaining in Germany, in all, about three and a half years. Every time we had a chance, I insisted that my men attend as many symphony concerts and operatic performances as possible. I saw twenty-five operas, from Mozart to Puccini.

Ours was the first jazz band ever to appear in Berlin; although many local orchestras played music which came from America. We were surprised at the serious interest in our playing taken by the famous musicians. Even the noted composer, Max von Schillings, was excited about our rhythms and tonal effects, and he wrote us up in a leading paper. We found that the Germans were, for the most part, laughably provincial in their knowledge of the New World, which to many of them seemed bounded by the city limits of New York. For instance, when they found that I was capable of playing the works of their masters they were inclined to look upon me with suspicion and surprise, just as if a Comanche Indian in blanket and war bonnet were to start reciting Goethe or Schiller. I could not be the real thing; there must be some trick to it.

### We Near the Orient

FROM GERMANY WE WENT DOWN through the middle European states from Prague, ultimately reaching Constantinople after giving concerts at Vienna, Budapest, and Zagreb. I was very much amazed at the modernity of Constantinople. Kemal Attaturk was in full power. Save for the Muezzin's calling to prayer from the minaret towers, and groups of men in modern costume telling their beads on the street corners, the city was pretty much like many other European cities. The men of the orchestra did not like Constantinople, largely because of a famine of pork, which the Turks, like the Jews, taboo. Going two whole weeks without any pork chops was enough to take all the pep and inspiration out of the "Chocolate Kiddies."

As usual, I endeavored to hear as much native music as possible. It was so wholly unlike western music that it seemed not to make sense. The constant monotonous repetitions, and the use of the augmented seconds in the melodies, all grew very tiresome, even to one who had been the leader of a jazz band. In the Mocha houses the singing and music seemed just a meaningless jumble that went on and on without any beginning or end. We tried to arrange

the tunes of the countries with our instrumentalizations. One of our trombone players was also a vocal soloist. He had a remarkable gift for mimicking the languages of the countries we visited. He learned them phonetically, like a parrot; and his native accent in every case startled the audiences, especially when they found that he could not speak the language. He seemed to be a sort of linguistic chameleon.

After Turkey we toured Italy, including visits to Milan, Rome, Florence, Pisa, and other cities; and the Italians were more enthusiastic than the Germans. They shouted, "Bravo!" at our performances, just as they did at the opera at La Scala. It so happened that, at La Scala, Caterina Jarboro (real name Catherine Yarbrough), a colored young soprano from the South, was making her debut as *Aida*. She made a great triumph in the rôle. What are the good folks of Italy and Germany going to do about "Aida" now? Are they going to put a blonde wig on the African princess to make her look Aryan like *Elizabeth* in "Tannhäuser"? What about *Madame Butterfly* and *Lakmé*. They are not Aryans. It seems as though those nations are making plans to do without some mighty beautiful music.

### Again Our Native Land

FOLLOWING ITALY we went to Marseilles and thence to Tunisia. This was the first time anyone in our company, then numbering thirty-five players, actors, singers and dancers, had ever been upon the continent on which our race originated. We all looked forward to it with great expectations. The Orient, which we had hoped to find in Constantinople, is really in Tunis. There one meets a curious *mélange* of all races—Berbers, Moors, Arabs, Jews, Negroes, all apparently yelling their heads off in the market place. When night falls, however, the little closetlike shops, or "suks," are boarded up and the city becomes outwardly as quiet and dead as a cemetery. There is something very mysterious about muffled figures moving silently

past. A few beggars lie around the doors of the shops and act as burglar alarms, arising to shriek for the police when thieves are about. However, behind the scenes is a gay and happy night life that one would hardly suspect. We played in a large theater, which was thronged, mostly however by Europeans. The natives seemed to be buried in reserve, and showed no interest in jazz. It apparently meant no more to them than their music meant to me.

From Tunis we went to Spain, and played at Barcelona and Madrid. Strange to say, the Spaniards were so undemonstrative that our reception there was not at all good. Our manager was approached by the leader of a *claque*. The manager refused the blackmailer, not knowing the countrywide use and power of the *claque*. Thus our appearances were greeted with frigid silence or with hostile demonstrations. This dismayed our company immensely. It should be remembered that in all performances in which colored players are concerned the attitude of the audience plays a great part. No warmth, no show. If the audience is enthusiastic, the players catch the spirit and will go to all limits to give their best. Their emotional nature is, however, such that an apathetic audience is like turning a fire hose on a flame. It puts out the enthusiasm and the audience gets nothing in return.

The government of Spain was at that time very loose. Our boys were alarmed when they saw the police walking around with rifles slung over their shoulders. The whole show interest in Spain centers around the bull fight. On the other hand, we were entranced by the Spanish music and the Spanish rhythms. The boys could not seem to get enough of them, and I found them imitating these with delight. That month in Spain, despite our unresponsive audiences (which did warm up after a while), was an education to all of us. In Catalonia I was very much interested by a peculiar band composed of families of double reed instruments, which seemed a sort of cross between a Sarrusophone

and a Saxophone. The effects were extraordinary, very wild, very Mo- and, to my mind, more African than ish.

The Spanish dancers amazed our One female dancer, with unusual slapping out the rhythms with castanets her heels, entranced them. In her boleros and jotás, she actually seemed talking with her heels. The boys named her "Miss Bill Robinson of Spain." No higher tribute could have been paid her by a group of American Negroes to liken her to our colored terspich hero of the stage and film.

### In the Shadows of Tsars

IN MADRID our "white" Russian impresario sold his interests to another European. He had a wonderful contract offered by Russia. Our boys had read all about U.S.S.R., in the *New York Journal* would have none of it. They were: that if they went to the land of the shevists they would come back, if they back at all, minus their ears. We were being very well paid, as it was, and did not want to go to Russia. Consequently I kept on raising and raising the figures, and they kept on meeting our terms, the United States Consul at Madrid, was our adviser, thought that it would be ridiculous not to accept such enormous figures. Still the boys were scared to death and in Paris I had to hunt up a drummer, as my regular man was frightened that he took the next boat home. We left our families in Paris in Berlin, and opened up in Moscow in February, 1926. Much to our amazement our Russian engagements were the best of all Europe. The Bolsheviks looked just like ordinary people; and, if we had not seen tragic groups here and there, chains and on their way to Siberia, we were as well off as if we had been in Berlin. The boys did not like that idea. The unfortunate convicts looked much like the chain gangs down south.

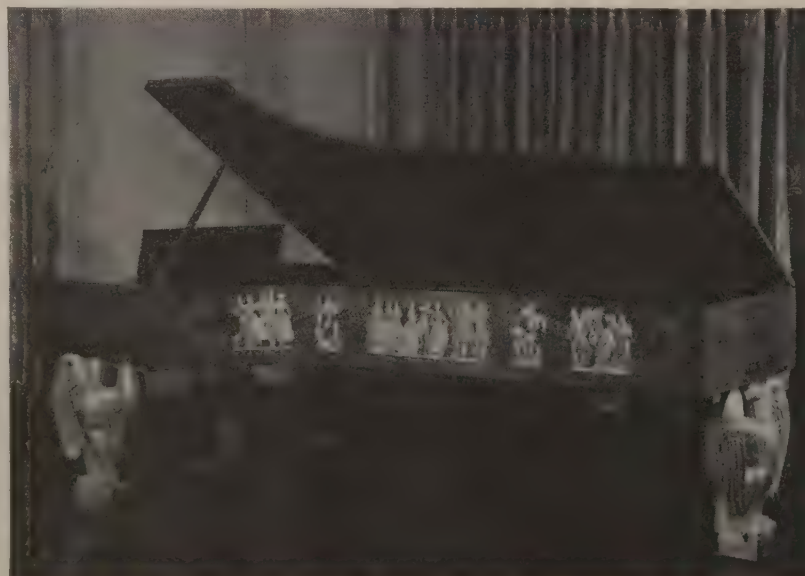
There were no disturbances, and everywhere our music seemed to please immensely. On our rest days in Moscow we attended the concerts of an orchestra of a hundred and ten pieces, which played without a conductor. We enjoyed Tchaikovsky, Rimsky-Korsakoff and Stravinsky immensely—particularly Stravinsky, because of the tricky rhythms. The orchestra was seated in a circle; and soloists played or sang seemed to do the conducting of their numbers.

Over and over again, I watched the natural reactions of my players when they heard the great music of the world. I questionably the composer they liked best was Wagner. The fluent chromatic harmonies and the strong emotional appeal of his works impressed them very greatly. Bach seemed too mathematical. The phonic style makes more of a mental appeal, and much of Bach left them unmoved. Debussy, on the other hand, interested them immensely, as did the works of Stravinsky with the dissonances and clashes to which they were rightly accustomed. Stravinsky himself, took a great interest in jazz, became very friendly with members of our band. The orchestra they liked best, and they heard almost all of them, was the Vienna Philharmonic; the opera they liked best was Wagner's "Lohengrin." Some of the longer later Wagner works bored them.

### Easter Bells, Enchanting Chords

WE WERE IN RUSSIA three months; we liked Leningrad better than Moscow. The great art galleries, particularly the Hermitage, delighted our boys as did the marvelous ringing of the bells at the dawn in Moscow. The Russian choir gave a deep impression upon me. Their singing was so wonderful that they seemed to be one in. Their sonority, together with

(Continued on Page 282)



THE WHITE HOUSE GETS A NEW PIANO

One of the finest pianos in the new world has been lately installed in the White house and accepted by the President. It is a gift to the nation by Steinway and Sons; and, in a way, it commemorates the great present increase in interest in the piano throughout the nation. It is a full sized concert grand. The case is made of the choicest Honduras mahogany. The decorations, painted in gold leaf by Mr. Dunbar Beck of New York City, represent the Virginia reel, a ceremonial dance of the American Indian, the New England barn dance, the Negro worker singing in the Southern cotton fields, and the cowboy on the western plains singing after the day's work.

The eagles supporting the instrument are carved from solid blocks of mahogany and covered with gold leaf. These in turn were modeled by the well known sculptor, Mr. Albert Stewart of New York. The general coördination of the design, in which many arts and crafts were employed, was under the general direction of the distinguished New York architect, Mr. Eric Gugler. It has been the desire of the artists to create an instrument which, with its qualities of artistic appearance, impeccable taste, and tonal excellence would make a distinct and original state piano, with no counterpart in the country.





Lieut. Charles Benter  
U. S. N.



United States Marine Band



Capt. Taylor Branson  
U. S. M. C.

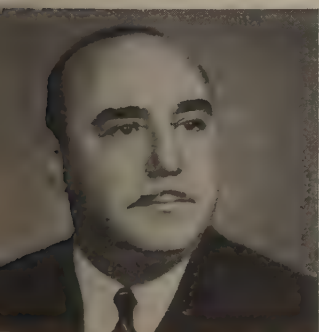
# The American Bandmaster Speaks

Mr. William D. Revelli, Editor of *THE ETUDE* Band and Orchestra Department,  
presents important statements from foremost new world bandmasters

HAROLD BACHMAN • LIEUT. CHARLES BENTER, U.S.N. • CAPT. TAYLOR BRANSON, U.S.M.C. • CAPT. R. B. HAYWARD • KARL L. KING  
A. R. McALLISTER • CAPT. CHARLES O'NEILL • DR. FRANK SIMON • H. A. VANDERCOOK • DR. ERNEST WILLIAMS



Harold Bachman



Dr. Frank Simon



Capt. Charles O'Neill



H. A. Vandercook



Dr. Ernest Williams

**T**HE QUALITY OF AN ORGANIZATION or movement is undeniably dependent upon its leadership; without it there is no life and no progress. The leaders of a cause are those who zealously maintain its ideals, who give unstintingly of their energy and loyalty, who foresee its better pathways and unhesitatingly strive to follow them. In this respect, the band movement in America has been and is distinguished by the superb quality of its bandmasters.

For this month's issue of the Band and Orchestra Department, it was felt that no more fitting tribute to the American Band could be made than to have several of our outstanding band conductors to give expression to their outlook on the band cause or some phase of its work. It can be well understood that there scarcely would be room in these pages for contributions from all of our top notch bandmasters; indeed, it is with a sense of deep appreciation that we present this group of comments from several of our well known bandsmen.

Of necessity, the remarks of these gentlemen are strictly limited, and it is a particularly difficult task for each to condense his subject into so few words. Undoubtedly each could draw from a wealth of knowledge and experience in the band field, and their acceptance of the limitations placed upon them attests to their graciousness. It is with a great deal of pleasure and

gratitude that we offer this symposium; and it is felt that these comments are an interesting expression of the spirit that motivates the band movement in America.

## The Great Opportunity for Our Bands

By DR. FRANK SIMON

Conductor of the famous *ARMCO* Band

BAND MUSIC IS GOOD MUSIC presented in its most democratic form. For this reason I firmly believe that the band has done and still is doing a tremendous pioneering job in the cause of good music.

The people who attend the great symphony concerts in our larger cities might well be placed into two distinctly related groups. First, there are those of us who have a sincere love of good music, and secondly, those others who attend musical gatherings with the feeling that "it is the thing to do." Fortunately, the first group is growing steadily, but the fact remains that there are still not enough people who share in our musical events solely for the genuine inspiration and love of good music.

In this problem the band can continue to be of great service. The millions of Americans who yearly attend the band concerts held outdoors, or tune in band music on their radios, do so mainly out of the wish to be entertained. Let us not permit our own personal prejudices and high ideals

to blind us to this fact. However, herein lies our great opportunity in the cause of good music. To these great audiences, thousands of whom have yet to pass through the portals of our symphony halls, the music of our bands can create and stimulate the desire for and better understanding of good music.

There is every reason to believe that today many thousands of ardent symphony and opera goers owe their taste for the better music to some band which first introduced them to good music. This might hark back to the city park, the town square, the school band, or to a visiting concert band at the fair grounds.

John Philip Sousa proved the democracy of band music. It was his band, playing well diversified programs of good music that gave him the distinction he so richly deserves. His was the only large musical unit ever to tour the world successfully without subsidy; and, while some might attribute this amazing fact to his superb showmanship, we cannot overlook the merit of his programs. They always contained much of the world's finest musical literature—good music introduced for the first time to many of the thousands who flocked to his popular concerts.

With all the opportunity for service, the responsibility of those heading our bands becomes greater. The band need not be secondary to any other musical group; when composed of players comparable in ability and musicianship to those of the symphony orchestra, it can be just as artistic. The fact that its instrumentation gives it a different color does not mean that the band is incapable of attaining the highest degree of musical performance. Those of us who have spent our lives in band music know that it can do so.

We have some fine bands in America—we need many more. The band can take pride in its ambassadorship, for it serves the "man on the street." The more bands we have to spread a gospel of good music, the more genuinely music loving our people will become.

(Continued on Page 269)



A Monthly Etude Feature  
of practical value,  
by an eminent  
Specialist

# MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music  
appearing in  
the Music Section  
of this Issue

## MOON MIST

By JAMES FRANCIS COOKE

To determine the proper interpretation of any piece of music, there are three factors to be considered at the very outset. They are, namely, form, mood and style.

Very often the title gives a clue to all three—as is the case with *Moon Mist*, a recent composition of James Francis Cooke.

The form is obviously that of an improvisation; the mood, one of dreamylike thoughtfulness; not too carefree and not too serious. And the style is quite characteristic of the composer.

The piano pieces of Dr. Cooke are already well known to many pianists and teachers—so well known in fact, that they need no additional comment here.

The *tempi*, nuances, phrasing, use of the pedal, and so on, all are so clearly indicated that it is impossible to go astray—unless it is done willfully. So follow the marks of the text and give free rein to the imagination.

## THE HAPPY RANGER

By CHARLES E. OVERHOLT

The original purpose of a march, whether it be a military march or a funeral march, is that of moving a group of people from one point to another in orderly progression. Therefore absolutely strict *tempo* is demanded. The actual *tempo* is established according to the type of march to be played. In this case, the title again gives the clue, and suggests a rather brisk pace.

Observe all natural accents and make sharp contrasts between *staccato* and *legato*. Use the pedal sparingly.

## LITTLE GONDOLIER

By LILY STRICKLAND

In this number the swaying of the gondola is established in the very first measures. While the serenade is sung by the right hand part, be sure to preserve the swaying rhythm in the left hand and pay particular attention to the sustained basses.

In the second section in A major, the parts are reversed. This time the left hand carries the theme against the right hand accompanying chords. Try to produce the best possible singing tone and give due attention to the phrasing.

## MEDITATION

By FREDERICK K. LOGAN

This piece is obviously in the song form and calls for careful themadizing with the upper fingers of the right hand.

The syncopated accompaniment adds a nice background for the melody and should be clearly marked without being at any time obtrusive.

The second section—last two lines—should be played like a duet.

The alto and soprano parts should blend together with proper tonal balance. While the *tempo* is marked *Lento*, the piece should not be allowed to drag. Keep a feeling of motion at all times—taking note of the fact that the *tempo* changes pace frequently—*accelerando*, *ritardando*, and so on.

The pedal may be used rather freely, guarding of course against blurring.

## WHIRLING LEAVES

By FRANCES TERRY

Here is a descriptive piece that needs careful preparation in the early stages of development.

It should be practiced first at slow *tempo*

with well articulated finger *legato*, keeping the fingers close to the keys as speed develops.

Since the final rendition requires the right hand to move with the freedom and spontaneity of perpetual motion, it will be wise to do a bit of left hand alone practice so as to remove as far as possible the effort involved in finding accompaniment chords and low bass notes.

A shallow touch with lots of sparkle will impart the descriptive effect needed for the right hand.

To insure clarity, the pedal must be used with the greatest care.

## BY TRANQUIL WATERS

By ELLA KETTERER

Teachers will welcome this new piece from the pen of Ella Ketterer who has already given so many fine things to the piano educational literature.

Establish a gentle six-eight swing for the opening theme and let the left hand pass over and back quietly and gracefully.

The second section is played at somewhat faster *tempo*; and the melody lies in the left hand part, against repeated chords in the right which add a feeling of excitement, especially if the marks of dynamics are followed as indicated.

The pedal plays an important part and should be used exactly as marked.

## DEEP RIVER

Arranged by PRESTON WARE OREM

This beautiful negro spiritual is always popular and deservedly so. It is deep in emotional content and rich in both rhythmic and melodic outline.

In this particular version—for left hand alone—it becomes also a very fine etude in tonal control.

A splendid preparatory exercise for this type of music is to play first the melody alone with the same fingers that will be used in the final performance. This will train the melody fingers to carry the weight of the arm under all conditions and will simplify later on the problem of playing both melody and accompaniment with the same hand.

The pedal is a necessity in most left hand pieces—but its use should offer no difficulty in this instance as it is so clearly marked.

## SPRING FLOWERS

By L. LESLIE LOTH

Here is a very graceful waltz that contains all the freshness of its title and it offers at once an interesting salon piece and an excellent etude in style.

The first theme is in A-flat major. It should be played gracefully and with a certain amount of *rubato*.

The second theme is in D-flat major, subdominant key, and continues uninterruptedly the rhythmic flow of the first section.

The piece ends on a two lined *Coda* which contains some interesting interlocking passages.

The pedal is left to the performer—rather wisely since no two people would use the pedal in quite the same way in a number of this sort.

## WITCHING MOONLIGHT

By LEO OEHLER

This number in dance form calls for sharp rhythmical outlines and freedom of style. The arpeggio passages divided between the hands must be made to sound as though played with one hand.

The second section should be played with plenty of sentiment; and it needs careful handling of nuances in the melody line.

The first theme is in D major and the second in G major, the key of the subdominant. Later a return is made to the first theme and the piece ends on a short *Coda* played in tranquil manner. Be sure to give the utmost sonority to the final chords as indicated.

## MARCH OF THE GRAIL KNIGHTS

By RICHARD WAGNER

As is the case with all opera transcriptions, especially those of Liszt, one should contrive to hear the entire opera, or at least know the story, before attempting to play any piano version of it.

In this modern age, if it is impossible to attend the opera, we still have very satisfying substitutes in the radio or phonograph versions, and every serious minded music student should take full advantage of these opportunities which were denied those who lived and studied but comparatively few years ago.

Since this issue of THE ETUDE will reach

most readers around Easter time, the conclusion of the *March of the Grail Knights* is most opportune.

It needs very little imagination to realize the Cathedral Beils of Monsalva in the left hand part. Play the march in stately and dignified manner and make as characteristic as possible. The *March of the Grail Knights* Lesson by Richard Burmeister in this issue tells just how Liszt played this composition. Its performance assumes an advanced technical equipment. However, those who are playing their favorite bits from the opera and who lack the pianism necessary to the entire work, will find the first page too difficult and quite satisfying in itself.

## TATTLE TALE

By BERNIECE R. COPELAND

This little number bears a title that is quite apropos since practically everything heard in the right hand is repeated in the left. It should be played in a capricious manner at a fairly brisk *tempo*. Be sure to observe the many two note slurs and the change in dynamics as indicated.

## HYMN TO THE SUN

By EMORY PELHAM

Here is a piece to be played in swaying motion which abounds in two note slurs in the right hand and broken chords in the left. The *tempo* is rather lively at 152 quarter notes to the minute.

The second section, where both hands play in the bass clef, calls for more motion and is played somewhat louder.

The success of this number depends on strict observance of all slur signs.

## A LITTLE GOSSIP

By NATHANIEL T. HYATT

The composer of this little piece has made clever use of simple broken chords. Be sure to observe all sustained notes (dotted halves) and give to them equal resonance to sing throughout the measures without pedal.

It is suggested that this piece be played without pedal.

## TRIPPING THROUGH THE MOUNTAINS

By E. K. BRETT

Aside from its interest as a recital piece, this little number has distinct piano value. It develops the playing of sharp arpeggio groups divided between the hands and graceful phrasing. Note that some of the phrases end with a sharp release shown by the *staccato* mark on the note under the slur sign.

## WOO, BLOWS THE WIND

By EDNA F. PIETSCH

One for the first grader, with the melody in the left hand while the right hand supplies as accompaniment a series of note slurs, which develop the drop touch.

Words are supplied to help suggest proper atmosphere.

## DANCE OF THE DAFFODILS

By MILDRED ADAIR

The name of Mildred Adair is familiar to most piano teachers. She has written many worth while things for young pianists, all of which contain something of pianistic value.

This little waltz will make an interesting addition to the recital repertoire while it is being studied, will serve as a valuable etude in style.



## THE KING'S BAND

When King George VI and his Queen visit Canada and the United States they will be accompanied by the Band of the Royal Marines, Portsmouth Division. This band will escort the Royal Party and will provide music for ceremonial occasions



# THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



## Masculine Fingers

Before getting on to my questions, should like to express my appreciation of your column, with its fine use of humor and common sense points of view.

1. How would adult men students be advised to handle fingers which are so wide to go between the black keys? I teach many adults, including several men, and the problem frequently arises. I have never seen it mentioned elsewhere. Such hands usually turn the fingers slightly sidewise, with disastrous effect on ease of playing, or else turn the first joint under, making playing of the piano possible under such circumstances, or should such students be advised that the physical handicap is such that they had better divert their musical aspirations into other channels?

2. Have you any suggestions as to the basic cause of the common habit of striking one hand before the other in playing chords? The left hand is always struck first, never the reverse, in my experience. There must be some reason for this, but I have sought it in vain during many years of teaching.

3. What type of exercise do you suggest for double-jointed thumbs and fingers? Perhaps you have discussed this problem in some previous issue and can refer me to it.—A. H. C., Ohio.

Another list of challenging, stimulating questions, the kind I like!

You are right; I have never met anyone who has asked for an answer to this one before. . . . It would be unwise to give up their piano playing ambitions, simply because many gifted men then have to turn to other fields. Most of them cannot "squeeze" their fingers between G-sharp and A-sharp, flat and E-flat. (The problem resolves to these third fingers). In the following examples:



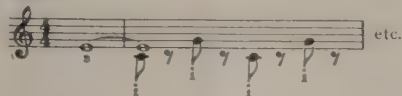
Hands with thick fingers must curve all excessively, so that they may be held in almost a straight line; that is, close to the line at the edge of the keys which divide the white keys into two parts. It is never necessary for the finger to go far in between the black keys. It is well to move the arm (elbow) freely, sidewise; but never let the point of the third finger cave in.

I am like the lucky doctor who can cure one hundred cases out of one hundred if he does not know the cause of an ailment! For the life of me, I don't know if the left hand strikes before the right in these irritating lame duck chords in G major by all bad (and many good) players; but I am sure the habit is caused by an inactive, uncertain, uncontrolled "touch" approach, against which I usually rail. To cure it, simply use the touch frequently discussed in these columns. In up-bow, properly applied, both hands mutually balanced, make an active, conscious approach to the tones from the right hand. Result, it is about impossible to play one hand after the other.

Double "jointers" almost never learn to play the piano brilliantly, and should be discouraged from trying to be professionals. Control is not possible if the fingers are double jointed, but there is still hope when only the thumbs are in this condition. Since the thumb depends largely on a free moving double jointed thumbs must rely even more than normal ones on this lightly float-

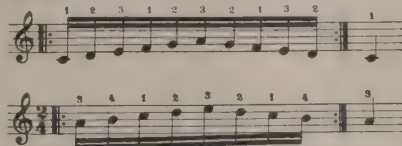
ing elbow tip. In fact it is often necessary to substitute the forearm as a playing lever for the second thumb joint. Here is an example: depress E silently with the third finger; then play C and G with the thumb, very softly and *staccato*, first slowly, then swiftly, using the *elbow* to play the thumb:

### Ex. 2



Also the following, practiced both slowly and rapidly, with the minimum of thumb movement, the whole hand and arm *rolling over* the thumb:

### Ex. 3



It is well not to try to curve the thumb, but to play it flatly—all in one piece—as though the first joint were missing.

Although double jointers cannot expect to play with virtuosic smoothness of speed, they can yet give pleasure with rich, beautiful tones and exquisite phrasing—for which the thumb is scarcely needed. Indeed, it is better for everybody to avoid the thumb whenever possible in lyric playing—for thumb bumps often blemish the melodic line or the curve of a phrase.

## A Limping Pupil

I have a pupil eleven years of age who persists in "limping" or striking her left hand before the right. When I call her attention to it, she gets a little better, but soon plays as badly as before, if not worse. I have given her parallel scales in octaves, concentrating on both hands striking together, yet when she plays pieces, the "old" Adam creeps in. What shall I do?—J. A., Minnesota.

All the two-hand scales or arpeggios in the world will not help. The only solution is the "up" touch—practiced in single tones or chords—often described on this page. Please look up your back numbers of THE ETUDE—for I already have answered your question several times.

## Blind Flying

Thank you for your advice about practicing without looking at the keyboard. I have found it of great help to myself and my students. Frankly, I was surprised when the pupils took to it like ducks to water. They really love their "no looking" assignments of simple exercises which I devise from week to week. It is also one of the best sight-reading helps, because it quite painlessly gets rid of the bad habit of looking down at the hands after reading the notes.—D. A. D., Minnesota.

I told you so! If you calculate how many old practice buzzards are killed by "blind flying" you will be truly astounded. Your letter is a specimen of many I have received on the playing without looking plan. I am sure teachers get as much kick from making up the exercises as the children do in working them out. The ones I assign start with finding groups of two or three black keys with each hand (2, 3, 4) and skipping outward and back in contrary motion. Then change to parallel motion; next, slide from the two black keys to C, E and from the three black keys to F, B. The exercises

gradually become more complicated, such as quickly picking out all the C's, or all F's on the piano, playing simple octave, skip chords, and so on.

Another weekly assignment from the very first lesson consists of playing a short "rote" piece without looking at the keyboard; even the first tones of the piece must be played blindly. The simple composition is then played in different octaves.

How I wish some one had forced me to do this years ago—or better still, that I had had the intelligence to find it out for myself then, instead of now. The older I grow the more I practice "blind flying"; for example, if, the first thing in the morning, I play through a new piece (which I have just memorized) without looking at the keyboard, very slowly and carefully, it focuses my attention, relaxes me, and puts me in the mood for serious work much more quickly than any other routine. And, we all know how hard it is to pull our poor, resisting minds together in the cold, grey dawn—summer or winter.

Just remember in piano practice, that looking prevents listening—or if you prefer, seeing obstructs hearing.

So, unlike the railroad crossing signal, our motto must be, "Stop and Listen, Don't Look!"

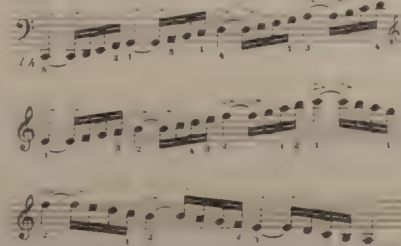
## A Left-Hand Problem

I would be very pleased if you could kindly give me some information on some points in music. I happen to be a left-handed person and find some trouble is arising from being so. When I play I am told that I have a very nice touch only that my left hand is much stronger and therefore causes my right hand not to be heard at all. Being left-handed I am told that I should have more speed in that hand, but really I have more speed in my right hand, which causes a lot of trouble. Also when I try to get any speed at all in my work, my left hand begins to drag. I would like to know what to do about this and would also like to know if you have any special exercises that I could do for it.—L. McL., British Columbia.

Here is my prescription for your left hand: Start every day's practice with some rich, full, slow diminished seventh chords, bringing out the right hand so loudly that the left is almost inaudible; exaggerate this effect, and don't worry if occasionally the left hand does not sound at all. Then play the *Prelude in C minor*, by Chopin and the first page of Rachmaninoff's *Prelude in C-sharp minor* in the same way. If you have trouble, play the right hand with wide swinging up-arm touch, keeping the left hand and arm quiet. Then play some slow scales (two octaves apart), the right hand *F*, very *legato*, the left hand *PP*, with light finger *staccato*.

Now, to develop speed in your left hand: practice some scales with metronome, thus (> = each metronome tap)

### Ex. 1

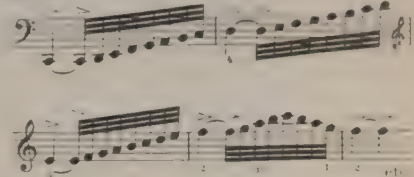


Say aloud the name of each accented note as it is played, thus: "C, G, D, A, E, B, F, C," and so on; at each held (accented)

note think quickly of the entire next group before the "tick" commands you to play. Start very slowly at  $J=60$  and work up to  $J=160$ , adhering strictly to the regular scale fingering; then if you can play faster, all the better!

Now double up the groups in this manner:

### Ex. 2



Again, start slowly, and gradually increase the metronomic speed to the limit of your ability. Then play the scale up and down without pauses, but *with* the accents. If you are an "advanced" student you should be able to do this last at  $J=100$ , or even higher. When your left hand tires, try the right; I am sure it needs the drill, too.

This method of practicing scales, single handed and hands together, is one of the best all-round speed developers I know. I warn you in advance that it is very difficult, demanding close concentration and much persistence. But, as you see, it utilizes almost every possible scale group and pattern, and as an "evening-up" has no equal.

## Reviving Study

I studied the piano for a period of four and one-half years. When I ceased taking lessons I was by no means an accomplished pianist. Now, after a lapse of five years, I again have the desire to continue my playing; however, I find that my fingers are no longer as flexible as they were when I studied the piano. Also, I consider my playing to be grade two work. I cannot afford professional lessons, but I am working now on simple piano selections, such as: *The Maiden's Prayer*, and *Valse in E-flat*, in order to reacquaint myself with the notes, and to make my fingers more flexible. I can spend only a half hour daily at the piano, due to other activities and duties. Perhaps you are able to suggest to me what music books and pieces I should study and how much time I should devote to each.—L. H., New Jersey.

Your letter sounds so serious and so sincere that I cannot help wishing you might get in more practice daily. Can't you squeeze in a full hour on Sunday, and make it at least forty-five minutes on other days? For an adult, who really wants to play the piano acceptably, half an hour daily is not enough. Furthermore, I strictly maintain, in spite of "correspondence schools" and other quack methods, that you cannot learn to play properly without a good teacher. So, get the best guide you can find, and bring your problem to him. Lay your cards on the table—tell him exactly how much or how little you can pay, and I am sure he will make every effort to meet you the whole way.

Long distance advice is very dangerous, therefore, I can only make some "take them or leave them" suggestions; for technical problems you might try Florence Goodrich's "Preludes" or the Heller-Philipp "Studies in Musicianship," Vol. 1 or 2. For pieces, choose from: *Beside the River*, Risher; *The Masked Ball*, White; *Dream River*, Kern; *Slavic Dance*, Peery; *Night Witchery*, Renton; *Carnival Dancers*, Chauncey and *In Days of Long Ago*, Copeland.





THE TEMPLE OF THE KNIGHTS OF THE HOLY GRAIL

# The March of the Grail Knights

From Richard Wagner's "Parsifal" as Transcribed by Franz Liszt  
A Master Lesson and Revised Edition

By RICHARD BURMEISTER  
A FAMOUS PUPIL OF LISZT

IN THE YEAR of 1871, when, after the victorious war against France, The Iron Chancellor of Germany, Otto von Bismarck, founded the German Empire under Emperor Wilhelm I, Richard Wagner settled in Bayreuth, the former illustrious residence of Margraf Friedrich, the brother-in-law of Frederick the Great. After a life of everlasting unrest and fighting for the recognition of his music dramas, Wagner found there, in his fifty-eighth year, at last a home in the Villa Wahnfried, and began at once to carry out his plan to build a theater in which, at regular intervals, his works should be performed in matchless presentations. At Pentecost, 1872, the foundation stone of the theater was laid and celebrated with a performance of Beethoven's "Ninth Symphony," under Wagner's leadership, the orchestra consisting of none but artists—the famous conductor, Hans Richter even beating the drums. In 1876, the "Festspielhaus" was inaugurated with the first complete representation of "The Ring of the Nibelungs," in the presence of Wilhelm I. King Ludwig II, of Bavaria, the ardent admirer and protector, did not fail to come, too, in spite of the unpleasant happenings caused by the previous stay of Wagner in Munich. In 1877, the libretto of "Parsifal" was finished, and in 1881, the composition, which was performed for the first time in Bayreuth, under the leadership of Hermann Levi, in 1882.

In the summer of that year, I was studying with the greatest master of piano playing in Weimar, the old Thuringian town

of Schiller and Goethe fame, and remember well when Liszt left for Bayreuth to assist in the "Parsifal" performances, when his striking appearance proved to be even a greater attraction to the international public than emperors and kings. Liszt was deeply impressed by Wagner's last creation and wrote about it to his old friend, the Princess Wittgenstein: "Parsifal is more than a revelation—after the most intense song of *earthly love* in Tristan and Isolde, the most sublime song of *celestial love* in Parsifal. It is the wonder work of the century."

In the following winter Liszt spent two months in Venice as guest of Wagner and his wife, Cosima, Liszt's daughter, in the Palazzo Vendramin. It was a very happy—and last—joining of the two old friends about which Liszt wrote: "I live here a beautiful, quiet life, as father and grandfather. Wagner is quite youthful and lively, and he is busy with literary works and preparations for the Parsifal performances of next summer." But Wagner was not to hear again his swan song; he died in Venice, in February, 1883.

## The Terriers Bait the Great Dane

IN THE SAME YEAR, Liszt wrote his piano transcription, *The Solemn March to the Holy Grail from "Parsifal,"* and I was the first of his pupils who played it at one of the lessons in Weimar. During his whole life, Liszt was criticized severely by musical puritans, about his piano transcriptions of works of other composers, especially about his "Fantasies" on themes and scenes of

operas by Verdi, Bellini, Rossini, Donizetti, Auber, Meyerbeer, Gounod and Mozart. Nevertheless, Saint-Saëns refuted these critics, calling them pedantic and prejudiced; Berlioz declared these "Fantasies" even as improvements on the originals; and Mr. Henry T. Finck, the New York critic, asserted that Liszt "scattered his own pearls and diamonds among them lavishly."

In my edition of the *March to the Holy Grail*, published in this number of THE ETUDE under the title *The Bells from "Parsifal,"* I cut out some lengthy phrases. Before commenting on it, a few words may be said about the four bells which play quite a rôle in the orchestral score.

At first it was intended to execute the four low tones

Ex. 1



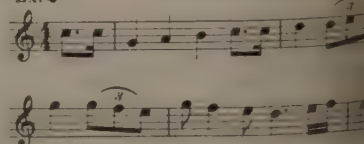
by real bells, but no bell founder succeeded in casting them. Then the piano maker, Steingraber, in Bayreuth, constructed a huge instrument in the form of a clavichord with the tail end turned upward, and with only four very broad keys which were struck by the fists of the player. Each of the corresponding four hammers would then strike six bass strings of an enormous length, all tuned alike, but then substituted by four tuned steel pipes, which were struck by metal sticks and produced to perfection the demanded low tones. They are still in use. These pipes remind me of a winter I spent in Rome, and of the visits I paid to Signor Boni, the director of the excava-

tions of the Palatine. He lived there in the most romantic villa overlooking the ruins of the Forum Romanum and having immediate access, way below, to the burial palaces of the Roman Emperors. One day I discovered in a dark corner of the museum room a number of tuned steel pipes, among them even those four tuned in G A E. Signor Boni never having heard of "Parsifal," I played for him on a little right piano the Liszt transcription, which he accompanied it by striking those four pipes. As he never came in at the right time and place, the result was disastrous. But he did not mind it a bit, being absolutely musical; and I did not either, being compensated by the enchanting surroundings and genial hospitality of my host.

In his transcription, Liszt combined

of the many themes from "Parsifal":  
1. The theme of the bells, which first appears in the introduction (measures 22), in different keys, and then becomes the bass notes to the *March of the Grail Knights* as they enter the immense refectory of the Gralsburg and themselves at the long tables for the supper. The melody of the march begins like this (measures 22-26):

Ex. 2



(Continued on Page 275)



# FASCINATING PIECES FOR THE MUSICAL HOME

## MOON MIST

This piece is just what the name implies, "an improvisation." Its lyrical structure has an impressive but simple harmonic background. The tonal climax (*poco maestoso*) in the second section should be carefully developed. After this it immediately reverts to its dream-like, nebulous character depicting a misty night in early June. Grade 4.

Slowly with tenderness M.M. ♩ = 72

JAMES FRANCIS COOKE

The musical score for "Moon Mist" is presented in a single system with multiple staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece begins with a tempo of "Slowly with tenderness" and a metronome marking of 72. The score is divided into sections with measures numbered 10, 15, 20, 25, 30, 35, 40, 45, and 50. The key signature is B-flat major, and the time signature is 3/4. The score includes fingerings, slurs, and a repeat sign.



# THE HAPPY RANGER

## MARCH

Grade 3.

CHARLES E. OVERHOLT

Tempo di Marcia M M  $\text{♩} = 160$

*mf*  
*sempre stacc.*  
 10 *cresc.* 15 *f* *Fine*  
*L'istesso tempo*  
*mp*  
*sempre stacc.* 20 *mp*  
 25 30 *D.C.*

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# LITTLE GONDOLIER

## SERENADE

Grade 2½.

Moderately M. M.  $\text{♩} = 63$

LILY STRICKLAND

*mf*  
*cresc.*  
 10 *mf* 15 *poco rit.* *Fine*  
*più mosso*  
 20 25

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# WHIRLING LEAVES

This sinuous melody has a cohesive character that makes it "stick together." The phrase mark indications clearly show the natural melodic visions and a great deal of the success in the performance of this piece depends upon the lightness and animation with which it is played.

Grade 4.

FRANCES TERP

Allegro vivace M.M. ♩ = 69

The musical score for "Whirling Leaves" is written for piano in 3/8 time, key of D major. It consists of 55 measures. The tempo is marked "Allegro vivace" with a metronome marking of 69. The score is divided into systems of two staves each. The melody is characterized by its sinuous, flowing nature, with many slurs and phrasing marks. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano). Articulations include *leggiere*, *poco rall.*, *in tempo*, *animato*, *calmato*, *poco rit.*, and *schierzando*. The score includes various fingerings and slurs throughout.



de 3.

# BY TRANQUIL WATERS

Moderato M.M. ♩ = 50

ELLA KETTERER

The musical score is written for piano and consists of several systems of music. The first system is marked *Moderato* and includes dynamic markings *pp*, *mp*, and *mf*. The second system is marked *Più mosso* and includes dynamic markings *mf*, *f*, and *p*. The third system is marked *Tempo I* and includes dynamic markings *mp*, *mf*, and *p*. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. It also includes tempo markings and performance instructions like *acc.*, *rit.*, and *morendo*. The piece is in 6/8 time and includes fingerings and articulation marks throughout.



Arranged by  
Preston Ware Orem

# DEEP RIVER

FOR LEFT HAND ALONE

Traditional Negro Spiritual

This deeply emotional negro spiritual lends itself splendidly to left hand treatment. A judicious handling of the chords marked to be rolled will produce many delightful effects. Grade 4.

Larghetto M.M. ♩ = 84

The musical score for 'Deep River' is written for the left hand in 4/4 time, with a tempo of Larghetto (M.M. ♩ = 84). The key signature has two flats (B-flat and E-flat). The score is divided into several systems, each with a measure number (10, 15, 20, 25, 30) and various performance instructions. The first system begins with 'pp poco cresc.' and 'poco rit.' followed by 'a tempo' and 'dolce cantando'. The second system includes 'poco rit.' and 'a tempo'. The third system features 'poco rit.', 'p', 'tempo giusto', and 'mf'. The fourth system has 'calore', 'cresc.', 'molto rit.', 'Tempo I', 'ff allarg.', and 'dim.'. The fifth system includes 'a tempo', 'pp rall.', and 'rit.'. The score concludes with a final measure marked 'p'.

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Grade 3½. Tempo di Valse M.M. ♩ = 160

# SPRING FLOWERS

VALE INTERMEZZO

L. LESLIE LOTH

The musical score for 'Spring Flowers' is written for the left hand in 3/4 time, with a tempo of Tempo di Valse (M.M. ♩ = 160). The key signature has two flats (B-flat and E-flat). The score is divided into two systems, each with a measure number (10, 15) and various performance instructions. The first system begins with 'p', 'grazioso e con rubato', and 'con Pedale'. The second system includes 'sopra', 'rit.', and 'p'.

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*a tempo* *Last time to Coda*

*p* 20 *cresc.*

*f* 25 *dim. e meno mosso* 30 *sopra*

*a tempo* *sostenuto* 35 40

*espressivo* 45

*f* 50 55

*dim. e dolce* 60 *rit.* *p* *a tempo* 65 *D.C.*

*f* *dim. e meno mosso* 70 *rit.* *p*

*a tempo* *p sempre dolce* 75



## VALSETTE

Tempo di Valse M. M.  $\text{♩} = 60$

LEO OEHMLER, Op.34-

*THE ETUDE*



MASTER WORKS

MARCH OF THE GRAIL KNIGHTS

(THE CATHEDRAL BELLS OF MONSALVAT)

From "PARSIFAL"

(RICHARD WAGNER)

Master Lesson on another  
of this issue.

ard Burmeister's magnificent conception of the Conclave of the Knights protecting the chalice from which Christ drank at the Last Supper

sed and especially edited by  
RICHARD BURMEISTER

Transcribed by FRANZ LISZT

Andante moderato M.M. ♩ = 84

*pp non legato (imitating the sound of bells)*

*A una corda*

*pp*

*marcato*

*molto tranquillo*

*poco f*

*dim. molto*

*pp*

*sostenuto*

*Ped. simile*

*legatissimo*

*sempre piano*

*poco a poco cresc.*

*f*

*pesante*

*marcatiss.*

*ff*

*tre corde*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41

both pedals. The pedal marks are to be strictly observed.  
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The musical score consists of seven systems of staves. The first system (measures 42-45) features a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). Measures 42, 43, 44, and 45 are marked with measure numbers. The second system (measures 46-54) includes dynamics such as *dim.*, *rit.*, *pp*, and *p*, and tempo markings *a tempo* and *Tor.*. It also includes the instruction *una corda*. The third system (measures 55-63) features dynamics *mf* and *f*, and the instruction *tre corde*. The fourth system (measures 64-67) includes the instruction *marcato*. The fifth system (measures 68-69) includes the instruction *cresc.*. The sixth system (measures 70-72) includes the instruction *ff*. The seventh system (measures 73-75) includes the instruction *8va basso*.

B. Exactly 8 thirtyseconds to one quarter note.



cresc. - - - - - 77

78 *fff* 79 80 *fff* 81

82 83 84 *sempre ff* 85 86

87 88 89 90 91 92 93

94 *sempre ff* 95 96 *l.h. f* 97 *allargando sf* 98 *fff* 99 100 *pp* 101 102

103 104 *p* 105 106 107 108 109 110 *pp molto tranquillo*

111 112 113 114 *ppp* 115 116 117 118

*una corda*

*perdendosi*

Pedal sin al fine  
(both pedals to the end).

Keep the hands down on the first chord of this measure after raising the pedal in the previous measure on the third beat.



OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

**GAVOTTE**

HENRY S. SAWYER

Con moto M.M.  $\text{♩} = 152$

VIOLIN

PIANO

The musical score is written for Violin and Piano. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Con moto' with a metronome marking of 152 beats per minute. The score is divided into six systems, each with a Violin staff and a Piano staff. The Violin part features various musical notations including slurs, accents, and fingerings. The Piano part provides harmonic support with chords and arpeggios. Dynamics such as *mf* (mezzo-forte), *p* (piano), and *f* (forte) are indicated throughout the piece. The score concludes with a double bar line and repeat signs.



# THE FORWARD MARCH of MUSIC

## THE KEYS TO MUSICAL JOY

Week we saw an impressive looking girl peering eagerly into the large show window of a great piano in New York City. As she gazed at the glistening and inviting keyboards, she saw in them the keys to a world of joy. In and around the window were highly imaginative paintings, depicting the works of great masters. Thousands of young people are waiting for the keys to a musical future.

Over five centuries music-loving people of the world have had the thrill of the beautiful land of Music via the keyboard string instruments. Come the Clavichord, really nothing but a form of a horizontal harp or in which the keys operated devices which struck the strings. The Clavichord the sound could be sustained. Other cousins of this instrument were the Harpsichord, the Virginal, the Clavicembalo (or Gravicembalo) and the Spinnet. The sound in these instruments was produced, not by striking the strings, but by plucking the strings. The difference between the Virginal or Spinnet and the Harpsichord type is that in the first each tone came from vibrating strings, whereas the Harpsichord often had more variety of tone through two strings, two to four strings for each note, pedals, couplers and plucking devices of different sizes and materials.

The effect of all these early keyboard instruments was that there was no way of controlling the quantity of sound by the blow. Every tone had the same volume. The Spinnet was thought to be after an Italian called Spinetti, credited with inventing the first instrument of this oblong form. In England the instrument was called the Virginal, in France the Virgin Queen, Elizabeth. It is recently been a kind of dilettante's interest in the Harpsichord.

Elements of the Harpsichord type re-popular until the time of Beethoven. (1770-1827). Bach wrote his famous Forty-Nine Preludes and Fugues for an instrument called the "Well Tempered Clavier."

About the beginning of the 18th Century an Italian, Bartolomeo Cristofori (1655-1731), made what he called a "gravicembalo col piano e forte" the word "gravicembalo" which is used is supposed to be a corruption of "clavicembalo." This was a keyboard instrument playing both soft and loud from this has come our present instrument with its peculiar intricacy, with its pedals, movable and stationary. The instrument has developed mechanically until it is now upon the wires of a full size piano is now over twenty-five tons.

In over two centuries the manufacture of pianos has advanced very greatly, but the instrument for the most part remains the same in general principle. It is a keyboard instrument played with mechanical hammers. Under that it is difficult for the purchaser to know how to make a selection of a piano, in many parts and allowing such for quality.

The buyer probably has noticed that when the radio was being introduced, pianos were sold, the radio made music so popular that the piano for a higher understanding of music was increasing by the hour. The sale of pianos has thereby increased amazingly in a few years. The buyer knows that a piano is one of the safeguards of the home, particularly the home with children. Therefore, the investment in the piano is the heart of the musical home, an important matter.

## EXPANDING YOUR CULTURAL AND MUSICAL LIFE

By Joel Anderson

THE joy of collecting is like a contagion. Once started it is usually pursued with a kind of stimulating and exalting interest that is reflected in the development of the individual soul. This is largely in proportion to the intrinsic, artistic and spiritual value of the thing collected. We knew a man in London whose chief happiness was the collection of champagne corks, no doubt the relics of many hilarious evenings. Intrinsically, artistically and spiritually they had no value and were merely a monument to a wasted life.

There is, however, a great thrill to collecting a library of editions of music, a library of fine records and a library of worth while books. The sense of ownership is the dominating emotion in such a collection. The books you get from a public library serve an important purpose, but they are like chance acquaintances. The books you own are friends for life.

We realize that not all of the books we discuss in this department are within the means of the reader. In such cases the public library is the only refuge. However, we advise Etude readers to form the habit of replenishing their minds with fine books which they own and to which they have access at all times.

Edna Ferber, one of the greatest geniuses in the literary annals of the New World, has at last written her autobiography. She calls it "A Peculiar Treasure" (Doubleday, Doran and Co. \$3.00). It is a very frank and deft narration of the development of an extremely sensitive observer gifted with an imagination which gave the world "Show Boat," "The Royal Family," "So Big" and "Cimarron."

Born in a charming Michigan town of Jewish parents, brought up in Wisconsin observing the American scene as have few other writers, she ranks with Bret Harte, Mark Twain and Sinclair Lewis. As a girl she sang in a local church choir and had the happy, free life of the small town. She still feels that Mr. and Mrs. William Allen White of Emporia are the finest prototypes of our best American citizenry.

There is something about Miss Ferber's story of herself and of her times which we feel reflects a spirit of Americanism that Etude readers will find as delightful as her fascinating novels. Her remarkable dramatic sense is shown, in that all of the major plays and moving pictures made from her works have been famous successes.

History-minded readers will find real enjoyment in Blair Niles' "The James River and Virginia" (Farrar and Rinehart, \$2.50). That rivers influence the lives of those who live near them has long been realized. Changes in a river bed often change the entire social and economic background of a district. The Nile, the Tiber, the Thames, the Ganges, the Hudson and the Mississippi are like wonderful living things. We have often thought, in viewing the James River, of its influence

(Continued on Page 254)

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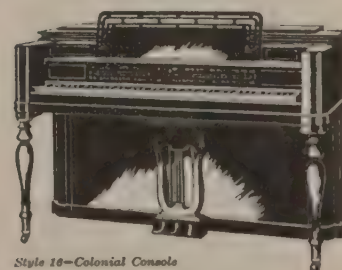
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## CIRCUS DAYS ARE HERE AGAIN!

"Dear Elizabeth Fairchild: Will you please send me instructions and decorations for my birthday party. I am twelve years old. If not too much trouble, please suggest something for my little brother who will be four. I will appreciate it very much. Sincerely yours, Amerylis B., Durham, N. C."



Spring is in the air, and the circus posters are blossoming all over town, and she is twelve and brother four. What could be more fun than a circus party of their own. Of course you, even in your grown up state, might enjoy just such a party too!

Decorate your party rooms, with gaily colored balloons. If you inflate them with a hand-pump, or at the air pump at the garage, they will float next to the ceiling. Or, lacking this, tie them to the chandeliers, or to gaily colored crepe paper streamers that have been looped and interwoven from one wall diagonally across to the other, to form the "Big Top." Have posters on the side walls showing various circus acts, such as clowns, animals, freaks, and so on. You can draw these crudely by hand, or cut out figures from crepe paper and paste them on cardboard. Have the *Donkey Party* on the wall, as one of the decorations; and a small booth for the prizes, or such refreshments as pop corn, candy, peanuts, lolly-pops, and other circus favorites. The small host and hostess can be dressed in clown suits. These are easily made from patterns, out of cloth or crepe paper.

Start your party with a "Going to the Circus" game. Arrange the players in a circle. An older person, or the hostess, sits in the center and says, "I went to the circus and saw—"; and the player must answer "clown." Then the questioner asks two more very silly questions like, "What did you have for breakfast"; and the player must answer, without even smiling, "Clown." If the responding player laughs, he or she is out. This continues with each player, until the one who remains without laughing wins a prize.

This may be followed with a version of "Spin the Bottle." Take a milk bottle and place it in the center of the circle of players. Spin the bottle, and the one to whom it points must name immediately some part of a circus. The same answer cannot be repeated twice. If the answer does not come immediately, or is wrong, that player is out. Continue this until only one remains. A prize can be awarded to the last remaining player.

Of course, "The Donkey Party," and the hilarity resulting from misplaced tails, must have a place in this party.

For prizes, give packages of pop corn, candy, or small stuffed animals, such as are seen at the circus.

When the guests are led to the gaily decorated table pictured above, there will be squeals of delight. The prettily tied boxes are animal crackers and candy for each one to take home. Serve clown salad, animal sandwiches, pink lemonade, and circus cake.

**Clown Salad:** On finely shredded lettuce, place half of a canned peach, with the rounded side up. Above this place a round of banana into which have been stuck cloves for eyes and mouth. Raisins can be caught around the neck by placing them in a collar of whipped cream. Use pineapple fingers for legs and arms. Use a round slice of orange for his hoop, and a strawberry topped with a dab of whipped cream, for his hat. Make clover buttons down his body. Make bread and butter sandwiches in the shapes of animals, and edge the bottom of the plate with them.

**Pink Lemonade:** Add grenadine to regular lemonade, and garnish with maraschino cherries.

**Circus Cake:** Make your regular two layer cake, and fill with currant or red raspberry jelly. Ice with a good stiff, white frosting, and stand animal crackers all around the edge. You can make a cardboard clown, like the one in the center piece, and stand him in the middle of the circle of animals. If for a birthday, put in candles instead of the clown.

In order to help you make this party a success, I will gladly send you the directions for making the decorations pictured. Address Elizabeth Fairchild, Room 613, 350 Madison Avenue, New York City.

## A PAGEANT OF THE PACIFIC

IN THE GOLDEN GATE to the Pacific, the San Francisco World's Fair dramatizes the romance of Far Eastern travel, and includes a varied musical program.

### *Treasure Island*

ON A FOUR HUNDRED-ACRE man made island in the center of San Francisco Bay, San Francisco World's Fair made its appearance in mid-February. In its first five days, the Golden Gate exposition had a higher average attendance than the Chicago Fair of 1933, thus establishing itself as a major tourist attraction in a banner year for travel.

Travel, in fact, is a principal exhibit theme of the Fair. Romantic South Sea glamor is featured in the elaborate buildings of New Zealand, Australia, the Philippines, Java, Bali and Indio-China. A Pan-American Airlines hangar on the Fair grounds houses the China Clippers which come and go on their regular schedules to Hawaii and the Orient. The two largest halls on Treasure Island are the Palace of Vacationland and the Travel and Transportation building, emphasizing travel in our own land.

Californians had a foretaste of the exposition's musical attractions in the series of pre-opening concerts that brought thousands to the island during the winter. First among the big musical events of the Fair itself was a two week engagement of General Platoff's world famous Don Cossack Choir. Edwin Franko Goldman began his band concert series on March 19, that will continue into June. A permanent feature of musical interest is the forty-four bell carillon atop the Tower of the Sun, four hundred foot theme spire of the exposition. This will be operated by outstanding carilloneurs, such as Kamiel Lefevre of Riverside Church in New York City. It comprises three and one half chromatic octaves and was manufactured by the one hundred year old firm of Gillett & Johnston, Croyden, England.



### *Musical Olympics*

ADDING TO LAST MONTH'S STORY of European musical attractions for this summer word has come from Switzerland of an international competition for music students to be held at Geneva, June 26 to July 8. Students of voice, piano, violin, flute, oboe, clarinet or bassoon, who are under thirty, are eligible. Ten prizes of one thousand Swiss francs each, and several other prizes of five hundred francs are offered. Paderewski heads the committee in charge, and the judges include Leschetizky, Gieseking, Baumgartner, Poltroniera, Penzera, Kulenkampf, Adolph Busch, Weingartner and Cortot. The purpose of the competition is to encourage promising students, especially those who have lost their nationality or whose careers are suffering from political persecution. The event is the fourth of an annual series. Past contests were in Vienna, Warsaw and Brussels. NBC will broadcast a concert from Geneva at the final day.

### *Fair of Tomorrow*

OFFICIALS OF THE NEW YORK World's Fair are preparing for its opening at the end of this month, encouraged by the initial success of the San Francisco Fair. It is believed that the two Fairs will provide mutual stimulation, rather than competition for each other. Many will avail themselves of the extraordinary railroad rate of nine dollars for a visit to both of the Fairs.

Among the events taking definite shape in the New York World's Fair plans is the monster male chorus of four thousand to five thousand voices, which will be heard in the Court of Peace on July 1 and 2. This largest chorus ever assembled in the United States will be composed of members of the Associated Glee Clubs of America, Inc. There will be eight conductors, four at each of the two performances. Program will consist of numbers especially adapted for such a large chorus, including Grieg's *Land Sighting*, Maunder's *Border Ballad*, and Sullivan's *The Lost Chord*.

### *Musical Map*

THE LATEST NEW YORK FAIR leaflet to be offered free of charge to inquiring readers of THE ETUDE is a handy Pocket Map of Musical Manhattan and the Fair, prepared by a well known piano manufacturer. This folder locates and describes all of the musical attractions of New York. Cultural centers, museums, churches, leading hotels, routes to the Fair Grounds, and transportation lines in the city, all appear on the map.

If you would like this map and other free literature on the New York Fair, or any sort of travel information, write at once to THE ETUDE Travel Department, Suite 613, 350 Madison Avenue, New York City.



# Shopping for Charm



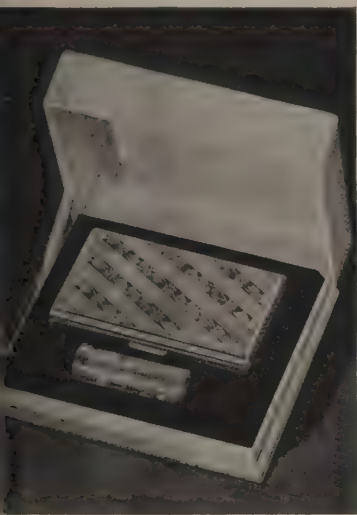
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## EASTER GIFT DE LUXE

Suppose when you were a young hope—the traditional hunt for colored Easter eggs—which lead in a round about way to gift supreme—a gaily tied, gaily decorated, crammed to the brim, Easter basket. Easter the eagerly looked for event of our life, that was second only to the of days—Christmas. Now of course, it means new clothes, new accessories, gifts that spell luxury. *Daggett & Sedell* presents the illustrated metal box and lipstick set, which is done in gold and decorated in engraved designs. The set's swank is enhanced in ivory colored jeweler's box artistically lined in deep blue velvet. The double box has a loose powder container. The box and lipstick come in light, medium and dark. The price? A mere trifle for a charming duo—\$3.50. If your dealer is not stock these sets, write me and I will pass your inquiry along to the manufacturer.



## FLOWERS THAT GROOM IN SPRING, TRA LA!

Just around the corner, and you plan your new bonnet, frock and accessories, you will find that every item of them will either be trimmed with ribbons, printed with flowers, or flowered, so that when you walk out with the best beau, you will resemble a spring flower. You will have a most delicately made-up, and so you must use perfume that will carry on the illusion of blue gentle breezes, and freshly blooming flowers. *Lentheric* has assembled two floral of typical spring floral perfumes, and I found them "Triangle de Fleurs." Each is boxed in a charming pastel band decorated with a pair of formal bouquets in green, yellow, dusty pink and white. A silver ribbon bands the cover is topped with a swirl of curly ribbons in fuchsia and turquoise (use these as decoration). Trio No. 1 includes *Lilac*, *Lilac* and *Jasmin*, all of which are creamy and warm. Trio No. 2 has different personalities, *Muguet* (lily of the valley), sweet and tender, *Violette*, shy and shy, and *Gardenia*, flower of sophistication. They are inexpensively priced at \$5.00 for the three two dram bottles. If your dealer does not carry them, write me and I will tell you where they can be purchased.

## "SAMPLE" YOUR MAKE-UP ACCESSORIES

Being a gadget collector of the first order, that is a person who likes to wander through neighborhood drug stores, chain drug stores, and Five and Tens in spare moments, I was impressed by the many prominent manufacturers who have boxed and bottled their cosmetics in 10¢ to 25¢ sizes.

And so, I decided to assemble for you street make-up, using only the items I found on the counters of these stores. First let us take cleansers for instance. Among others, I saw *Pond's*, *Gladys Glad*, *Daggett & Ramsdell*, *Lady Esther*, *Miner's Theatrical*, *Ambrosia*, both the pads and the liquid, *Phillips Milk of Magnesia*, and *Woodbury's*.

Since we must remove the cleansing cream, I looked for cleansing tissue and found such well-known ones as *Pond's*, *Kleenex* and *Venida*.

For skin tonics, *Woodbury*, and *Ambrosia* were among those present, while *Miner's* contributed their theatrical base, and liquid powder to match. *Miner's* is one of the best-known stage preparations manufactured. Then of course, there was *Hampden's Powder Base*, to which many of you are now undoubtedly devoted since getting your trial packages, and good dependable *Pond's Vanishing Cream*. *Lady Esther* makes a splendid base cream. In fact, I found *Lady Esther*, *Gladys Glad*, *Colgate's Cashmere Bouquet* and others had full lines of practically every essential represented on these counters.

It was a veritable feast of favorites when I turned to the rouges, both dry and paste. There was a shade of rouge for virtually every nuance of complexion, made by such well known cosmeticians, as *Outdoor Girl*, *Princess Pat*, *Cashmere Bouquet*, *Coty*, *Woodbury*, *Tangee*, *Park & Tilford*, *Lady Esther*. These manufacturers had lipsticks to match, and most of them had a full line of eyeshadow, to which were added such well known names as *Winx*, *Maybelline* and *Pinaud*, for mascara. I even found *Winx* had an eyelash curler, and that some enterprising manufacturer had a lipstick brush just like the one I spoke of several issues ago.

My real thrill came when I stood before the face powder section and noted such leaders as *Bourjois*, *Coty*, *Outdoor Girl*, *Cashmere Bouquet*, *Park & Tilford*, *Primrose House*, *Pond's*, *Lady Esther*, *Tangee* and *Max Factor*. *Cheramy* was presenting their powder with a tiny free sample phial of the lilting "April Showers." There was even a small powder brush available with which to brush away all surplus powder, so as to give a professionally smooth powdered finish to the face.

If your local stores do not have all these varied brands, write me and I will try to find out where you can get these convenient size packages nearest your home.

## GOOD GROOMING

While collecting your street make-up accessories from the counters of stores specializing in sample sizes, I headed for other departments to see what I could find to complete the perfect grooming picture.

As a musician your hands will be noticed first, and so I assembled all the necessities for a perfect home manicure. *Cutex* and *Platinum* have the most exciting new shades of nail polish, cream and transparent. There are polish removers for both dry and oily nails, whiteners for nails and hands, nail wax to strengthen those Chinese type nails affected by ladies of fashion, files, emery boards, cuticle scissors (these at 25¢) and buffers. Even the old-fashioned cake polish, which was the only thing we had in the past for gleaming nails, was there. A darling little nail brush in pastel colors, orange wood sticks, cotton, and—ssh!—False Nails for the breakers and biters. No excuse is left for ugly hands, for the hand creams and lotions are made by such well known firms as *Ponds*, *Jergens*, *Italian Balm*, *Frostilla*, *Hind's*, *Dame Nature* and *Pacquin*. Of course I am only naming a few of the numerous brands they have for your trial.

The next part of you, in order of notice, is your hair, and here I found every conceivable kind of comb, curler, pin, decoration and brush. Even a darling rubber or cellophane make-up cape to cover your dress when powdering or brushing your hair—and you must brush for gleaming hair. I spotted *Conti's Shampoo* and *Mulsified Coconut Oil*. There was also *Nestle's Brilliantine* and *Lacquer*, *Vaseline Hair Tonic*, *Woodbury's Brilliantine*, and *Venida Hair Set*. No excuse at all for badly groomed tresses when you can experiment first.

One whole counter was devoted to tooth preparations and your new friend, *Bost*, was there, as was *Forhan's*, *Pepsodent*, *Ipana*, *Listerine*, *Dr. Lyon's* (I'll bet your Grandmother used that one as well as *Colgate's*), *Kolynos* and *Pebeco*. I know there were many others, but at this juncture a young man noticed what I was writing, and so I took time out and asked him what in his opinion stood most in the way of a young lady's perfect grooming, and he answered laconically "spots."

I took this hint for you, and found that among the spot removers were *Carbena* and *Energine*. On the same counter, I found *Tintex* which will put the delicate pastel shades back into your washed-out underthings or overthings.

Being such a fussy person on the subject of odors, I hunted out and found *Zip*, both depilatory and deodorant, *Non-Spi*, *Park & Tilford Perfumed Deodorant*, *Arrid*, *Hush*, *Immac*, *Dew* and *Odorono*. A formidable array, I assure you, among which you must find just the ones to meet your every need. For the unsightly leg hair, there were *X-Bazin*, *Neet* and many others.

As I ticked off on my fingers the various points of good grooming which could be covered by a five and ten tour, one last remained and that was perfume, and so I trudged off to find what I could along these lines. Here indeed was a thrill. "Nips" held such favorites as your favorite *Park & Tilford #12*, #3, *Gardenia*, *Adventure*, *Cherish* and *Lilac*. *Cheramy's* "April Showers," *Bourjois' Evening in Paris*, a blend of *Lentheric's* favorites, such as "Shanghai," and *Colgate's Cashmere Bouquet* made a veritable perfume parade for your every mood.

If you have any grooming problems, address Theodora Van Doorn, 350 Madison Avenue, New York City.

## ORCHIDS FOR YOU

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## Expanding Your Cultural and Musical Life

(Continued from Page 251)

upon the great state of Virginia in our earliest days. The settlement in 1607 had no Plymouth Rock of 1620 but it is none the less important. Mr. Niles has secured an unusual amount of interesting information and she tells it in engaging fashion.

The charm of the book lies in the sentimental anecdotes and atmosphere which the author has created. In other words, it is not the conventional history.

There is a kind of disreputable fascination to the charm of the gypsies. We have seen them in parts of Europe living in incredible poverty and squalor and again we have been in gypsy wagons apparently as clean as any one could wish. Martin Block's "Gypsies: Their Life and Customs" (D. Appleton-Century Co. \$3.50) is a much more serious discussion of this strange roving people who left India about the year 1100 and spread over a great part of the world, creating more romance and music than public respect.

Born and living their lives in the open, eating almost anything (save horseflesh, which is taboo), rarely bathing, drinking little water but much alcohol, beggars, thieves, sharp dealers, they make a social picture impossible to respect. On the other hand their remarkable dancing and their infectious music and their many hued costumes have contributed fascination and color to all who encounter them.

Their loyalty to their own is remarkable. A marriage is usually nothing more than a hand shake before the chief, followed by a fortnight of sprees—but there are literally no gypsy divorces. They settle crimes in their own courts and punishment is severe and unrelenting. All in all they are an enigma as a race and probably will remain so until the end of time.

### Additional Suggestions For Good Reading

Here are some books you should not miss looking up in your book shop or your library. Possibly you will not be able to resist adding them to your personal collection.

"Chateaubriand" by André Maurois (Harper and Bros. \$3.50).

"Samuel Pepys, The Saviour of the Navy" by Arthur Bryant (The Macmillan Co. \$3.50).

"A Guide to Understanding the Bible" by Harry Emerson Fosdick (Harper and Bros. \$3.00).

"Disputed Passage" by Lloyd C. Douglas (Houghton, Mifflin Co. \$2.50).

"Good American Speech" by Margaret P. McLean (E. P. Dutton & Co., \$2.00).

"Let's Set the Table" by Elizabeth Lounsbury (Funk & Wagnalls, \$2.75).

"Beautiful Canada" by Vernon Quinn (Frederick A. Stokes Co., \$4.00).

"Decoration for the Small Home" by Derek Patmore (G. P. Putnam's Sons, \$3.50).

"Co-Ediquette" by Elizabeth Eldridge (E. P. Dutton & Co., \$2.00).

"Rhythms for Children" by Shafer & Mosher (A. S. Barnes, \$1.25)

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# THOU ART THE NIGHT WIND

from the Japanese of SHEGA OBATA

HARVEY B. GAUL

**Moderato**

*p*

*leggiéràmente*

Thou art the night wind, I am the

*p.*

*con sordino*

dew - drop; In help - less - ness

*p.*

*rit.*

I fall and break,

*a poco accelerando*

*sempre allargando*

When laugh - ing thou go - est Through the - deep grass. But thou seest me

*a poco accelerando*

not, But thou seest me not be - cause of the dark - ness.

*ten. ten. molto rit.*

*accel.*

*ff*

*colla voce*

*pp a tempo*

*con sordino*

Thou art the night wind.

*delicato*

*ppp*

*r. h.*

*Ed.*



# AWAKE! ARISE!

BERNHARD HAIG

CLARA EDWARD

Maestoso ma con moto

*f* A - wake! A - rise! Ye mourners now a  
*f* rise. Be - hold what glo - ry fills the skies. Re - joice and sing wit  
*cresc.* *ff* *rit.* *a tempo* ev - 'ry breath, For Christ has ris'n and con - quer'd death.  
*cresc.* *ff* *rit.* *a tempo*  
*Più andante* *p* O wear - y hearts, lay down your sins; He  
*p* *dolce*  
*dolce* *mf* *poco rall.* *mf* *Più animato* comes with heal - ing in His wings. The days of tri - umph  
*dolce* *mf* *poco rall.* *mf*



*mf*

in the tomb Have now dis - pell'd the night of gloom. The

*broadly cresc. poco a poco ff*

morn - ing stars, in cho - rus strong, With sons of God u - nite in

*broadly cresc. poco a poco ff*

*ff Tempo I*

song. A - rise ye now from sor-row, doubt and

*ff strepitoso cresc. molto ff*

*mf*

fear; The Res - ur - rec - tion Day is here. Your Lord is ris'n;—give thanks and

*mf*

*cresc. molto allarg. rall. a tempo*

pray: For Love has roll'd the stone a - way!

*cresc. molto allarg. ff a tempo fff*



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WILLIAM HODSON

## Andante sostenuto

Manuals: Chime

Sw. B *mf*

*slightly faster*

Sw.

Gt. D

*f* *a tempo*

Pedal

*pp*

*slightly faster*

*broaden out*

{ Ch. Soft strings, Unda maris  
or  
Sw. Add St. Diap. 8'

## Allegretto tranquillo (Tune: VICTORY) Vox Humana & Trem.

Gt. F

Sw. or echo

Sw. A#

*mp*

21

21

34

*mf*

21

1

2

5

{ Ch. ...  
Sw. Strings, Flutes 8', 4'

*poco rit.*

*rit.*

*f*

*f*

Ped. add Bourdon



(Tune: EASTER HYMN)

Gt. Sw. C#

*mp*

Sw. add Oboe

Gt. E well sustained

Sw. Flute 4' off; add Bourdon

Sw. A# arpeggiate these chords *mp* *f*

Gt. *mp*

Sw. Bourdon off, Oboe on

Gt. E

Sw. B Chime

Sw. Voix Celeste Sw. A# *pp*

*mp* slowly

Bourdon off

Ped. 3-1

The musical score is written for a guitar and a string ensemble. The guitar part is in the treble clef, and the string part is in the bass clef. The key signature is one sharp (F#), and the time signature is 2/2. The score is divided into four systems of four measures each. The first system includes the title '(Tune: EASTER HYMN)' and the initial instrumentation 'Gt. Sw. C#'. The second system includes the instruction 'Sw. add Oboe'. The third system includes 'Sw. Flute 4' off; add Bourdon' and 'Sw. A# arpeggiate these chords'. The fourth system includes 'Gt. Bourdon off, Oboe on' and 'Sw. B Chime'. The fifth system includes 'Sw. Voix Celeste Sw. A#' and 'Ped. 3-1'. The score concludes with a final measure in the sixth system.



# WALTZ SECONDO

J. BRAHMS, Op. 39, No. 1

M. M. ♩ = 144

*p dolce*

*poco cresc.*

*p*

*poco cresc.*

*p*

## LONDONDERRY AIR

Arr. by William Hodson  
Moderately

SECONDO

OLD IRISH MELODY

*mf*

*poco rit.*

*cresc. a tempo*

*dim. cresc.*

*dim.*

*f*

*poco rit.*



# WALTZ

PRIMO

J. BRAHMS, Op. 39, No. 15

M. M.  $\text{♩} = 144$

*p dolce*

*poco cresc.*

*p poco cresc.*

*dolce*

# LONDONDERRY AIR

PRIMO

OLD IRISH MELODY

arr. by William Hodson  
Moderately

*mf*

*poco rit.*

*cresc. a tempo*

*dim.*

*cresc.*

*dim.*

*f.*

*poco rit.*



PROGRESSIVE MUSIC FOR ORCHESTRA

MAYFLOWER GAVOTTE

EDWARD BEYER  
Arr. by John N. Klover

Violin

Piano

Clar.

Cornet

MAYFLOWER GAVOTTE

EDWARD BEYER

FLUTE

Violin



ARINET in Bb

# MAYFLOWER GAVOTTE

EDWARD BEYER

Four staves of music for Arinet in Bb. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features dynamic markings of *f* (forte) and *p* (piano). The second staff continues the melody with similar dynamics. The third staff shows a change in dynamics, with *f* and *p* markings. The fourth staff concludes the piece with a final *f* marking.

TO SAXOPHONE

# MAYFLOWER GAVOTTE

EDWARD BEYER

Four staves of music for Saxophone. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features dynamic markings of *f* (forte) and *p* (piano). The second staff continues the melody with similar dynamics. The third staff includes a clarinet part, indicated by the label "Clar." above the staff. The fourth staff concludes the piece with a final *f* marking.

RNET in Bb

# MAYFLOWER GAVOTTE

EDWARD BEYER

Four staves of music for RNET in Bb. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features dynamic markings of *f* (forte) and *p* (piano). The second staff continues the melody with similar dynamics. The third staff includes a solo section, indicated by the label "SOLO" above the staff. The fourth staff concludes the piece with a final *f* marking.

ELLO or TROMBONE

# MAYFLOWER GAVOTTE

EDWARD BEYER

Four staves of music for Cello or Trombone. The first staff begins with a bass clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features dynamic markings of *f* (forte) and *p* (piano). The second staff continues the melody with similar dynamics. The third staff includes a cello part, indicated by the label "Cello" above the staff. The fourth staff concludes the piece with a final *f* marking.



Grade 2.

Capriciously M.M. ♩ = 100

# TATTLE TALE

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# HYMN TO THE SUN

Grade 2½.

With swaying motion M.M. ♩ = 152

EMORY PELHAM

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# A LITTLE GOSSIP

NATHANIEL IRVING HYATT  
Op. 29, No. 3

Allegro moderato M.M.  $\text{♩} = 63$

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# TRIPPING THROUGH THE MEADOWS

ELSIE K. BRETT

Allegro M.M.  $\text{♩} = 100$

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Lorraine Walens

# WOO, BLOWS THE WIND

EDNA FRIDA PIETS

Grade 1.

Mournfully, with a nice singing melody M.M.  $\text{♩} = 60$

Woo - - oo, blows the wind Mourn - - ful - ly sigh - - ing,  
Fare - - well, po - sies dear, Sum - - mer's dy - - ing  
Woo - - oo, blows the wind, Leaves brown and sere,  
Slow - - ly fall - - ing, Au - - tumn is here.

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# DANCE OF THE DAFFODILS

MILDRED ADA

Grade 2½. Tempo di Valse M.M.  $\text{♩} = 168$

*mf* *Fin*  
10 15 20

*r.h.*  
*l.h.*

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## What Do Bands Mean to America?

(Continued from Page 225)

chants in our very progressive community. "Occasionally we learn of some educator who wonders if music in the schools is not overemphasized. Sometimes we suspect that there might be a bit of envy involved, because of the popularity of the successful band director (Mr. David Hughes, director of the Elkhart High School Band, was awarded a gold medal for the outstanding achievement of the year, a couple of years back); but I believe that if there is any overemphasis it arises out of misconception on the part of sincere and conscientious school music supervisors, and band and orchestra directors, who try to make thoroughly good musicians of all their pupils. All of us, music educators in particular, must remember that school music is not a vocational proposition, and that youngsters who are to-day members of school bands are to be the commercial and professional men and women of the future. Some of them, of course, will develop aptitude and ambition for musical careers; and these find their way, after high school, into the various institutions of higher musical knowledge and, later on, into the ranks of school music educators.

### And So a Good Investment

"AN ANSWER TO THE QUESTION—'What does a band cost?'—is very difficult, because of the variation in conditions and circumstances involved. It is becoming a generally accepted practice for parents of youngsters to provide the cornets (or trumpets), clarinets, trombones, saxophones and other small instruments, while the schools purchase and provide the tubas, baritones, bass drums, tympani, bassoons and oboes. Likewise, in the instrumentation of orchestras, schools provide the string basses and other large instruments, with the pupils providing their own violins, clarinets, flutes, trumpets, and so on. If a new band were being organized and all the instruments were to be supplied by the Board of Education, the average purchase price of good instruments would be about one hundred dollars per pupil—small instruments less and larger instruments more. It is well to remember that the lowest priced instrument is not always the best buy. In musical instruments as in nearly everything else, we get pretty much what we pay for, and it is not just the first cost that must be considered.

"Too many times School Boards advertise for bids and consider only price. If the highly proficient professional player requires a fine instrument in order to do justice to his ability and talent, is it not reasonable to assume that the young player, however talented and ambitious he might be, should be given a really good instrument and not be put up against the handicap of an inferior one, selected only because of its low price? Proper comprehension of all benefits and advantages which the young players will derive, both now and throughout the rest of their lives, as well as due appraisal of the credit and enjoyment which they will bring to their teachers, classmates, parents and others, demonstrate that the cost is not too great even though the finest instruments are purchased and placed in the hands of the youngsters.

### A Builder of Character

"NOT A SCHOOL BAND INSTRUCTOR who does not know of at least several boys who were

never amenable to school rules, never quite in step with the rest, until they joined the band. A national authority on juvenile delinquency once said, 'Teach a boy to blow a horn and he'll never blow a safe'; and, next to and just about on a par with athletics, there is nothing that will attract and hold the interest of the restless, 'full of pep' boy in school as will a band instrument and a chance to play in the school band. Therefore, and purely from a hard boiled business standpoint, it is perfectly safe to say that every dollar of public money ever invested in putting or maintaining a band in a school has been well spent.

"A rapidly growing realization of this is evident from the fact that so many school band instructors are now employed on a twelve months basis, devoting their time during the vacation months to the class instruction of beginning players as well as in weekly (at least) rehearsals of the concert and junior bands. This undoubtedly provides an outlet for that restless energy so apt to lead idle youngsters into mischief and keeps them in step with school discipline the year around, with no need of readjustment when schools reopen in September.

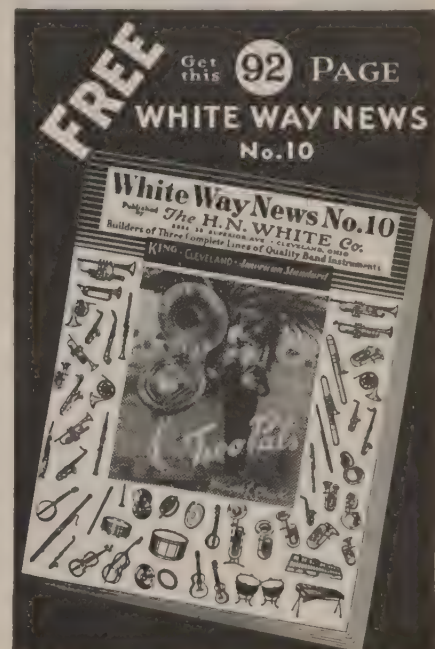
"Parents often ask 'Which instrument shall I select for my boy or girl?' The answer to that is—'Don't.' I mean that the youngster should make his own selection, this selection to be checked with the school band instructor, who will point out any physical handicap to proficiency on the particular instrument fancied by the youngster. When my oldest son was in his ninth year, I 'selected' the cornet for his instrument. He practiced and made very excellent progress, playing solo cornet in the Elkhart High School Band two years before he entered high school and during the four years that he was in high school. But, immediately after graduating and even before, he played saxophone in dance orchestras, studied clarinet and flute, and spent several years playing these instruments in some very fine, nationally known organizations. I also 'selected' saxophone for our second son and later on trumpet, but he took up bass when he went into high school and became one of the very finest tuba soloists I ever have heard. Incidentally, neither of these boys is now a professional musician, the elder being Assistant Sales Manager here at the Martin Band Instrument Company, and the other, since his graduation from Notre Dame last June, having been engaged in accounting work with a large utility company. Another son is now playing baritone in the band at St. Joseph's College, Rensselaer, Ind., and he also has no idea of following music professionally.

"I hope all readers will pardon this personal reference. It is also hoped that what has been written here will help, in some degree, to bring about the greater and more nearly correct appraisal of the importance of instrumental music in our schools. The millions of boys and girls who have already enjoyed the advantages of membership in school bands and orchestras owe a deep debt of gratitude to the superintendents and members of Boards of Education who have made it possible for them to have bands and orchestras with which to play, as well as to their instructors in music. And I am sure they are, without exception, properly appreciative of the opportunities lavished upon them, far in excess of those given

boys and girls in any other country on earth.

"Music has been aptly termed 'the fourth essential,' only food, clothing and shelter preceding music in importance in a well rounded and happy life. And to participate in a musical performance, even one of mediocre degree of excellence, is ever so much more enjoyable than merely to sit and listen. The progress or retrogression of a nation depends on its home life; and a musical home is a happy home.

"So, in addition to continuing and expanding the program of music in the schools, we should all promote more instrumental music in the home, more informal gatherings of small groups in duets, trios, quartets, and small orchestras."



This new issue is crammed full of interesting information about bands and musicians. In addition it has many outstanding articles such as one by Dr. Frank Simon, Director of the ARMC Band on "Ten years before the Microphone"—and another by Ralph Rush, Director of the Cleveland Heights (Ohio) High School Band, entitled "What it takes to win" . . . "Football Showmanship" by Robert J. Barrett, Columbia University M. A. and "The Story of Fred Waring and his Pennsylvanians" also by Robert J. Barrett—and news of the latest developments in KING, CLEVELAND and AMERICAN STANDARD BAND and ORCHESTRA Instruments . . . New instruments . . . New Models . . . It is yours for the asking . . . No obligation involved.



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# THE ACCORDION DEPARTMENT

## Sight Reading, Part II

By PIETRO DEIRO

As told to Elvera Collins

**C**ONTRARY TO POPULAR BELIEF, sight reading does not require any particular talent. Suggestions and outlines for practice were given in the preceding article on this subject so we shall continue with further ideas.

### Have You Studied Harmony?

OR IS THAT one of the subjects that you thought would not have to be bothered with? A knowledge of harmony, and particularly the formation of chords, is most helpful for accordionists who wish to sight read. Instead of having to stop and read individual notes it will be possible, at a glance, to recognize a group of notes as a chord, regardless of the inversion. When reading a book we do not stop to spell out letters in every word. Instead, we recognize the group of individual letters as a unit and think of it as a complete word. Constant practice in sight reading enables the player to group notes similarly.

If one has not formed the habit of observing tempo marks, dynamics, repetition signs and changes of key in one's regular playing he cannot expect to do so when beginning to play at sight. This habit should be cultivated immediately, for these signs are important and represent the difference between merely playing a lot of notes or telling a musical story.

One of the aids mentioned for sight reading was memory. Perhaps one may wonder where memory enters in reading music. Visual memory is very important because as the eye glances at one or more measures it photographs these mentally and they must be remembered while the eye goes ahead to the next measures. To be a rapid sight reader the range of vision must be continually in advance of the music being played.

Granting that many readers have already prepared themselves according to the requisitions mentioned, let us go into the next step in sight reading. When beginning to learn to sight read it is a good idea to establish a definite system and then adhere to it. As an example, when playing a selection for the first time, let the first glance be comprehensive enough so that it determines the key of the selection as well as the time. In fact, the player should glance also at the clefs, as the accompaniment for accordion music may be written in either treble or bass clef. A little practice soon makes it possible to include the tempo sign as well as the dynamic symbol. That makes five individual signs or symbols to be observed in the split second while the hands are being placed in position on the accordion.

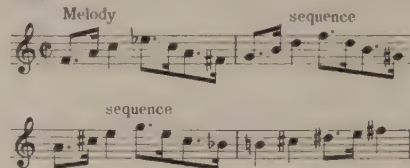
Some accordionists experience difficulty in sight reading passages where the melodic line contains many accidentals. Such passages frequently occur in novelettes. The following examples were taken from my text book "Sight Reading" and show a system which helps in working out such passages.

### How to Read the Melodic Line in Group Formation

THE SYSTEM of reading the melodic line in groups of notes rather than as individual notes is one of the greatest aids in sight reading. It is the same principle as reading the chords of a piano part where the notes are analyzed as a group, not as individual notes. This method of sight reading the melody in groups is particularly adaptable

to a melody in sequential form; that is, a melody of one or two measures repeated in various keys through the use of accidentals. The following melody is in sequential form, the first measure establishes the melody, the succeeding measures repeat the same melody in different keys.

#### Ex. 1



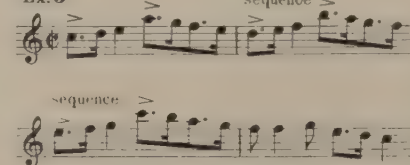
To read this melody as a succession of groups, the individual notes must be grouped from one natural accent to the next. Considering the rhythm as in 4, the first accent will be on one, the second accent on three, therefore the notes will be grouped from one to the third beat, and from the third beat to the end of the measure. The first measure will have two groups, the first containing F-A-C, the second group will contain E-flat-C-A-F-sharp. Therefore, instead of reading individual notes, the eye must see the melody as two groups in each measure, as follows:

#### Ex. 2



Another type of sequence is where the melodic line is written in the diatonic formation. In the following melody it must be immediately observed that each ascending and descending group begins a tone higher than the preceding group. It must be also observed that the sequences do not establish a new key, but retain the formation of the diatonic C major scale.

#### Ex. 3



As these diatonic progressions do not create any sense of chords, they must be read as groups of notes ascending and descending. As the first measure establishes the feeling of three notes up, and four notes down, it is necessary to read only each accented note, and then continue the swing of up and down. The melody then creates the impression of ascending and descending lines as follows:

#### Ex. 4



### Accordion Questions Answered

1. What makes a person lose his interest in the accordion, although he originally liked it very much? 2. What causes a person to make mistakes with his right hand, when playing a piece of music?—E. W. Ohio.
1. There are many answers which might cover your first question. Perhaps you have been playing music that is too difficult and have become discouraged. Are you studying alone or under a teacher? Regular weekly lessons usually keep a student enthusiastic. Let me know what your daily practice program consists of as perhaps it contains too many technical studies without enough interesting pieces for divertimento. 2. Right-hand errors may be caused by the student not being able to read the notes correctly or by his lacking technique to execute the passages causing difficulty. Numerous other causes might be given but those mentioned are the most common.

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## Bands and Orchestras

(Continued from Page 235)

### The Band's Place in the Community

By KARL L. KING  
President, American Bandmasters' Association

THE HISTORY OF THE BAND in our country is a very interesting one. Band music was first rendered by the small ten or twelve piece bands which were formed shortly after the Civil War. From these small and oftentimes crude band groups have grown our excellent band organization of to-day. For years band music was kept alive by the "old town band," and it was perhaps nourished by a popular appeal that is stronger to-day than ever before.

With the growth of certain itinerant bands of excellent quality, and with the rapid strides of recent years in the school groups, bands and band music have become enormous and important factors in the musical life. The immeasurable share which the band has in making our people musically minded can be a real source of pleasure to all who are associated in the American band movement.

Many communities to-day have fine municipal bands playing concerts in newly erected band shells to large and appreciative audiences, and this type of organization (a reincarnation of the old town band, tax supported) has become an inseparable part of community life. A broader and more intensified development along this line will be the next notable phase of band history.

### The Choice of Band Programs

By HAROLD BACHMAN  
Director, University of Chicago Band

IN SELECTING MATERIALS for his public programs, the school band director is faced with many problems. He must choose material which will have audience appeal and will be suitable for various occasions. At the same time this music must fit into a progressively arranged course of study and must be of cultural and educational value to his students.

These characteristics are not necessarily incompatible. All fine music is not dry and uninteresting, from an audience point of view. Neither is all of the novelty, martial, or light popular music, which we find so liberally sprinkled in our band repertoires, harmful to the musical development of the student. Good taste and discrimination are needed in the selection of both the so-called classical music and that of the more popular variety.

Of great importance is the way the music is played. While the students will rise in a remarkable way to the technical demands of a good and interesting piece of music, the numbers finally selected for the public program should not be so technically difficult that the players cannot play them with ease and finesse. There is a great deal of fine music that is not technically difficult. For every difficult number the band plays, it should play a dozen of the non-technical variety, in which tone, phrasing, gracefulness of style and all the niceties of musical expression can be emphasized. The students and audience alike will form a more pleasant acquaintance with a great composer through a polished performance of one of his lighter, easier works than through a stilted, laborious performance of a work which greatly exceeds the technical limitations of the performers.

Even the playing of marches and "pep" songs at athletic events and on parades need not be harmful if such music is thoroughly rehearsed and carefully played with good tone, clean cut articulation, well marked accents, and proper attention to

expression. The harm comes when there are so many demands made on the band members for such occasions that there is insufficient time in the schedule either for careful rehearsal of the march music, or for the serious study of music of a more refined type.

The principal function of the band is to serve as a medium for promoting education through music. Public programs should, and usually do, enhance the educational value of the band course and give it added significance. They should be considered, however, in the nature of by-products of the course in musical training, and not the principal objective. To prevent the orderly processes of a systematically arranged course of study from being retarded, it sometimes becomes necessary for the school administrators to coöperate with the band director in zealously guarding the students from the excessive demands of overly enthusiastic, if well intentioned, community organizations.

### The Value of Band Clinics

By H. A. VANDERCOOK  
Director, Vandercook School of Music, Chicago

PROFESSIONAL MEN IN ALL LINES have readily recognized the value of the "get-together" spirit wherein they are enabled to compare notes and ideas to the betterment of their respective lines.

Undoubtedly no one idea has promoted and advanced the profession of the school bandmaster and orchestral conductor so much as the clinic. The remarkable success of the clinics held throughout our country is truly due to the fact that they are held under the supervision of capable as well as nationally famed directors and teachers.

At such clinics an exchange of ideas between directors and teachers is possible, and it is in this conjunction of knowledge and experience that clinics derive their great value.

As all bands, orchestras and glee clubs connected with public school endeavors in the line of music are usually lacking somewhat in fundamentals, we have at these clinics an opportunity to impress upon the teachers and directors this particularly important point.

Every teacher and leader while attending these functions, should be prepared to take notes for future reference in the work that he does at home. One of the recognizably valuable spirits in band work is that of coöperation, and there is no place better than the clinic for nurture of this spirit.

### Hands Across the Border

By CAPTAIN R. B. HAYWARD  
Director, the Toronto Concert Band

WHEN THE AMERICAN BANDMASTERS' ASSOCIATION was founded, a third of the charter members were Canadians. To Edwin Franko Goldman, the founder, no border existed.

Canadian bandmasters travel south to adjudicate band contests; bandmasters from the United States journey north for a similar purpose. Dr. Goldman and the late Walter M. Smith have come north to conduct massed band concerts in aid of Canadian unemployed musicians, and in return bandmasters from Quebec City, Montreal and Toronto have gone to New York as guest conductors of the Goldman Band. Frank Simon comes from Cincinnati to conduct the Toronto Summer Symphony Orchestra (which plays on the share plan), and many similar incidents take place, where neither fee nor reward is asked or expected.

(Continued on Page 278)



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## Searching for a Teacher and How to Do It

By GEORGE CHADWICK STOCK

CE STUDY, AND TEACHING, are active throughout the year. Teachers are ready pupils. Pupils—embryo artists—are ready for some one to take charge of their voices and talents for singing.

If you are a beginning singer, that is, who never before has taken lessons, it is extremely important to get a good start. Be sure you are on the right road; then proceed ahead.

A wide awake prospective student of singing will ask, "What is the right road, who will show me the way to it?" The best answer is, "Look around." In the case of singers who are successful. They direct you to teachers who have helped them. It is better to get the opinion of an experienced person than to trust the judgment of one who knows very little of voice culture; whose advice is based wholly upon hearsay.

Naturally, you are anxious to place your voice where it will have dependable care. This means do some teacher searching on your own account. The student with initiative, and of independent mind, will do this, and probably will be grateful ever afterward.

Visit several teachers. But first arrange

for an audition, when sufficient time will be allowed for a thorough voice trial and a satisfactory conference.

Do not hesitate to ask questions. The time and money you purpose spending on your voice entitle you to the fullest explanation of how your voice is to be trained.

Usually the first question asked by an applicant for vocal lessons is, "What method do you teach?" That question usually starts something. Space is too limited to dwell on what might be said on the feverish topic of method.

Accept, please, a further hint from one of experience: listen closely to what you must do to develop your voice for singing. Pay close attention to every statement made. But do not accept as infallible everything you hear.

Take prophecies of a great career ahead (if they should be made) with a whole handful of salt. Many people possess voices which are well worth cultivating, but great careers are rare.

Do a lot of thinking on your own account, and mix it with plenty of common sense. This will help both you and a teacher to get at rockbottom truth.

## The Singing Tempo

By HERBERT WENDELL AUSTIN

"HOW FAST SHALL I SING?" asks a disoriented student. "Some say that I sing rapidly; others that I sing too slowly. What is a good singing tempo?"

The tempo of a song is very important to its musical effectiveness; but so many persons have a part in the matter that it is impossible to give a specific tempo for songs. Much must be left to the discretion of the singer; but a few points must not be overemphasized. These we shall discuss briefly.

**The Character of the Song.** The singer should study closely the nature of the song he is to sing. What singing speed seems to express its theme and idea? What mood would it portray—bright cheerfulness, or sombre seriousness? Both words and music should be considered in determining the movement of the song. Manifestly, some songs are more effective when sung to a rapid tempo; whilst others would be utterly ruined by such fast speed.

**The Number of Singers Performing.** A soloist can naturally sing most songs at a rapid tempo; whilst others would be ruined by such fast speed. In group singing, singing in slow tempo (except in typical numbers) have the effect of being laborious and cumbersome; while solo voice, singing in the same tempo, would seem to be free and amply fast. By singing his song until its theme permeates being, a soloist, appreciating the number can be depended upon to strike a suitable rate of movement. In group sing-

ing the director may try various tempi, to find the one which best expresses the emotions of the song. Do not drag a musical number; and do not run away with it! A song, sung in an ideal tempo, whether by a soloist or a group of singers, will not give the impression of either fast or slow movement. The tempo so splendidly fits the song, and the singer, or singers, that the sense of speed does not obtrude itself upon the whole by attracting undue attention.

**Get Acquainted with the Song.** As hinted above, the singer should study his song until he thoroughly appreciates it—so much that his emotions respond in harmony with the song theme. He should feel its message vibrant within himself, and should have a strong desire to interpret this message through song, in such a way that all hearers will emotionally respond to the number as a whole. When a song is fully appreciated by the performer, or performers, a favorable tempo is naturally struck as an integral part of the performance. To sing any song fast or slow, without consideration of its inherent qualities or of the form of rendition, is to take art out of singing and to place it on a purely mechanical basis.

A safe rule is to let the song itself, by its nature, message, and theme, suggest its natural movement; then to adapt this to solo or group rendition by proper modification, keeping in mind the fact that, as a rule, a group sings somewhat faster than a soloist.

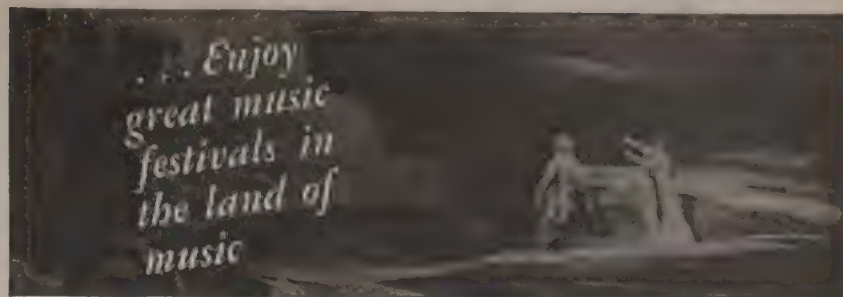
## What Sound Shall We Use?

By WILBUR A. SKILES

THE VOWEL to be used should be given its primary sound, colloquialisms being easily avoided. One vowel sound is not transferable to another, and singers who say some of the English vowels are not singing and should be changed, so as to make them suitable for intelligible singing, should be informed that the fault lies with the language and not with the singer.

themselves, their ability, and their personal training and study. Singers should not be partial in their selection of vowels, because we really have no option in the matter. One vowel is as beautiful as another, if properly made. It is not right that clarity of enunciation should be impaired by tonal or vowel qualities; although, when attempted inexpertly, there is obvious danger of such a result.

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# THE ORGANIST'S ETUDE

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## How to Understand the Pipe Organ

Non-Technical, General Information for the Layman

By ALBERT TUFTS

**T**O UNDERSTAND AN ORGAN, one usually commences with the swell pedals under the console, or playing desk, and looks at everything "from the ground up." As one will find that everything is labeled, he therefore can understand, through his eyes and ears, any organ. The descriptions marked upon various organs are slightly different, since most organs borrow their names from various languages. American and English organs, particularly, use names from different countries, such as, French, German, English and Latinized-Italian words. If one will carefully scrutinize a stop, he will understand what that stop calls for. Organs are generally the same, the world over, basically speaking; but owing to the size of buildings and the various sizes of instruments, voicing, and so on, each in itself is slightly different. We have playing pedals (making sounds when played by the feet), and we have loud and soft "Swell" pedals, also played by either foot.

A large organ usually has several different swell-pedals. If a pedal is labeled Great Swell-Pedal, it means that with it one can increase or decrease the tones upon the Great manual. If one has any (given) two manuals in one swell box, then one pedal will swell the volume for both, and this is so labeled. "Swell swell-pedal" means that by its use the tones in this top "swell" manual (of a three manual organ) may be increased or decreased in volume. If the organ has four manuals, the top manual pedal will be labeled Solo Swell-pedal. Modern organs often have a different Swell-pedal for the Echo-organ. Besides this, there are various dampers and push buttons which affect certain stops and, being invariably labeled, they tell one exactly what to do. The "Balanced-Crescendo Pedal" is a stop-puller; that is, when the toe presses upon this pedal the tones of the organ from soft to loud are brought on systematically, and when the heel is pressed this pedal will reduce sounds from the fullest organ back to the softest stops and so on finally to zero. The "Crescendo Pedal" does not swell individual tones, its function being to draw stops only.

Under each manual we find push buttons which will bring on combinations, soft or loud, from left to right. The various couplers, which affect octave pitches, are labeled and thus explain themselves. When the figure 8 is upon any tab or stop, it denotes unison or piano pitch. When the figure 4 is upon the stop, regardless of its quality or color, it denotes that the pitch sounds one octave higher than if played upon the piano or organ key; and correspondingly a stop with 2 upon it means that the tone will sound an octave higher than even the four-foot pitch. If one sees 16 upon a stop or tab, it means that the pitch will sound one octave lower than piano pitch, that is, one octave lower than the finger plays the key. When 8 is seen it means that the lowest C-pipe upon the organ is approximately eight feet long, excepting when it is a "stopped"-pipe; in which case the pipe is only four feet long,

but its pitch sounds as an eight foot pipe, because the sound waves must travel to the stop at the top of the pipe and then back to the lip, thus making really an eight-foot journey. This tone is somewhat muffled in quality.

### Blues, Reds and Yellows

WE NOW COME to the modern color scheme (as seen through the mental eye) for understanding basic registration. This may be imagined upon an old-fashioned organ just as easily, where all the stops are white looking with black lettering, as upon the most recent organs which are using the actual colored stops.

Simply imagine that each of the four basic (family) tones has a corresponding (arbitrarily designated) color. They are: Flutes (blue), Strings (yellow), Diapasons (grey), and Reeds (red). I often like to think of the delicate soft Reeds (pastoral sounds) as pink, with the loud, more strident and blatant Reeds as the red ones. We also have a fifth family in many theater organs and in some large residential and concert organs. This unusual (not average) family is the "traps" series of stops and their effects. In some organs the writer designed for theaters he designated these "traps" stops to be made brown.

We have all kinds of blues in the color world, and thus we have many different kinds (slightly differently shaded in volume, quality, even pitch and color) of flutes; but this family is always recognized when heard as some kind of a flute. Low pitched, (16 feet) heavy, dark sounding flutes (for the Pedals), and even for manuals, are actually one or two octaves lower than normal (8 foot pianoforte) pitch.

Each of these definite four families (of distinctly different tone colors) has (or may have) 16, 8, 4, 2, 2 & 2/3rds pitches upon any one, a few, or many stops. That is to say, we find low, medium, high and very high pitches (different stops in a numerical system) for each family of the four tone families (color). Hence the strings are found low, medium, high and very high pitch, just the same as we found the flutes having these different pitches; and the same holds good for the Diapason and Reed families. Besides this, do not forget that any stop may have companion stops at lower and higher pitches which will couple this stop (or stops) to another manual.

### We Colors Build and Blend

THUS WE MAY COUPLE (tie together so one finger may play) any stop tone or tones upon any or all manuals and at one or many pitches. By the use of the couplers we may play all of the manuals and pedals together. With the foot swells we can cause one stop, or many or all of them to get louder or softer, from any or all manuals. When the organist is not busily engaged in playing the pedal (lowest) tones, and in swelling and dimming the general organ tones (with his feet), he is pressing many levers which bring on various pre-arranged color or volume combinations.

No matter how large or how small a good organ is, it is supposed to have at least these four basic family tone colors upon each manual. Usually these families are not actually duplicated upon the different manuals (the color theory is), but the four families, although always represented on each manual, have a slightly changed (each same color) quality and volume, when a same family tone is repeated elsewhere (upon different manuals) in the organ.

The art of registration takes years to be really learned. After a rather long lifetime of serious study of the organ, I devised (twelve years ago) a method of imparting registrational knowledge to my pupils, which I now am stating for the first time in print. Over half of this way (scheme) may not be new to the good organist, while some of it probably is. Anyway, besides the four mentioned basic colors used (either alone, in alternation in the melody, by one hand or contrasted by another hand's playing), there are a mental discrimination and a logical treatment for getting variety, which I give as follows:

Play a melody upon one manual and accompany it (but with another stop color) upon another manual. Merely by alternating each hand (a new manual with the other hand's former manual) we have a delightful variety. Ignoring the printed page and moving either hand, higher or lower by an octave of pitch change, we may have new most interesting effects, with these same two former stops.

If one uses a bright blue flute, we will say, as a melody stop, we may contrast the accompaniment, upon the other manual, by a duller string than usual. If one uses a bright yellow string for the melody hand, he may contrast this by having a darker flute stop for the accompaniment.

We possibly could play any loud toned stop, anywhere, from any manual, and accompany it with another stop (any family tone) from another manual (or lower pitch upon the same manual); but we find we prefer only about half of the stops for solo playing. We will use all of the stops and couplers, all coupled together from every manual, in addition using all of their higher and lower pitch couplers, in very loud passages and climaxes; but when this is done it is difficult to distinguish individual stops, save as each organ is so constructed



THE GREAT ORGAN IN THE BASILICA OF THE SACRED HEART, PARIS

that one of the four families is caused to predominate by more numbers of this particular color. We also prefer to choose colors, pitches and volumes, and then to seek to alternate these with other contrasting colors, pitches and lesser or more volumes.

### The Individual Must Feel

THIS SCHEME OF THOUGHT is only the mildest suggestion of this vast art. Our readers' imagination may be awakened to the infinite variety organists have upon fine instruments, when they themselves have a fine mental organ from which to draw logically. namely:—Flutes are pastoral and good in accompaniment; strings and soft reeds are good pastoral melody stops and to accompany darker colors and heavier volumes. Flutes, strings, diapasons, and sometimes reeds, may be played in chords as well as in melodies. When we have a general background of normal volume and average color, of Strings and Flutes, we may add another Flute and a softer Diapason when more volume is desired. (N. B.—The Diapason tone is mellow, loud or soft; high or low pitched and is a good blender with more brilliant stops; however, there is a very brilliant, high pitched Diapason-chorus, often designated as a single stop, that sounds very much like an extremely high and shrilly brilliant number of strings.) When we wish still more volume, without any particular effect of color, we may add more heavy Flutes, one or more heavier



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lected clientele.

Diapasons, and a few mellow Reeds, or  
possibly a bright Reed.

When an organist wishes considerably  
more volume with no particular color  
scheme devised, and also desires more  
brilliance, he usually chooses to put on  
octave higher couplers of what he already

has, and this may add not only much bril-  
liancy but, with about fifteen former stops  
on before the couplers were added, he now  
has at least thirty or more stops playing.  
Which is quite enough along the line of  
volume discussion.

(Concluded in *The Etude* of May)

### The Preliminary Note

By LEROY V. BRANT

**T**HE USE OF A PROPER prelim-  
inary note is one of the most use-  
ful devices available to the man who  
is both organist and choirmaster. This  
note is one which is not necessarily written  
into the musical score, and usually it is  
the dominant of the key in which the pas-  
sage is written. Especially at the time of  
the processional, if there be one, or when  
both hands are too busy on the keyboard  
to give a signal, is it a boon to the care-  
ful director. Very often a preliminary note  
may also be used to intensify the drama  
of the music, such a tone being followed  
immediately by the voices definitely having  
the effect of a *stretto*.

If any purist should read these lines, and  
should question any person's right to in-  
troduce such a note into a vocal score,  
where it does not appear, we would point  
to the fact that almost without exception  
hymns are scored for voices alone; that a  
part written in the idiom of the organ  
usually is not to be found; that where such  
is found the parts are different from the  
voice parts; that in the scores of Bach,  
Beethoven, and Brahms (to mention only  
the "three B's") there are thousands of  
instances where the organ, the orchestra,  
or the instrument accompanying the voices  
for recitatives does in fact give just such  
a preliminary note as is here treated.

#### The Procedure

LET US SUPPOSE we have as a processional  
hymn the old favorite, *Onward, Christian  
Soldiers*, sung in the key of F. If the  
choir is not in procession the principle is  
the same, and the organist will play a pre-  
determined portion of the hymn, probably  
the last part, for a lead. He will play in  
very strict time the last two measures, to  
which the words "going on before" are  
sung. He holds the syllable "fore" for its  
exact four beats, and then he sustains that  
chord for another three beats, and for a  
fourth beat strikes a solitary middle C,  
after which the choir and organ swing  
into the singing, nine chances out of ten  
in perfect attack.

An identical procedure is had between  
stanzas, giving the singers the needed  
breathing interval, and then certainty as  
to just when they are to sing again.

If singers have become accustomed to  
this procedure, one may vary the matter

used in the extra measure, but one may  
never vary the rhythm itself. In three-  
four time one makes the extra measure  
three beats long, of course.

The preliminary note could be, of course,  
one of three: that is, it could be tonic,  
mediant, or dominant. Of these three the  
dominant is definitely to be preferred. If  
the opening harmony is dominant no other  
note could be used. If it be tonic, the dom-  
inant works out better, apparently for  
some psychological reason, involving a feel-  
ing built up since the days of Monteverdi,  
a feeling of the dominant being the central  
note of any tonality, resting on a tonic  
foundation. One may play the dominant  
above the opening soprano note, or below  
it, as taste dictates. The choirmaster con-  
siders whether he desires a bright and  
martial effect, such as might be wished for  
Easter, or a more subdued one, perhaps  
during Lent, in deciding the pitch of his  
preliminary note.

#### Bringing Up the Rear Guard

IF EITHER CHOIR OR CONGREGATION, or both,  
are a bit hesitant in attacks (even the best  
singers sometimes get that way) the use  
of this device will prove to be almost a  
"cure all." The procedure should be worked  
out by the organist before choir rehearsal,  
and then thoroughly with the choir. Per-  
haps two rehearsals should be had on it  
before employing it on a Sunday. It is to  
be expected that the congregation might  
make one or two bad starts during the first  
service in which it is used; but let that not  
be discouraging; in three weeks the attacks  
will be sure.

The thoughtful organist and choirmaster  
will find a thousand uses for the idea here  
presented. The preliminary note need not  
sound like a bit of musical scaffolding upon  
which the choir mounts to whatever heights  
it may attain. On the contrary, it can be-  
come a dramatic and reverent part of the  
musical score itself. Especially can such a  
device be helpful where the organist is  
placed in a disadvantageous location, per-  
haps behind the choir seats. Signals which  
are not visible to the eye must be given  
to the ear, and during a service they must  
be given by musical sounds. This way of  
giving them works under all conditions  
that have been encountered.

### The Eternal Soloist Problem

By WILLIAM H. BUCKLEY

IF POSSIBLE, leave the responsibility of en-  
gaging soloists in the hands of your music  
committee. Naturally, it will rely upon your  
assistance in this matter. No soloist will  
please everybody; and the committee is less  
vulnerable to the attacks of disgruntled  
church members.

Each soloist should supply the director  
with a complete list of his or her sacred  
repertoire, in order to avoid the annoyance  
of having them sing one another's songs.  
No new song should be purchased until the  
singer is assured by the director that it is  
not already on one of the lists. To avoid  
possible padding, the director has the right  
to call for any song appearing on any list  
submitted to him.

There comes to mind one church which  
made a practice of providing a second copy

of all solos, for the organist's use. These  
copies were kept in its choir library.

Do not depend upon your soloists entirely  
for solo passages in your anthems. Re-  
hearse all solo parts with the chorus, and  
have substitute soloists among your vol-  
unteer members so that they may step into  
the breach if your regular soloist is ill  
and no competent substitute is provided.

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## ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. What power is used to operate a two manual reed organ? What organ stop do you think is the least used? Is there a six manual organ in the world? How many stops are there on the organ in Atlantic City? At Wanamaker's in Philadelphia? What number of manuals are included in most organs in use at this time.

—C. T.

A. Two manual reed organs may be blown either by hand, if equipped for such use, or a motor may be used. We cannot give accurate information as to the organ stop least used, as that would depend on the specification of the instrument and the wish of the player. It, perhaps, would be some stop included in theater organs, not now in use, such as Kiuura, for instance. The organ in Wanamaker's store Philadelphia, is a six manual instrument of 451 stops and over thirty thousand pipes. The organ in Convention Hall, Atlantic City includes 933 stops and 32,913 pipes. We have no statistics as to the number of manuals common to most organs used to-day, but presume two manual instruments are most numerous.

Q. Will you please give a list of good piano music for preludes, offertories and postludes, for a church having only a piano? Would Beethoven sonatas and excerpts from the oratorios be suitable? Can you give me the names of some pipe organ numbers that can be used for piano?—P. H. C.

A. We suggest your examination of the following books for your purpose: "Church and Chapel Voluntaries," by Dreisbach; "Piano Voluntaries" (by Publishers of THE ETUDE); "Ashford Piano Voluntaries" (two volumes); "Lorenz Church Pianist"; "Sabbath Day Music." Regular pipe organ music, with a separate pedal part, would not be very practical for use on a piano. However some books of reed organ music might be found useful. You might investigate the following: "Organ Selections" (Ditson Edition); "59 Original Pieces for Harmonium," by Franck. The sonatas and excerpts you suggest would be suitable, if appropriate selection is made. The books mentioned may be secured from the publishers of THE ETUDE.

Q. I have been appointed to purchase a small organ for a country church. Is the "Ward" a reliable one? Would you advise a harp stop or chimes as an addition if we can afford it? What size set of chimes would meet our needs? In examining an organ of the type we have in view, I noticed there were no couplers or pistons. Would this not be a drawback? Based on enclosed specifications can you give further suggestions of what we might obtain that would give more variety of tone?—N. B. H.

A. As you will see by the note appearing at the top of this department, we cannot give an opinion on any particular make of instrument in these columns. Harp or chimes may be added to your specification, though other additions would be preferable in so small an organ. For instance, we should prefer a Pedal Bourdon rather than any substitute. With the inclusion of the Pedal Bourdon the specification you name would probably prove satisfactory. Personally, we prefer a 25 note set of chimes, but you would probably find a smaller set useful. Swell to Great, Swell to Pedal, and Great to Pedal couplers, and pistons, would, of course, be advantageous.

Q. I have a small old fashioned reed organ—eleven stops and a single keyboard. Is this instrument a suitable one on which to begin organ study? I am thirty-three years of age and would like to learn to play the organ. Am I too old to take up a new instrument? What method or book would you advise? I do not intend to be a professional organist, but want to use the instrument as a medium for composing music for orchestra and concert band.

—H. E. G.

A. If you anticipate using the ordinary reed organ, we see no reason why the instrument you mention should not be satisfactory. If, however, you wish to prepare for pipe organ work, the piano is a much more satisfactory instrument for preliminary technical work. The tone quality of the reed organ is quite limited as to variety of color. We do not consider you to be too old to study an additional instrument. If you wish to learn to play the reed organ, you might secure a copy of "Landon's Reed Organ Method," which may be secured from the publishers of THE ETUDE.

Q. I am organist, choirmaster and everything else combined in a small church. To make the service more reverent I introduced a small one manual reed organ. I need books containing pieces for reed organ. Is there any firm that publishes music of that type? Also, will you please tell me the name of the nearest organ builder, so that when we have the money we can install a blower?—B. E.

A. You can secure books of reed organ music from the publishers of THE ETUDE at a cost of about 68 cents to \$1.50 each. You will find some makers of blowers listed in the December 1937 issue of THE ETUDE—page 822.

Q. What is the best procedure in forming a boy choir? What ages should the boys be? Should all have treble voices, or may voices which are changing be used? How many boys

should there be? Where can I get simple music for such a choir? How much power does it take, and what is the cost per hour at six cents per k.w.h. for one-half horse power motor? Do large amount of use injure a pipe organ? Do great degree? What acts of a player will age an organ?—R. S.

A. Let it be known that you wish to organize a boys' choir and set a time for your trials. You might set an age limit of ten to twelve years, though in starting it might be an advantage to have a few older boys to act as leaders. It might be better to avoid boys whose voices are actually changing. The number depends on the requirements—size of auditorium—number of men's voices (if men are included), and so forth. If the music is to be sung by boys alone, we suggest that you start with unison numbers. You will find that nearly all boys will be of the treble variety, though you might find a very occasional low voice among them. Write to music dealers, stating your needs for proper music and asking for suggestions or catalogs. The amount of power used in furnishing wind supply is probably dependent on the amount of organ used—full organ requiring more power than soft combinations. You might secure approximate cost from the Electric Company which furnishes the power. Large amount of use of an organ should cause natural wear. Ordinary use of an organ should not cause damage. Interference with the mechanism, and so forth, might cause harm.

Q. Will you please tell me the meaning of the double vertical lines on both sides of a whole note?—M. J. M.

A. Double vertical lines on both sides of a whole note indicate a double whole note; that is, twice as long as the whole note.

Q. I have recently started directing a volunteer church choir. For the anthem on Sunday morning I have been directing from the front so that organist and members of the choir can follow my leading. There has been some complaint on my directing from in front. Please tell me how I am to get the results I want if I do not lead from the front?—M. L.

A. We are not familiar with the position available for the director of music in your church; nor with the seating arrangements of the choir. Some churches object to the directing from the front, and our suggestion would be that, if possible, you find some other location from which to lead. Perhaps mirrors can be arranged, through which a portion of the choir and the organist may follow your direction from some point other than in front.

Q. In Holloway's edition of "Organ Work of Bach" appears the direction, "Ped. All the work." The word "flue" has puzzled both my teacher and myself. Can you help us?—E. W. B.

A. The direction you name indicates Pedal stops exclusive of reeds—"flue work" being used to indicate stops other than reed stops.

Q. I would appreciate a list of books that you would recommend for a beginner learning to play the organ.—M. N.

A. We suggest the following: "Studies in Pedal-Playing," by Nillson. "The Organ," by Stainer-Kraft. "Master Studies for the Organ," by Carl.

Q. I am a young organist wishing to know something technical about the construction of the instrument. Can you tell me of any reference work which explains organ principles something not too technical?—J. K. M.

A. We suggest "The Contemporary American Organ," by Barnes.

Q. I am thirteen years of age and have studied piano for four or five years. Since I have a slight knowledge of the organ, I would like to take organ lessons. Would you advise me to do so? What do you think I should do as reference to securing an instrument on which to practice?—D. S.

A. If you have a fluent piano technique, you might begin organ studies, but continue piano practice (and lessons, if possible), to keep up skill in your technique. We are not familiar with your opportunities for practice. There are several ways, if they are available to you—namely, securing the use of a church organ (paying whatever charge is arranged for)—having an instrument with pedals in your home, or adding a pedal board to your piano. Both two manual and pedal reed organs and pedal pianos are sometimes available, second hand. The use of a piano would not give you the advantage of two or more manuals.

Q. We have a small pipe organ in our church. Among the stops there is one marked "alarm." It is impossible to pull it out. What is its purpose? Also, I once played an organ which had a stop marked "signal." When pulled out it would immediately snap back. What was its use?

A. Both stops you name are probably signals for wind produced for an instrument which is hand pumped. If your organ is equipped with a motor, the stop is of no use. If no motor is used, and you need the stop for "blower's signal," we suggest your having it made effective.

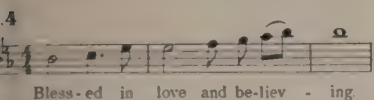


# March of the Grail Knights

(Continued from Page 238)



The theme of the Holy Grail (measures 62-64):



no other composer has enriched, so much Liszt, piano compositions, by orchestral variations. Richard Strauss, when asked he did not write piano pieces, owned only: "Liszt has exhausted all possibilities of that instrument." Already the six-pieces of the "Années de Pèlerinage," with the youthful Liszt, inspired by the beauties of nature and works of art, composed during his travelings in Switzerland and Italy, with the Countess d'Agoult, the mother of Cosima, are full of orchestral beauties. For a musical pianist, it is not hard to imitate, for instance, the wood instruments in the *Pastorale* and the *Eglogue*, or in the "Symphonie to Dante's *Divine Comedy*, for orchestra and female chorus," or trombones with their awe-stricken call to the condemned entering gehenna. *lasciate ogni speranza, voi ch'entrate* ("Give up all hope, you who enter here.") of the "Paganini Etudes," the one in E major imitates a delightful dialogue between flute and French horns, while the high bells of *La Campanella* speak for themselves. The harplike arpeggios in the *Andante Etude in D-flat major* give a ring-swinging to a dropwise falling melody; in the demoniacal *Mephisto Waltz* the reduction formed by the intervals of fifths of the open string-instruments leads to one of Liszt's most genial compositions.

One of the lessons I played with the teacher his setting for four hands of the *March* by Schubert. He played the treble part and I the bass, and when we came to the second theme, in A-flat major, I struck the keys with stiff fingers *fortissimo* and *staccatissimo*, together with the right pedal, and so imitated the ringing tones of a trumpet in a most deceptive way. Bells, of different intonation, having no dampers and being struck together, produce unresolved discords. Therefore by holding down the right pedal throughout in measures 1 to 7 and 19 to 22, the bass notes will also produce discords; by playing them *pianissimo* and holding down the left pedal—*una corda*—at the same time, the effect of it in this introduction (measures 1 to 22) to the march will be quite a mystical one. From the twenty-third measure on, the right pedal, however, is to be changed on each bass note, for sake of harmonic clarity. Further, from measures 1 to 22, the left hand must strike the keys with a light *staccato* touch, just as one would strike softly a bell; while in the following measures, beginning with the note of the march, the bass notes must be played *portamento* throughout, *pianissimo* at first and later on, in the repetition, *fortissimo* and *molto pesante*. In measures 23 to 30, observe strictly the difference between triplets, eighths and sixteenth notes.

## The Master Tone Colorist

ILLUSTRATE THE PURITY of "Parsifal," Wagner composed his theme (measures 52 to 54), quite ingeniously, of intervals of fifths. A velvety, immaterial touch effectuate the rare combination of deep colors and simplicity. This short interlude was loved immediately by the theme of the Holy Grail, which is played *fortissimo*,

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three times in different keys (measures 62-86) intermingled by the ringing theme of the bells in the bass. It closes with a *marziale* (measures 87-100) in which all bass octaves must be hammered down to sound like brazen steps. The last measure of it is connected with a *pianissimo* repetition of the theme of the *Holy Grail*, by means of a pedal effect. Lift the foot from the right pedal exactly on the third beat of measure 99, and put it down again on the third beat of the next one. The following is played *pianissimo* and with *una corda* up to the last measure. If possible, the intervals of the tenth in the left hand should not be broken.

From measure 111 on, hold both pedals down without lifting them and end the composition as mystically as it began. From the transcriptions which Liszt made of Wagner's music dramas, the most difficult one, technically, is the one of the popular *Overture to "Tannhäuser."* Joseph Hofmann played it admirably; he was the last pianist who dared to put it on a concert program. Musically, the most intricate transcription for the piano is the one of Isolde's *Liebestod*, from "Tristan and Isolde." About fifty years ago I played it for the first time, in Baltimore; and it was hard for

Mr. Asger Hamerik, the director then of the Peabody Institute there, to believe that in the transcription no note of the full orchestra score was omitted.

### 'Indefatigable, and Faithful Friend

LISZT WAS A HARD WORKER all his life. He wrote transcriptions not only of operas but also of whole symphonies by Beethoven and Berlioz, of marches, dances, organ preludes and fugues by Bach, and of several hundred songs by Schubert, Schumann, Chopin and others. Many of them he made known by playing them in his concerts before the singers had sung the original compositions, devoting also in this way his time and art to the benefit of others. Liszt's lifelong friendship with Wagner is known all over the world. Not so much known is the fact that of these two stars in the realm of music, Wagner was always the begging friend and Liszt the giving one. For many years Liszt served as something like a banking institute for his friend, who complained constantly of being in monetary

difficulties and asked for loan after loan he never repaid. But he also borrowed from Liszt some themes and harmonic novelties of his works. When once, in a concert they both attended, a composition by Wagner was played, the latter whispered to his father-in-law, "Do you hear, this theme is from you," and received the answer, "Well, then at least it will be heard once."

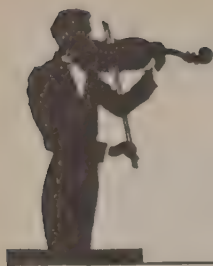
Liszt's faithfulness did not end with Wagner's death. In the summer of 1886, upon the urgent request of Cosima, her father, now aged seventy-five, came again to Bayreuth to assist the Wagner Festival; but his health was utterly broken, his last travels and triumphs in London and Paris having shattered his vitality. Dutifully he attended once more a performance of "Tristan and Isolde," but immediately afterwards was confined to bed for six days of much suffering and died on July 31, 1886, under tragical circumstances.

On his tomb in the churchyard of Bayreuth are inscribed invisibly the two words which guided him all his life: *Gemüthe oblige.*

\* \* \* \* \*

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# THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



## Rattles, Buzzes and Knocks

By RALEIGH CALDWELL

EVERY STRING INSTRUMENT, at one time or another, through wear or because of mechanical reasons, gives trouble to the player, with nonmusical noises that originate in the instrument itself. This fact, besides the strange whims and stubbornness of the instrument under adverse climatic conditions, often causes a lack of response and sometimes thinness of tone. Seventy pieces, more or less, of wood, glued together, can cause just about that many kinds of trouble when something goes wrong. Let us see just how many things commonly cause trouble, and try to point out a remedy.

Does the violin rattle violently when some notes are played? If so, you must see that no hard substances are touching the body of the instrument. Lapel buttons, bar pins, buttons on a dress, and stick pins, are chief offenders. If all is clear in that respect, then look to see that the chin rest is tight, and in the case of an "over-the-tailpiece" type of chin rest, be sure that it does not touch the tailpiece while you are playing. If all this looks right, you must carefully examine the back of the instrument to see that top and back and sides are glued firmly. There might be a strong buzzing if the top or back were even slightly loose where the chin rest clamps.

An E-string adjuster might be screwed down just enough to touch the top of the

instrument. Unscrew the adjuster so it is absolutely clear of the top and try again. If the buzz still is heard, then look back to where the tailpiece gut is fitted. Sometimes we find knots in the gut that touch the top of the violin; the cure for this is a proper fitting of the gut to the piece. Remember it might look all right when you are not playing, but when the chin adds pressure it at times lowers the tailpiece considerably. Then, too, in some types of instruments the top rises to almost a full arch near the edges of the tailpiece. In this kind of violin, tailpiece buzzes are common. The cure for this trouble will be found by replacing the saddle over which the gut rides, so that the tailpiece will be a little higher. Do not forget to look at the E-adjuster before you finally condemn the tailpiece. The small piece which holds the adjuster in place may be loose enough to cause a rattle.

### Use Good Strings

NEXT TO BUTTONS, the chief offenders are the strings and the finger board. If you are using steel strings wound with metal for G and D, the fault is most likely in the strings themselves. Strings made for use on instruments played with a pick (plectrum) should not be used on a bowed instrument. No player can do better than to use the best strings he can possibly afford.

Silver wound G strings, aluminum wound or gut D strings, aluminum wound or gut A strings, and gut or steel E strings (made specially for the instrument) can be obtained at reasonable prices. Do not be satisfied with substitutes. If the strings are right, then look at the finger board right under the strings and close to the peg end. Pull the string aside. Is there a deep dent just where the fingers strike? Or does the finger board show hollows? Either dents or hollows might be the cause of a buzz or rattle. Hold the violin up and sight along the edge of the finger board. Is the edge perfectly straight, or is the board visibly warped? If it is warped, or you have other troubles of the finger board, the remedy is in the hands of the violin maker who can resurface the finger board. But if these things seem to be ship-shape, look at the nut at the end of the finger board, over which the strings ride. In time the slots or notches into which the strings fit will wear down, permitting the string to touch the finger board. If a thin visiting card can be slipped beneath each string at this point, and moved freely, the trouble is elsewhere. Again you must remember that strings will rattle if the bridge is too low. In this case, a strong bow stroke causes the string to strike the wood. In particular is this true of the G string. Before leaving the inspection of the finger

board, grasp it gently near the bridge end and lift up lightly. If loose, this will be seen immediately.

### Tapping for Noises

NOW LET US TURN to an inspection of the body of the violin. With the knuckle of the forefinger, tap firmly all around the edge of the instrument. If no joints are open, the instrument will sound solid all around. If there is a loose corner or edge, the changing sound will be noticed instantly. There will be no doubt about it. In this manner it is possible to find a loosened place, which it might be impossible to see it. The cure for this condition is a little good glue applied with a thin bladed knife. When the parts are clamped together, be sure there is firm, but not severe pressure. The corners and upper right side of the instrument open most often, and they are easily mended in the studio. Be sure to wipe off all surplus glue, with a damp cloth, after fixing the clamps. It is easy then; but, if scraped off later, it will most likely take some of the varnish with it, leaving an ugly blemish.

Open joints in the top or back, where the halves are joined, often are hard to find and cause no little trouble. If the back sounds, look at the top beneath the finger board and beneath the tailpiece. A small crack of this sort will cause periodic

(Continued on Next Page)

## Evolution of the Violin in Brief

By M. READ DANA

THE EARLY HISTORY of the violin is veiled in obscurity. It is not known for a certainty when or where the first one came into existence, but there are many different opinions on the subject. A certain distinguished old French violist, bent upon going to the root of the subject, in a treatise on the viol begins with creation and speaks of Adam as a violist. It is also said that about three thousand years before our era, there lived a certain king of Ceylon, named Ravanon, who invented a four stringed instrument played with a bow and named the Ravanastron. There is still an instrument of that name existing among the Hindoos, but as so many traditions are merely invented to explain the name, not much confidence can be placed in this story.

The early types of violins were crude and somewhat barbarous even up to the fifteenth century. They were not made according to any set plan, but rather as the fancy of the maker prompted. The vielle seems to have been one of the earliest, and from this type a continuous development can be traced down to the present violin. In the early days the bow seems to have been rarely used, if ever. It is said that Sanscrit scholars have met with names of the bow in Sanscrit writings dating back as far as two thousand years. If this information could be relied upon, it would prove that the bow of some rude kind existed among the nations of the East about the commencement of the Christian era. But

the ancient violin seems to have been struck and not bowed.

Stringed instruments figured in history, sacred and profane, and in lore, classic and barbaric. They were not used as we use them now, but merely as accompaniments

for the voice. We read of the troubadours of olden times, and we see them depicted on the screen, going from village to village with their instruments, playing and singing for the villagers, or making merry at the court of a king.

Violins were also used to accompany dancing, which in ancient times look prominent in all festivities, sacred or otherwise. At length domestic music began to be cultivated in Germany and the Low Countries; and it is to this circumstance that the rapid development of stringed instruments is traceable.

The viol was probably introduced into Europe by the Arabians, and the Germans seem to have been the first to make it in Europe. The most ancient viols in existence are those made by Hieronymus Brosius of Bologna, two of which are in the Museum of the Academy of Music, Bologna. These seem to have been made about the fifteenth century. But it was in "Sun Italy," that land which has the reputation of being the cradle of music, art and poetry, that the viol developed imperceptibly into the violin. The earliest form of the violin known as the rebec, had but three strings, and it is a question when the four stringed instrument first appeared in Italy. To Gasparo da Salo is given the credit of its authorship. Da Salo's and Maggini's names are associated with the rapid development of the art of violin making, but Stradivarius and Giuseppe Guarnerius brought it to its perfection in the eighteenth century.

The violin imitates the voice more perfectly than any other instrument. It is an instrument which age cannot harm; instead, its tone will mellow and sweeten with the years, especially if it is a violin made by one of the masters.



THREE VIEWS OF A FRANCESCO RUGERI VIOLIN  
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## The Mute

How It Operates to Produce the Muffled Tone Color

By OTTO J. MULLER

THE EFFECT produced by the mute cannot be attributed to the strings—which, with or without the mute, give equal vibrations when brought into motion by the bow—but to the activity of the bridge as the transmitter of the vibrations of the strings to the top of the instrument. Its changing of the tone can be attributed only as a result of the muffled pressing and disturbing the upper portion of the bridge, transforming the horizontal vibrations into perpendicular vibrations and by its weight restraining the resultant vibrations.

Mutes are usually made of wood. Some are made of ivory, horn, tortoise shell, hard rubber or metal are used. They are made in the form of a comb, with three prongs slit in a fashion that the cleft of the prongs can be placed over the bridge, leaving freedom between the prongs for the passage of the two middle strings.

### Choosing the Material

MATERIAL for a mute, in regard to its weight, compactness and elasticity, is of great importance. The more rigid and less elastic the material, the greater the effect. It is, however, advisable to use a material that is not too rigid and to fit it snugly to the top of the bridge, which will produce a muffled agreeable tone color. The best are

made of ebony. They should be sufficiently heavy in wood, and the prongs should be not too short.

There is, however, nothing better than the old conventional form of the mute, for compositions played entirely muted; but it has its little drawbacks, for the reason mentioned above, and when only certain passages which have not been sufficiently prepared with rests are to be played with its use.

### To Mute or Not to Mute

IT IS NOT UNUSUAL to see in orchestras—when such a passage is reached—the way the players scramble for the mute. Usually it is found in a pocket, the violin case, and frequently it has been left at home. Then again some of the players are always sure to drop it, not only causing considerable disturbance but also not producing the effect that the composer desired.

To overcome these difficulties and also to satisfy the demands of the ultra-modern composers, mechanical mutes are frequently employed. Of these there are a number on the market and all have their admirers. Some are rather ingeniously constructed and operate with such rapidity that to mute or unmute consumes no more time than to change from *arco* to *pizzicato*.

—Fiddle Strings

## Shadow Practicing the Vibrato

By HERMAN BASSOFSKY

PERFECT the *vibrato*, try shadow practice and note results.

Use an ordinary light, such as is used in music stands, five feet from the wall. Place the violin for practice, and have the light focused on the left hand. The light must be midway between the light and the white wall.

Since light travels in straight lines, an image of the black and white shadow-image of the hand will be cast upon the wall. The shadow thus created upon the wall will show as much penumbra, or depth of con-

trast, as it would have if the sun were used as the source of light. Practice the *vibrato* slowly at first; then gradually accelerate the *vibrato*, using the same tone. The vibratory action of the shadow will increase proportionately with the increased tempo of the *vibrato*.

Since the eye has a great advantage over the ear, close observation of the magnified shadow of the hand will help you to see and pursue each tremulous motion and to detect details that the ear can scarcely discern in sound.

## Rattles, Buzzes and Knocks

(Continued from previous Page)

ing, depending upon the weather and humidity. This type of crack requires the most skilled repairer, owing to the fact that the top of an instrument will season and warp rapidly than the back. Simply pulling the crack together is not enough, for the crack will re-appear. The good violin maker will do this job in such a way that the instrument will not be strained and full tone will be retained.

If the f holes should be examined carefully, if small cracks start there, you may be troubled with a buzzing when playing in the higher range of notes. A badly fitted top can cause buzzing. Recently a new crack has appeared. This has a vertical slot cut, for about half its height, in the center. In some patterns strong pressure of the E string will eventually break down that side of the bridge, until the

slot just above the foot of the bridge will close. When this happens there is a knocking rattle that can be corrected only by cutting open the horizontal slot to its former width.

A sharp knock, like the tap of the knuckle on the back of the violin, will occur in some cases. As a rule this is the result of a loose neck or end pin block. Generally, raising or lowering the instrument from playing position will cause this sound. This same knock can be caused by a loose nut or saddle, loose tailpiece, or a weakening of the tailpiece gut. When there are noises in the instrument and the trouble cannot be located, the violin maker might find the inside linings or blocks or bass bar are causing the trouble. But try it yourself first—most of the noises mentioned are easily found and just as easily remedied.

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## Bands and Orchestras

(Continued from Page 269)

Opportunities for complete bands to meet and to fraternize are naturally fewer than for individuals, but when this does occur it is evident that the brotherhood of bandmen knows no national bounds.

With a fairly intimate knowledge of numerous bands and bandmasters of both countries, this writer long ago discovered that the hearts and homes of each are ever open to the other, for though living under different flags, we are all Americans!

### The Brass Family in the Band

By ERNEST WILLIAMS

Director Ernest Williams School of Music, Brooklyn, N. Y.

OUR FOREMOST SYMPHONIC BAND conductors are securing effects from the brasses not dreamed of two decades ago. They are choosing their instrumentalists with as much care, as regards quality, balance and blending properties, as a chorus master exercises in the selection of voices.

In the past, notable limitations have been placed on the brass group. Theorists and composers held the opinion that the brasses were not well adapted to expressive playing, believing that simplicity, eloquence, energetic power and the excellent capacity for swelling from *pianissimo* to *fortissimo*, and *vice versa*, were the valuable qualities of the group. This viewpoint is changing owing to the excellence of our present day performers, who are capable of expressing on the brasses some of the extremes of emotion such as joy, sorrow, mirth, melancholy, brilliancy, dullness, triumph and nobility.

The solo brasses are a near approach to the human voice and in the *cantabile* are extremely beautiful. The great virtuoso orchestral conductors obtain the aesthetic qualities from the brass choirs which are also indispensable to him in the martial passages and powerful climaxes.

The brass family plays a more important part in the symphony band than otherwise as a result of the fact that our band literature is mostly transcribed from the orchestra. Clarinet, bassoon, viola, violoncello and bass parts are frequently given to the brasses in the band arrangements. The American Bandmasters' Association and the National School Band Association are encouraging composers to write for the symphonic band, so that it will eventually have a literature of its own.

### The United States Marine Band

By CAPTAIN TAYLOR BRANSON

Conductor, United States Marine Band  
UNIQUE IN THE BAND ANNALS of our nation is the United States Marine Band; its long history bears witness to its position. Organized in 1798, by Act of Congress, it has functioned in the nation's Capital since 1800 when the seat of our government was moved from Philadelphia to Washington. Since that time it has given an unbroken series of concerts in Washington; and beginning with the administration of President Van Buren, it has appeared on the east front of the Capitol building. President Tyler instituted the old promenade concerts on the White House grounds on Saturday afternoons, and in 1856 President Pierce showed special interest in the work of the band at the White House grounds and Capitol.

Great impetus to the cause of band music in the United States was given by John Philip Sousa, who composed his most famous marches while Leader of the Marine Band from 1880 to 1892, and he did much to improve the quality of music played by the band. After the Spanish-American War

further advancement was made in the programs of the Marine Band under Captain William H. Santelmann, and since the World War even greater strides have been made. With the advent of radio and the phonograph, music in America has reached a high order, and the Marine Band, in its programs, has kept pace with such progress.

All applicants for enlistment in the United States Marine Band must be American citizens and high school graduates and lately there has been an insistence that all take courses in arranging for band and orchestra, with a resultant fine corps of arrangers who transcribe the great classical for military band. Through its long existence, the Marine Band has had a record to be proud of, and this heritage is recognized and lived up to by its present members. A military well drilled marching organization, and as a concert organization, the Marine Band of to-day is a prime mover of the band forces existent in America.

### Tempo in Band Performance

By CHARLES O'NEILL

Formerly Director of Music, Royal 22nd Regiment

ONE OF THE MAIN FEATURES in a satisfactory music performance is a good choice of tempo.

In band music, many performances which would have been good have been adversely affected by what may be described as unwise choice of tempo. It is the slow tempo that seem to give the most trouble, the tendency being to take them too slow.

The music terms in common use are to great extent indefinite and, unless some name rate of speed is indicated, there is often difficulty in determining what is appropriate to the occasion.

Several factors should be considered before deciding upon a tempo for a given work, among them being:

1. The length of the phrase
2. The number of harmonic changes
3. The complexity of the music
4. The character of the music.

Each of these should receive close attention in making a decision, and the importance of the character of the music cannot be overemphasized.

How often do we hear a simple melody which should move along easily, played in a slow, sensuous manner? When matters such as these have been determined to nicety, there is every reason to believe that tempo will be handled with as much artistic as any other aspect of musical performance.

### Past and Future of Concert Bands

By LT. CHARLES BENTER, U.S.N.

Leader, United States Navy Band

SO MANY ARTICLES AND STORIES have been written about the great bands of the past that one is perhaps impressed with the decadence in this particular branch of musical art. There is an erroneous idea that the band reached its pinnacle long ago, back in the "good old days," as it were, and that it is now on the decline.

This is no doubt largely due to a propensity among writers toward glamour in their phrases, a deft touch that veils the distant past in an aura of romance. Had some form of recording preserved the work of some of these traditional bands, we might be in a position to make more accurate comparisons between those units and the bands of our own time.

The new band movement, as we know it, is possessed of advantages never dreamed of by our worthy predecessors, and the

(Continued on Page 285)



# QUESTION AND ANSWER DEPARTMENT

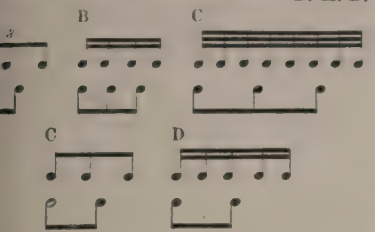
Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

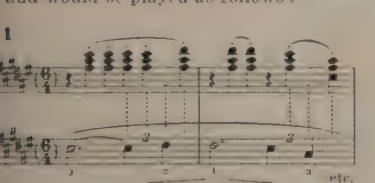
**Against Four.**  
How do you play the following rhythms?  
—B. H. B.



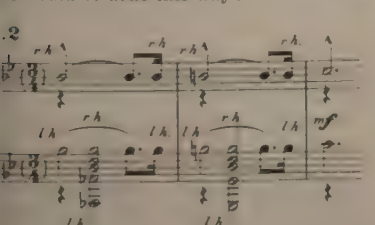
(a) The common multiple of three and six. Count two for each right-hand note they will come on one, three, and five. (three for each note in the left hand and come on one and four. However, this is not to be necessary more than once or, as the second note in the left hand is exactly half way between the second and third notes of the triplet in the right hand. These rhythms can be mathematically created by counting up to twelve (common multiple of three and four), but notwithstanding the fact that many teachers do this, it is impractical. The two groups should be a unit. This is not so difficult since such groups are generally used only in fast tempi. Lower tempi a fairly satisfactory way is to play the second note of the triplet between second and third notes in the right hand and the third note of the triplet between the third and fourth notes in the right hand. By playing the right hand notes in twos, are the same rhythm as in (b). I never saw this rhythm. If you have I be pleased to have you tell me where you find it. The second note of the left hand comes half way between the third and fourth of the right hand.

**ult Rhythm in Grieg and Godard.**  
1. In Grieg's To Spring, first line, third measure of the left hand, I cannot understand only five beats are given when the time signature is six-four. In my copy there is a 2 over the two quarter notes and I assume they are played against the fifth beat. I would appreciate an explanation of how only five beats can be correct. Something similar occurs in Godard's Mazurka when two half notes occur by a dotted eighth and a sixteenth. Is this done? Please explain the notation of the second measure of the second measure of the left hand in a Spinning Wheel by von Wilh.—E. S.

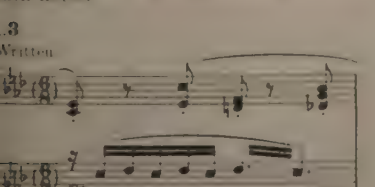
1. The printing in your edition is correct; however, the two quarter notes are not against the fifth beat but against the fourth, fifth, and sixth beats. They are a group of three notes occupying the time normally taken by two beats; such a figure is known as a triplet, or triplet. It constitutes the only encountered problem of two against one and would be played as follows:



Here the problem is quite different, for the rhythm is perfectly regular. It looks complicated because the right hand must play the triplet on the second beat on the bass. It would be done this way:



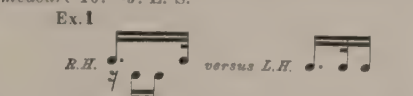
This is merely an abbreviation for six eighth notes.



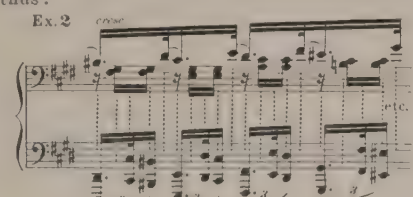
3. Written



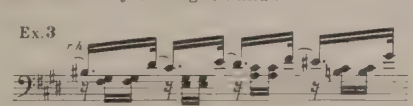
**A Difficult Rhythm.**  
Q. Kindly inform me how to play the following rhythm as found in the second variation of the Schumann "Symphonic Variations," measure 16.—J. L. S.



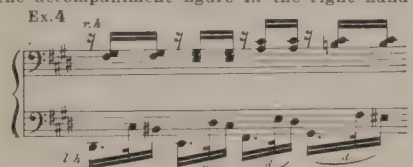
A. I believe the rhythmic problem to which you refer is found in Measure 12 of the second variation, not Measure 16. It would be played thus:



To facilitate learning this difficult pattern I would suggest that you practice the right hand part alone, first with two hands, and then with only the right hand:



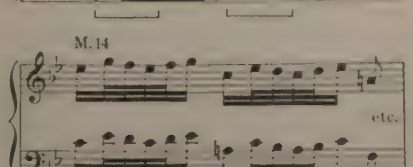
Next practice the left hand melody with only the accompaniment figure in the right hand:



Finally put all parts together. You will find that by dividing complex rhythmic combinations into several simpler figures the total problem becomes much easier.

**How Much Pedal in Bach.**  
Q. 1. How do you pedal measures 1, 4, and 14 of Bach's Fourteenth Invention? (Two Part).  
2. What would be a good contrasting number for Venetienne, by Godard?—W. D.

A. 1. It is always better to use too little pedal in Bach, rather than too much. As you see, the pedaling I have marked is in accord with that idea. All measures between 6 and 14 would have to be pedaled on the off beat (counts two and four). This Invention should trip along so lightly that I fear it would take very little pedal to spoil it; ordinarily, no pedal is used.



2. This Invention; or Bach's Garotte in G minor; or the one in B minor; or Emmanuel Bach's Solfeggietto.

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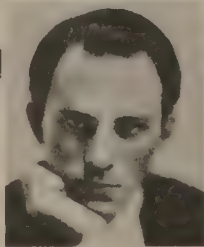


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Edited by GEORGE C. KRICK

## Luigi Mozzani

**W**HILE AMERICAN GUITARISTS are accustomed to associate with the classic guitar only such names as Segovia, Llobet, Gomez, Sainz de la Maza, Alfonso and others coming to us from Spain, little is known of Luigi Mozzani, the most celebrated living guitarist, of Bologna, Italy, who, according to competent critics, ranks with the best. One of the most unique personalities in guitar history, Mozzani is not only a virtuoso, composer, and teacher, but also a guitar maker, whose instruments are said to compare favorably with those of the old masters and even to surpass them in tone quality and carrying power.

Born some sixty-five years ago in Cento, Italy, young Luigi lived and attended school in his native town until he was ready to enter the Bologna Conservatory, where he studied music for a number of years, electing the oboe as his principal instrument, and also devoting some of his spare time to the guitar. Upon graduation he accepted a position as first oboist with a prominent orchestra, and for ten years he was thus professionally engaged, playing at different times under Hans Richter and Arturo Toscanini. A concert tour to America was arranged for an orchestra with which he was connected at that time, but this venture proved a failure and a few months after its arrival the orchestra was disbanded. Finding himself stranded far away from home, Mozzani, as a guitarist, joined a group of mandolin and banjo players and managed to eke out a meager existence until he found a number of guitar pupils eager to study with him, which helped to put him back on his feet financially.

During this time he composed a set of "Studies for Guitar" which were published in three books. The writer still recalls a visit paid by Mozzani to William Foden, the American guitarist, in his St. Louis studio. After Foden entertained him with a number of guitar solos, Mozzani expressed his surprise and astonishment at the wonderful technic displayed by this artist; especially was he entranced by the right hand tremolo. Fritz Buek in his book, "Die Gitarre und ihre Meister," discussing the technic of Mozzani makes the statement that "the tremolo of Mozzani is unrivalled"; and it is our firm conviction that Mozzani, being a keen observer, took with him the impression made upon him by Foden; for from that time on he devoted all his time to the improvement and development of his technic.

A few years later we find him in Paris, where he spent two years in the congenial companionship of the well known guitarists Cottin, Zurfuh, Castilio, Gelas and Llobet; and from there he departed as a full fledged virtuoso of the guitar.

A recital in Nuremberg, in the fall of 1906, sponsored by the "International Guitar Society," established his reputation in Central Europe; and in the following season we find him giving guitar recitals in the principal cities of Germany and Austria and later in Italy.

### The Artist Turns Craftsman

WHILE PURSUING his concert activities Mozzani was continually thinking of the shortcomings and limitations of the instrument and decided to devote himself to the improvement of the guitar. Having returned

to his native city he now carried out plans by experimenting with the making of different types of guitars.

Impressed with the wonderful tone of old guitar in the form of a lyra made 1839, by Schenk of Vienna, he worked many years until to-day he has produced one that is considered a masterpiece of art. In addition to guitars, he is making violins, mandolins, mandolas and violoncellos; and he has taken on young men as apprentices in the making of these instruments. So successful has he been as a teacher in this department, that about ten years ago he was induced to transfer his "school" to Bologna where later on it was incorporated as the "State School for the Making of Stringed Instruments," with Mozzani as its head. While all these activities absorb a great deal of his time Mozzani, the virtuoso guitarist, has not neglected his technic. Most of the guitarists from Central Europe come from time to time to him for a post graduate course, in order to polish up their technic; for he is recognized as a master teacher. A born musician with many years of orchestral training Mozzani extracts from his instrument the most beautiful tone imaginable, and in phrasing and rapid scale passages are a delight to the ear. His sense of humor may be gauged by the following incident related to the writer by a young guitarist of Munich, who lived and studied with Mozzani for several months. "One evening we were sitting on the balcony of his home, when along came an organ grinder who stopped just below us and began playing an Italian tune. Quickly Mozzani grasped his guitar and improvised the most delightful variations. With a grin the street musician looked up and then began another tune. For full a half hour this 'duet' continued until, with a handful of small coins, the 'brother musician' made his exit."

As a composer Mozzani has given us a limited number of works in the small forms. Several are published in Paris, a set of six "Capriccios" is published in Leipzig and a set of five solo pieces, in Berlin. "Twenty-five Preludes" and some other works are still in manuscript; as is also the "Modern Method," which we sincerely hope will before long be available to guitar students.

Mozzani once stated to a mutual friend: "During my early years I had all the shortcomings and limitations of most guitar students, and I had to depend on my ingenuity and inventiveness to overcome them gradually. My own experience along those lines has taught me what to do and what not to do. To progress in any artistic endeavor we not only must study what others have created, but also must build and expand upon this, and contribute our own ideas, in order to have our instrument and its music conform to modern standards. That should be the underlying principle of a new method."

Many times in recent years this master has been urged to return to the concert platform; but, in spite of the promises of financial rewards and additional fame, he has refused all such temptations. He is happiest when playing for small gatherings of friends and admirers and when he is engaged in carrying out his long cherished plans to use his knowledge and skill for the improvement of his favorite instrument, the guitar.

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(Continued from Page 227)

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- 2 guitars
- 2 drums
- 1 string bass
- 6 violins
- 2 violas

(I am often asked why we do not use horns. Well, if a horn player in a symphony orchestra is an expert, he is usually too old to learn to play our complicated rhythms. If he has not this technic, it takes him too long to get it.)

"After many years of experience and innumerable tours with my group, during which time we have combined with the greatest symphony orchestras in the land, to show the public what this new form of

music is; I am coming to the opinion that we do not belong with a symphony orchestra, and a symphony orchestra does not belong with us. In fact I am continually looking for something new, as the opportunities of the times make this possible.

### The Ever Widening Horizon

"BROADCASTING AND RADIO have made new and important obligations. Many people who are acquainted only with the finished type of symphony orchestra, in which the player takes one place at the beginning of the concert and never moves until intermission, are amazed when they attend one of my broadcasts and find the player continually moving about. One humorist observer said that they seemed to dance from here to there on the stage like goldfish in an aquarium. This is not done for visual effect, of course, but merely to bring certain groups nearer to the microphone so that some particular part will be properly stressed. For instance, the drummer may run up to the microphone with cymbal and a wire fly-swatter and, holding both right up before the "mike," let it one swat. That is because that particular sound effect would be lost to the air if the drummer were in his usual place. These things must be very carefully studied and tried out many times, before they are introduced.

"Some years ago (in 1924), I gave the first concert of music in the modern style at Aeolian Hall, which included the famous *Rhapsody in Blue* and also an original work written for the occasion by Victor Herbert. Besides Gershwin and Herbert almost the whole concert consisted of well established jazz numbers, such as *Yes, we have no Bananas*.

"Last Christmas night, at Carnegie I gave another program which included the first time music especially written for electrical amplification, and many different novelties, embracing the new palette of musical colors and tonal values made possible by modern conditions. We have new in our orchestral scores new musical elements which are adding to music a new interest. I am seriously interested in the future possibilities of this expansion of musical materials, as may be understood when I state that, although the house was sold out on Christmas Eve, the various expenses of the concert exceeded the receipts of six thousand dollars.

## Eight Years Abroad with a Jazz Band

(Continued from Page 234)

heaven-like, velvety sweetness were so irresistible that I went again and again to hear them. I had long been dreaming of the time when I could give up jazz and devote my life to a choir that might reveal the beauties and the infectious rhythms of the southern Negro, in much the same manner as these marvelous choirs presented the folk music of Russia in spiritualized form. Thus The Wooding Southland Spiritual Choir had its inspiration in Russia. Of all places!

We were sorry to leave Russia with its art loving public. Their politics was none of our business, but the people were. The serious Russian musicians took an unusual interest in our work, particularly from a standpoint of rhythm. Russia now is more literate than it was twenty years ago; but our men had to keep together for fear of getting lost. Once I went out in a taxi and became beautifully lost. The driver could speak no English, and I could speak no Russian. The time for our show at the theater was rapidly drawing near. I remembered having seen a poster on a wall. This I pointed out to the driver. It had a fan-

tastic black face upon it. This, nevertheless, meant nothing to him, as he could not read his own tongue. We had to wait before a girl who could read Russian came. Then he raced me to the theater for the show.

Thus, for a total of eight years (during which time I and the band made a return for a year in America) I was moved from pillar to post all over Europe and parts of South America. I wish that I had space to tell of the interesting and amazing happenings in Scandinavia, Belgium, Holland, England, Brazil and the Argentine Republic. It is scarcely necessary to say that I am very grateful for our reception everywhere. Our band played repeatedly for royalty. The Queen of Spain by royal etiquette, had to start all dances which she attended as the guest of honor. She was also expected to end the dances. We played a Red Cross engagement with Prince Carl of Sweden. When we played at Roumania was in exile, and he heard of our band nightly. Edward VIII, now Duke of Windsor, when still Prince of Wales repeatedly attended our performances.



# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY  
EXALTS LIFE

MUSIC STUDY  
EXALTS LIFE

## The Cover for This Month

Those who will most enjoy the cover on this issue of THE ETUDE will be those who have a faculty for seeing many things behind that which meets their eyes.

When the idea for this cover came along, we turned to photographs of musicians in The Philadelphia Orchestra. Mr. David S. Loeb, on the staff of the Philadelphia Record, a lover of music, and a camera enthusiast, had taken a number of splendid photographs of Philadelphia Orchestra Musicians, and all we had to do was make satisfactory arrangements with this gentleman for the use of his photographs, then borrow his negatives and have each photograph used enlarged to a size that would give us the uniform hand-size we felt was necessary in the preparation of the original.

The original negatives were 4 x 5 in size and some of the enlargements ran as large as 20 x 25 inches. The variety of enlargements readily can be appreciated by taking into

consideration that some of the pictures were only the chest and head of the musicians, while others were seated using only half-body lengths, while still others in standing positions used full-body lengths.

The hand portions of each enlargement had to be cut out, the edges on the back of each skived down carefully to make a thin edge for pasting down all of these hands on the board, upon which the artist then had to air brush very carefully the common background utilized.

It takes very little time to relate these details, but the cover was weeks in preparation before we had an original to give to the lithographers. The little key illustration below identifies the well-known Philadelphia Orchestra musicians represented on this cover. The pianist's hands are those of Dr. Rudolf Ganz and we are indebted to the Steinway Collection and Dr. Ganz for the use of this photograph.



1. WILLIAM KINCAID  
(Flute)
2. SAUL CASTON  
(Trumpet)
3. MARCEL TABUTEAU  
(Oboe)
4. ARTHUR BERI  
(French Horn)
5. C. E. GERHARD  
(Trombone)
6. PHILIP A. DONATELLI  
(Tuba)
7. ALEXANDER HILSBURG  
(Violin)
8. RUDOLPH GANZ  
(Piano)
9. WM. VANDENBURG  
(Cello)
10. OSCAR SCHWAR  
(Tympani)
11. ROBERT MCGINNIS  
(Clarinet)
12. EDNA PHILLIPS  
(Harp)
13. ADRIAN SIEGEL  
(English Horn)
14. J. WALTER GUETTER  
(Bassoon)

In advance of publication single copies of *Play and Sing* may be ordered at the special price, 25 cents, postpaid. The sale of this book will be restricted to the U.S.A. and Its Possessions.

## All-Classic Band Book

Arranged by Erik W. G. Leidzén

When the term "easy" is used in reference to things musical, one is tempted to infer that the music itself is likely to be not only simple, but also juvenile in quality. Only of late years has the fact dawned upon us that some of the most popular and enduring melodies are simple, and that many of them are taken bodily from the writings of the great composers. Out of such material has been selected the contents of our new *All-Classic Band Book*.

Some of the better-known titles are the *Soldiers' March* of Schumann, *Martini's Romance*, Schubert's *First Waltz*, a *Reverie* from Mendelssohn, a *Bach Polonaise*, and a *Gavotte* from Handel. Other composers included are Gluck, Verdi, Haydn, Beethoven, and Mozart.

So much for the contents. As to their treatment in the hands of the skillful arranger, Erik W. G. Leidzén, the limitations of young players are carefully considered, and each part is simple and within the medium range of the instrument. At the same time, different styles of playing are introduced wherever possible, such as legato, staccato, soft tonguing, etc., together with the various signs and symbols found in more advanced arrangements.

While the modern school band instrumentation is used, the harmony will be complete if the clarinets and brasses are present. Included is a Conductor's Score, which has

a playable piano part for study and rehearsal, together with a compact short score on two staves for conducting.

Copies of these parts may be ordered at the special advance of publication cash price (postpaid) of 15 cents each; 25 or more, 10 cents, each; Conductor's Score (piano), 25 cents; delivery to be made upon publication.

## Fragments from Famous Symphonies

Compiled and Arranged for Piano  
By William Baines

This probably will be the last month during which copies of this book may be ordered at the special advance of publication price. The plates have been engraved and it will be only a short time before the printers and binders have completed their work and then copies will be obtainable at your music store or from the publishers.

Mr. Baines, in bringing tuneful excerpts of the great symphonic masterpieces within the playing capabilities of young pianists in about the second year of study, has made a real contribution to musical enjoyment in the home. It is true that excellent recordings of the popular symphonies are available, that occasional broadcasts of them may be heard over the radio, but nothing can equal the pleasure obtained in playing excerpts from them on the piano whenever one is in the mood to enjoy these imperishable bits of melodic invention.

While the sale of *Fragments from Famous Symphonies* will be restricted to the U.S.A. and Its Possessions, the price at which it will be published must necessarily be considerably higher than the special cash price 30 cents, postpaid, at which first-off-the-press copies now may be ordered.

## The Etude Historical Portrait Series

In planning Spring concert and recital programs, the clever teacher or musical director does not neglect the important detail of the printed program. Essentially a guide to the listener, the program should be attractive in appearance and interesting to read, as well.

Many ingenious ways have been devised to bring about this desired result without undue expense. The two most frequently used are to include either a word picture of the number to be performed or biographical information concerning the composer. Many program arrangers prefer the former but use the latter as it involves less preparation and is much easier to obtain, thanks to *The Etude Historical Musical Portrait Series*. Through this unique feature of THE ETUDE you have ready access to biographical information concerning nearly 4000 of the world's best known musicians, both classic and contemporary.

The 44 biographies with pictures on page 218 of this issue represent just one of the 86 instalments presented to date. Forthcoming issues will continue the series until the entire alphabetical sequence is completed. As a regular part of THE ETUDE, therefore, you can enjoy and obtain the concluding instalments. And we have printed extra separate copies of all past instalments so that if you would like to have a complete set we will be glad to supply you at the rate of 5 cents for each instalment.

## Graduation Awards and Gifts

Progressive teachers consider it more than a courtesy, or a gesture of appreciation, to bestow awards on deserving students at the conclusion of the teaching season. It's good business, because it encourages both the recipient and other students to further efforts, it helps to keep enrollment in classes up to par, even to increase interest in study.

Naturally, music teachers in selecting appropriate awards look for something suggesting music. There being comparatively little general demand for such items, few stationers carry diploma and certificate forms with musical designs. The Theodore Presser Co., however, in their vast dealings with the music public, are cognizant of this demand and, therefore, have prepared special designs in Students' Diplomas and Certificate forms, as well as Teachers' Certificates, that may be obtained at very reasonable prices. They also supply special designs in Gold and Silver Medals suitable for presentation to honor pupils.

The *Music Teacher's Handbook*, a FREE catalog, lists, illustrates and describes these articles and gives information on many other items of value in conducting a music studio. Teachers are invited to send for a copy for their reference library.

Parents, relatives and friends who wish to remember graduates and successful students of music, might consider gifts of music albums or books on interesting musical topics. These always are welcome and then, too, they serve as permanent reminders of the giver's thoughtfulness. Suggestions as to appropriate volumes cheerfully will be offered by the publishers.

Theodore Presser Co. also is in a position to undertake special engraving of recipients' names, etc. on diploma and certificate forms, and the engraving of initials, names, dates, and other data, on medals. Full information on request—but remember, Spring is the busy season for penmen and engravers, and ample time should be allowed in ordering when special work of this kind is requested.

(Continued on Page 284)

## Advance of Publication Offers

—April 1939—

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

|                                   |        |
|-----------------------------------|--------|
| CLASSIC BAND BOOK—LEIDZÉN         | \$0.15 |
| Each                              |        |
| or More Parts, Each               | .10    |
| Conductor's Score (Piano)         | .25    |
| MENTS FROM FAMOUS SYMPHONIES—     |        |
| NO. BAINES                        | .30    |
| OF FUGUE—OREM                     | .40    |
| NI'S RESOURCE—FLAGLER             | .60    |
| OF THE SEA—CHILDREN'S OPERETTA—   |        |
| ICKLAND                           | .35    |
| AND SING—PIANO—RICHTER            | .25    |
| EN MODERN ETUDES—TRUMPET—HUBER    | .40    |
| STUDIES IN BLACK AND WHITE—PIANO— |        |
| NA-ZUCCA                          | .20    |
| THFUL BARITONE, THE—SONG ALBUM .. | .35    |
| THFUL TENOR, THE—SONG ALBUM ..... | .35    |

## Commencement Music

This paragraph is like a warning finger pointing to the calendar to remind music directors that any further delay in securing dances, vocal solos, or instrumental pieces, needed for a Commencement Program will be rather disastrous.

There are specific numbers in mind to delay ordering them immediately. If, on the other hand, there is the desire to examine music, in order to choose a number to serve Commencement needs, not a cent should be lost in writing and asking for a selection of material sent "On April" indicating the type and classification of music wanted.

The Theodore Presser Co. with its special-mail order service will do its share to order music, or requested selection pages, post haste.

## Play and Sing

Favorite Songs in Easy Arrangements for Piano

By Ada Richter

Kindergarten and piano teachers, and those having in charge the instruction of young children, were delighted with the announcement of this book's forthcoming publication, especially those who had used the author's immensely successful *My First Song Book* (75c). There is no doubt but that youngsters like to play songs that are more or less familiar. Parents and adult relatives, too, derive much enjoyment from hearing these well known tunes, and some of them, whose youthful musical education has been neglected, confess to enjoying themselves to play the easy arrangements in *My First Song Book*.

The piano part of the songs in this new book will be a bit more difficult than in the first, but the classifications and arrangements will be carried out in the same manner. There will be about 40 pieces, including songs, Songs from Other Lands, Songs from My Country, Songs from Operas and Songs from My Grandmother Sang Long Ago.

A follow-up to *My First Song Book*, or supplementary material for a young student in the second grade of piano study, this book should prove most satisfactory. Of course, the primary grade school teacher can use these songs by rote, playing the accompaniment herself if a piano is available, or having them played by talented members of the class.



## Out of the Sea

An Operetta for Children in One Act  
Book and Lyrics by Ethel Watts Mumford  
Music by Lily Strickland



When a children's operetta tells an amusing story, you may be sure that it will arouse much interest. When that story is supplemented by pretty music, the operetta will be voted an ideal vehicle for displaying the talents of young folk. The publishers believe this new work combines these two most necessary features and expect to hear of many successful performances after copies of the operetta are available.

The composer has supplied solos that are easy to sing and of moderate range, the choruses and refrains are partly in unison and partly in simple two-part form. The dialog should not be difficult to memorize and the opportunities for picturesque staging and costuming can be well imagined from the following cast: King Neptune, Undina, Sea Serpent, Oyster, Hermit Crab, Fiddler Crab and Davy Jones among the sea people; an inquisitive Mr. Beebe, a skeptical Aviator, and two children, Jacky and Jilly, among the earth folk. The action takes place on a rocky sea shore.

Copies of the vocal score, with complete dialog and directions for staging, costuming and the dancing numbers, may be ordered now at the special advance of publication cash price, 35 cents, postpaid.

## The Youthful Baritone

An Album of Songs for Studio and Recital

In the exuberance of youth there is a great temptation for the young baritone of high school or early college age to attempt solos for which his vocal equipment is not as yet prepared. The rousing, manly type of song that professional baritones so effectively sing is a great temptation to the student, but certainly should not be attempted except under the guidance of an experienced teacher.

To supply young baritones with repertoire numbers that may be used in public appearances, in addition to their use as "study songs," is the object of this collection. Naturally, the compilers are choosing carefully, and considerable care will be taken in the editing of each song included.

Those who are interested in obtaining copies of *The Youthful Baritone* when it is published can order copies now at the special pre-publication price, 35 cents, postpaid. Delivery will be made when the volume is issued.

## The Youthful Tenor

An Album of Songs for Studio and Recital

The utmost care is being given to the selection and editing of the songs that will make up this unique collection. The young tenor voice should not be required to sing too high or too low notes, and extended intervals also should be avoided. Then, again, texts that meet with the approval of young men are most desirable.

While all of this attention is being given to choosing songs that the beginner in voice study will enjoy, it is remembered that the songs should have a general appeal, to listeners as well as to singers. With this in mind it is quite probable that some more experienced tenors also will want to own a copy of this album because most of the songs will make ideal encores or a and b program numbers.

During the period that this book is in preparation for publication, a single copy may be ordered at the special advance of publication cash price, 35 cents, postpaid.

## 16 Modern Etudes

For the Advanced Trumpet Player  
By John Huber

In line with the rapidly improving band and orchestra performances, especially of school groups, this should prove a most opportune publication. Greater proficiency than ever is being demanded of the trumpet player, even in the dance bands that specialize in playing the popular hits of the day.

This set of studies contains daily embouchure drills, exercises for triplets, chromatics, trills, mordents, rhythm and velocity playing. Helpful suggestions precede each study as an aid toward overcoming the technical difficulties which are encountered. They should develop flexibility of the lips, single and triple tonguing, correct tone production,

proper breathing and general interpretability.

Single copies of this work may be ordered now by teachers and others interested at the special advance of publication cash price, 40 cents, postpaid.

## Manual of Fugue

By Preston Ware Orem, Mus. Doc.

There is still opportunity this month to order copies of Dr. Orem's last theoretical work at the special advance of publication price as there are several details to be taken care of before our Printing Department can release the book for sale to the general public. Many teachers and ambitious students have placed orders for this work, especially those who are acquainted with the author's previously published books, *Harmony Book for Beginners* (1.25) *Theory and Composition of Music* (1.25) and *The Art of Interweaving Melodies* (First Studies in Counterpoint) (1.25).

This new book will not be quite so extensive as its predecessors, but it will cover the subject most thoroughly and in that same interesting style that characterizes the first three works in the series. Single copies now may be ordered at the special advance of publication cash price, 40 cents, postpaid.

## Ten Studies in Black and White

For Piano  
By Mana-Zucca

Whenever any new invention of usefulness or pleasure finds its way into popular favor, there always are people endeavoring to show the public the best way to learn how to use and enjoy it. When the piano became a cultural necessity, musicians had to learn how to play it,

and time produced such composer-teachers as Heller, Clementi, Von Bülow, Loeschhorn, Cramer, etc., whose technical studies for the piano greatly enriched musical literature for their own and future generations.

But time marches on, and younger musicians are prone to have an eye open for newness and variety. Occasionally a modern composer branches into the field of piano technic and produces studies that have the elements of long-lived usefulness and popularity. Such a composer is Mana-Zucca, and of such a character are her *Ten Studies in Black and White*.

The Music Mastery Series surely will have a valuable acquisition in this new volume of piano studies. Customers ordering single copies in advance of publication at the special cash price of 20 cents each, postpaid, will receive them immediately upon publication.

## Organist's Resource

A New Collection of Organ Music  
Selected from the Compositions and Arrangements of I. V. Flagler

The many organists and students who have already subscribed for this noteworthy collection will soon be rewarded with first-from-the-press copies, since the final details of publication have been completed and the book is now ready for printing.

A preview of the contents reveals twenty-eight interesting compositions, offering a wide variety to meet the needs of the church and recital organist. Composers generally associated with organ literature are represented as follows: Alexander Guilmant, with *Meditation*, *Pastoral in A*, and *Andante*; Joseph Rheinberger, *Idylle*; Bruce Steane, *Consolation*; and Charles M. Widor, with his famous *Serenade*. Best known of the arrangements selected are *Night Song* and *Romance* by Schumann; *Prelude from "Parsifal"* Wagner; *Slumber Song*, Bizet; *Romance*, Svendsen; and *Longing*, Jungmann. Nine favorite original compositions by I. V. Flagler have been included, among them being the *Cantilene*, *Contemplation*, *Evening Prayer*, *Reverie*, and *Invocation*. Then there are *Postludes* by Volkmar and Flagler and a *Processional March* by Flagler, to provide for service requirements. It will be noted that care has been taken to avoid hackneyed compositions which are already available in other collections of organ music.

For those who have not read previous announcements of this book, it might be said that it represents a choice selection from



the very best of the compositions and arrangements appearing originally as Flagler's *Collection of Organ Music* in five volumes. Orders placed now at the special advance of publication cash price of 60 cents, postpaid will be filled immediately upon publication. The sale is restricted to the U. S. A. and Its Possessions.

## Advance of Publication Offers Withdrawn

Two exceptionally interesting items are withdrawn from the advance of publication offers this month. One, *Reward Cards* (Second Series), is especially timely with Spring graduations and commencement exercises approaching and, of course, piano teachers always welcome a new educational publication of the noted pedagog, John M. Williams. As is customary, when new publications are placed on sale in the music stores, the special advance of publication offers expire and hereafter copies are obtainable at a fair market price and may be had either from your music dealer or from the publisher.

*Reward Cards for Music Pupils* (Second Series) is a set of 16 cards, post-card size, on one side containing a lithographic reproduction in water color tints of a noted composer and his birthplace, or other scene of interest, and on the reverse a brief biography, his signature and a facsimile of his manuscript. A Prize Card, printed from steel engravings and containing the portraits of 8 great music masters in a neat border design, with spaces for the pupil's name, teacher's signature, the date, etc., also is included in the envelope that brings this set to you. The following composers are included: Bizet, Chaminade, Debussy, Dvořák, Elgar, Gluck, Grieg, MacDowell, Massenet, Moszkowski, Moussorgsky, Rimsky-Korsakow, Rossini, Rubinstein, Saint-Saëns and Sibelius. Price, complete with Prize Card, 50 cents.

*Fifth Year at the Piano* by John M. Williams is the latest addition to the celebrated "year by year" series of piano instruction books. To those teachers who are having such success with Mr. Williams' books, no introduction to this volume is necessary. It will contain more than the usual number of piano pieces of educational value. For each, Mr. Williams has prepared a "master lesson" showing in detail both practice procedure and harmonic analysis. Price \$1.00.

The sale of this book will be confined to the U.S.A. and Its Possessions.

## Popular Preferences

"The ol' swimming hole" of poetic fame and fond boyhood days became the favorite rendezvous of exuberant youth because there were real reasons why it stood in "popular preference" over other spots in streams or creeks of the nearby country-side.

We well recall a number of miles of a winding, good size creek where a number of spots were tried out for swimming pleasure, but some did not have enough shade, other spots the bottom was too rocky, still others were too muddy, but the favorite had many good points.

Various music selections became favorites that are used over and over again because they have more good points than other selections that have been tried. During the last month the Publisher's Printing Orders had many items for which there are orders coming in every day. Some of the numbers which thus came up for reprinting are here named for the benefit of those who like to keep informed as to music which has come into "popular preference" with active music workers in various fields of music endeavor. Through the Theodore Presser Co. liberal examination privileges, any of these numbers may be obtained "On Approval."

| SHEET MUSIC—PIANO SOLOS |  |       |        |  |
|-------------------------|--|-------|--------|--|
| Cat. No.                | Title and Composer                                   | Grade | Price  |  |
| 26189                   | Sailboats—Stairs                                     | 1     | \$ .25 |  |
| 26589                   | Sandman's Coming—Richter                             | 1     | .25    |  |
| 26482                   | The Little White Lamb—Ben-nell                       | 1 1/2 | .25    |  |
| 26487                   | Let's Go Sailing—Forrest                             | 1 1/2 | .25    |  |
| 26637                   | Stand By!—Lloyd                                      | 1 1/2 | .25    |  |
| 26169                   | Step High—Kerr                                       | 2     | .25    |  |
| 26650                   | Toboggan Ride—Arnold                                 | 2     | .35    |  |
| 26292                   | Hawaiian Nights—Grey                                 | 2 1/2 | .35    |  |
| 26675                   | Zuyder Zee—MacLachlan                                | 2 1/2 | .30    |  |
| 4010                    | Melody of Love, Op. 600—Engel-mann                   | 3     | .50    |  |
| 26130                   | I'll Take You Home Again Kath-leen—Westendorf-Hodson | 3     | .25    |  |
| 26522                   | Twilight Melody, Op. 104—Brown                       | 3     | .35    |  |
| 26591                   | Songs from the Vienna Woods—Strauss-Sawyer           | 3     | .50    |  |
| 30744                   | Fellowship March—Klohr                               | 3     | .50    |  |
| 26628                   | Carnival Dancers—Chauncey                            | 3 1/2 | .25    |  |
| 26641                   | In Sylvan Shadows—Bryson                             | 4     | .40    |  |
| 30576                   | Gondoliers, Op. 25, No. 2—Nevin                      | 4     | R.60   |  |

SHEET MUSIC—PIANO DUETS  
14737 At the Donnybrook Fair—Scott 4  
25462 Love's Dream, No. 3—Liszt-4  
Mero ..... 4  
5123 Two Flowers, Op. 364—Koebling 3

SHEET MUSIC—2 PIANOS, 8 HANDS  
7046 Hungary-Rhapsodie Mignonne, Op. 410—Koebling ..... 1

PIANO SOLO COLLECTIONS  
My First Song Book—Richter...  
Sunday Piano Music .....  
Book of Indoor Marches.....

PIANO STUDIES  
7718 First Grade Studies—Bugbee.. 1  
Selected Studies, Book 2—  
Czerny-Liebling ..... 4

PIANO INSTRUCTORS  
Music Play for Every Day, Com-  
plete  
Beginner's Book—Presser (Revised  
Edition)  
First Year at the Piano, Part 2—  
Williams .....  
First Year at the Piano, Part 4—  
Williams .....  
Third Year at the Piano—Williams  
Progressing Piano Studies for the  
Grown-Up Student—Felton .....

OCTAVO-MIXED VOICES, SACRED  
35045 O Hear the Lambs a Crying—Dett...  
35073 The Green Cathedral—Hahn  
35357 Cherubim Song, No. 7—Bortnyansky-  
Tschalkowsky  
21123 The Lord Is Thy Keeper, Op. 73—  
Lecenson  
15698 Swing Low, Sweet Chariot—Diton  
20523 The Anselus—Licurance .....

OCTAVO-WOMEN'S VOICES, SACRED  
20225 Praise Ye Jehovah—Gounod-Bliss...  
10777 The Lord Is My Shepherd—Kochal-  
Hipscher  
35031 I Shall Not Pass Again This Way—  
Efinger .....

OCTAVO—WOMEN'S VOICES, SECULAR  
20327 Serenade—Schubert-Bliss .....  
21323 How Green the Groves—Scott-Dun-  
15688 In the Spring—Mendelssohn-Green-  
wald .....  
21131 The Call of the Lark—Cadman.....  
35121 Venetian Love Song—Nevin.....  
35001 Boat Song—Ware-Spross .....

OCTAVO—MEN'S VOICES, SECULAR  
179 Gypsy Trail—Galloway  
35091 There, Little Girl, Don't Cry—Wes-  
dorf .....

OCTAVO—BOYS' VOICES, SECULAR  
21348 Softly, a Serenade (SATB)—Bliss-  
Carleton .....

OCTAVO—SCHOOL CHORUSES  
20831 Rose Petals (SAB)—Lawson.....  
35062 Mighty Lak' a Rose (SAB)—Nevin-  
Bliss .....  
20816 The Pipes o' Pan (SA)—Baines .....

CHORUS COLLECTION  
Glee Club Songs for School and College  
Dann-Wood .....

VOCAL SOLOS  
12242 Jean (Med.)—Barleigh .....  
30004 Yesterday and Today (Low)—Spross. R.  
30117 Coming Home (Low)—Willeby.....  
30419 Boat Song (High)—Ware.....  
30420 Boat Song (Med.)—Ware.....  
30027 Mighty Lak' a Rose (Med.)—Nevin. R.  
30028 Mighty Lak' a Rose (Low)—Nevin. R.  
30051 The Green Cathedral (Low)—Hahn.....  
30428 Let All My Life Be Music (Low)—  
Spross .....  
30120 I Shall Not Pass Again This Way  
(High)—Efinger .....  
30048 Noon and Night (Low)—Hawley.....  
30425 Greatest Wish in the World (Med.)—  
Del Riego .....

VOCAL METHOD  
Methodical Sight Singing, Op. 21, No.  
1—Root .....

VOCAL DUET COLLECTION  
Sacred Duets for High and Low Voices  
—Shakespeare .....

ORGAN  
The Organ—Stainer .....  
Ecclesiastical Organum—Carl .....

OPERETTAS  
Golden Whistle—Forman .....  
Rose Dream—Forman .....

CANTATAS—MIXED VOICES  
The Holy City (Sacred)—Gaul.....  
The Village Blacksmith (Secular)—  
Neidlinger .....

CANTATA—TREBLE VOICES  
Four Seasons (SSA)—Kieserling .....

MAY DAY FESTIVAL  
Around the Maypole—Baines .....

STRING ENSEMBLE  
Easy Quartets for Young Violinists  
Piano .....

ORCHESTRA  
Little Classics Orchestra Folio. Parts  
Piano .....

THEORETICAL WORKS  
Harmony Book for Beginners—Orem  
Young Folks' Picture History of Music  
—Cooke .....



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**JELLY DISH**—Although labeled "Relish" this attractive item will prove equally useful for jelly, preserves, etc. The crystal dish is of course removable and the "Jelly" style base is finished in non-chromium. Size 11" x 4 1/4". Your reward for securing three subscriptions.

**KNIFE SET**—This fine set consists of an 8" Slicing Knife, a Butcher Knife, a Pot Fork and a Parer. They are made of high quality, heavy gauge Vanadium Steel and have polished wood handles. An unusual gift or prize for securing four subscriptions.

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**BREAD TRAY**—Here is a Bread Tray that is a little different in shape and for that reason may be a little more appealing than others offered. It is 11" x 6 3/4" and has a gracefully irregular rim with decorated ends. Its chromium finish is easily kept bright and new looking. Your reward for securing one subscription.

**CHROMIUM PLATED CAKE OR SANDWICH TRAY**—Chromium Tray and swinging handle with fine lace doily under glass. Tray 10 1/2", height 7". Your reward for securing five subscriptions.

Send post card for complete Premium Catalog.

## Beware of Fraud Magazine Agents

THE ETUDE again finds it necessary to warn its musical friends to exercise every possible care in paying money to strangers requesting subscriptions. Pay no money before signing a contract or receipt offered you. Do not permit an agent to change the terms on a contract. Do not pay cash to any one unless you have personally convinced yourself of the ability of the solicitor. Representatives

of THE ETUDE carry the official receipt of the Theodore Presser Co., publishers. Do not accept any ordinary stationery store receipt for money paid. We cannot be responsible for the work of swindlers.

## Changes of Address

Where addresses are changed, be sure to advise us at least one month in advance of such a change, giving both old and new addresses. Please co-operate with us so that copies will not go astray.

## World of Music

(Continued from Page 220)

THE SADLER'S WELLS COMPANY of London has added Verdi's "Don Carlos" to its repertory, and this at prices which the poorest working girl can afford. Why not a movement in American cities, to give a home to some of our unemployed musicians?

R. JAMES R. NINNISS, for twenty-five years the dean of music at Queens-Chicora College at Charlotte, North Carolina, died November 21st, at the age of fifty-four. Born in Lancashire, England, and educated in London and Vienna, he came to America as a young man and became one of the most respected musicians of the South.

THE GERMAN THEATER AND OPERA of Prague, is reported to have been closed, probably permanently. In this, one of the most historic opera houses of the world, several of Mozart's works were first performed, with the premiere of "Don Giovanni," October 28, 1787; Carl Maria von Weber was for years its musical director; and here Franz Mahler, Karl Muck, Leo Blech, Alexander von Zemlinsky, Erich Kleiber, Gustav Strinsky, and Otto Klemperer had their first experience as conductors.

THE MONDE MUSICAL (The Musical World) of Paris has celebrated its fiftieth anniversary. As a recorder of timely events in the world of musical progress throughout the century, it has rendered a valuable service to the musical art in general.

## COMPETITIONS

THE EURIDICE CHORUS of Philadelphia offers a Prize of One Hundred Dollars to a Chorus for Women's Voices, in three or four parts, either a capella or unaccompanied, to words of the composer's choice. Competitions must be received not later than October 1, 1939, addressed to Miss Susanna M. Mum, 2107 Walnut Street, Philadelphia.

Pennsylvania, to whom application may be made for further information.

PRIZES OF TWO HUNDRED DOLLARS each, for a composition for organ alone, and for one for organ, strings, horns, and tympani, or any part of this combination, are offered in the John Haussermann Prize competition. Compositions may be from five to twenty minutes in length; and they must be delivered by mail not later than June 1st. For complete information, address John Haussermann, 40 Scarborough Road, Briarcliff Manor, New York.

A PRIZE OF FIVE HUNDRED DOLLARS is offered by the Henry Hadley Foundation for the best composition in any of the major forms to be submitted within the autumn months. Full particulars may be had from the Henry Hadley Foundation, 633 West 155th Street, New York City.

A ONE THOUSAND DOLLAR HONORARIUM towards one year of piano study with Tobias Matthay in London, is offered by the American Matthay Association, Inc. The Contest will be held in May, in New York City; and candidates will take a preliminary examination in theoretical subjects, and play a Prelude and Fugue from "The Well Tempered Clavichord" of Bach, the First Movement from Beethoven's "Sonata Appassionata," and a composition of not more than six minutes in length, of their own selection. Further particulars from Miss Margaret Littell, 2600 West 17th Street, Wilmington, Delaware.

AMERICAN COMPOSERS are asked to submit works to Howard Barlow, Columbia Broadcasting Company, 485 Madison Avenue, New York City, to be considered for performance on the Everybody's Music orchestral series over CBS. Having begun with July 24th, each program now includes one American composition—a fine recognition and opportunity for our creative musicians.

(Continued from Page 278)

future holds promise of still greater advances. There are several factors tied up with the progress of modern bands. We owe much, surely, to the scientists and manufacturers who have made possible such perfection in our instruments. A study of old band scores will be convincing proof of the strides taken in the matter of instrumentation and of the new uses of many of the voices in the band. Another vital factor, the band personnel, has seen great improvement since the inception of the school band movement nearly twenty years ago.

To my mind, the progress of this day will become more evident with the passing of the years, and I believe that if transplanted back to that "golden band era," about 1880, our bands would score heavily in all musical considerations.

## The Value of the School Band

By A. R. McALLISTER

President, National School Band Association

I BELIEVE THE SCHOOL BAND is the greatest agency in existence to-day for building musical tradition and good citizenship in the United States, and that its phenomenal growth, even through the most severe years of our depression, indicates that it will continue to act as such. Not only does it have inspiration and appeal to the members of the organizations, but on account of its versatility and mobility, it brings itself to millions who otherwise would not be interested in music.

Unlike other organizations, it does not remain on the concert stage to be heard only by those who are already interested in music, but goes out to act as missionary and "Good Samaritan" for culture in America.

At the recent National Clinic at the University of Illinois, two student bands of one hundred members each, recruited from sixty-seven high schools from every section of the United States, and directed by twenty bandmasters covering the entire country, served as the best evidence of the uniform standard and general distribution of school bands. The fact that they sat together in the first rehearsal and spoke fluently in the universal language, music, whether conducted by a director from New York, Utah, Arkansas, or Illinois, is further evidence of the value of the school band in teaching democratic citizenship.

Boys who occupied solo chairs in their own bands cheerfully took the positions assigned to them in this band, and gave their best for the organization. What training equals this in preparing them for future contented and useful citizenship in the United States of America?

I ask for the continued support of the school band, not only by the schools and the general public, but by philanthropists and foundations to continue and to develop further this most useful agency for good.

\* \* \* \* \*

As a final contribution to this group of comments, it is a privilege to quote a letter

from Mr. Arthur Pryor, who needs no introduction to the band conscious people of our nation. I feel that his words embody the fine spirit of all that has been expressed about past, present, and future of our American bands:

## American Band History

By ARTHUR PRYOR

"I AM GLAD TO WRITE of the history and progress of 'American Bands.' It is true, notwithstanding that as time goes on and memories fade, the record of the life of Patrick Sarsfield Gilmore is the most insistent in conjuring thought of remembrance. He was the 'Father of the American Band.' His reputation as a musician and showman is incomparable.

"The idea for the great 'American Band' started not long after Pat arrived in this country from Ireland. As leader of the Salem Cadet Band, his fame, personality, and great musicianship started the evolution of the march of progress for the 'American Band.'

"So far as New York and the United States are concerned, the old Twenty-Second Regiment Band in cream colored tunics—led by the famous Pat Gilmore—created an atmosphere of the ultimate in band music never equaled in the history of our country. He was the inspiration of all musicians, conductors, and students.

"In every city bands of great promise were organized; and the progress of band music conducted by Cappa of the Seventh Regiment, Innes of the Thirteenth Regiment, Billy Bayne of the Sixty-ninth Regiment and Dr. Conterno, a wonderful musician, all of New York; Fred Weldon, Second Regiment of Chicago, and Wallie Reeves of Providence; all these gave us the great performers after Gilmore's death in 1892—the nucleus of the artistic and inspired Band of the immortal Sousa.

"Sousa really believed in bringing the public to a better understanding of the nobility, sincerity, romance, and melodies of our nation. It does not mean that he believed that absolute perfection had been reached in his band, but he did mean that whatever evolution is brought about must be achieved through constructive and progressive musicianship.

"We always have been band conscious, and, with the university and high school bands functioning in such a laudable manner, we will continue so. The inspired benefits I have received from the supervisors, men gifted with great ideas, prove to me that they are directing public instruction, not only in the right spirit, but also with a sense of honor and tradition to serve the great cultural art, music, with humility and fidelity.

"The real progress is service; when we develop and encourage merit in helping the right men to adjust themselves and measure up to the responsibilities, we will again be thrilled by the charm of the prophetic strains of the great 'American Band.' We who have to perpetuate this great art must not forget."

## Emma Thursby Data Wanted

Mr. Richard M. Gipson, of 14 Sutton Place South, New York City, is preparing a biography of the famous American prima donna, Emma Thursby, and would be pleased to hear from anyone who will lend letters, clippings, photographs or other material bearing upon her life. These will be carefully preserved and returned as soon as their use is completed.





# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



"WHAT ARE YOU looking for, Jack?" asked his sister Mary Ann, as they sat one on each side of Uncle John, in the big church that bright Easter morning.

"The pipes."

"What pipes?"

"The pipes to the pipe organ."

Mary Ann began looking around the church, too. "There they are, up in the balcony," she said.

"But those pipes don't sound," Uncle John told the children. "They are used merely as a decoration for the church. The pipes that sound are enclosed in a pipe

## The Great Organ

By NELLIE G. ALLRED

chamber somewhere, and the chamber has one or more openings controlled by swell shutters that can be opened or closed to control the power of sound."

"I hope they play the organ bells to-day," said Mary Ann.

"An organ doesn't have bells," Jack exclaimed.

"Yes it does; doesn't it, Uncle John?" Mary Ann asked.

"Of course. The pipe organ can imitate just about every instrument in the orchestra."

"It has two or three keyboards, doesn't it?" Mary Ann continued.

"Some organs have as many as six ranks of keys," Uncle John replied. "These keyboards are called *manuals*, because they are played with the hands, and they are contained in a case called the *console*."

"I'm glad I am studying piano instead of organ," observed Mary Ann. "What if I had to practice on six keyboards, instead of one!"

"How does the organist know which keyboard to play?" asked Jack.

"Well, the organ is made into several divisions, such as Great Organ, Swell Organ, Choir Organ, Solo Organ, and Echo Organ. There is also a Pedal Organ played with the feet, by means of large wooden keys at the bottom of the console. You might be interested in knowing, too, that long ago the organ keys were so large that the hand could span only four or five keys, instead of the octave, as on the modern organ, and often the organist had to use his elbows and fists to play."

"Goodness!" Jack exclaimed; "the organ must be the biggest instrument in the world."

"So it is," Uncle John answered. "It is sometimes called the King of Instru-

ments; it is so large; sounds so grand!"

"I wonder who figured out how to make an organ," Jack said.

"That's a long story," Uncle John answered. "But the principle of building the organ came from the old Pan's Pipes of the Greeks."

"What were Pan's Pipes?" Mary Ann asked.

"Reeds of different lengths bound together, through which a person blew, to play a tune," Jack answered. "Even I know that."

"Right," Uncle John agreed. "And the organ was built on this principle of producing sounds by the vibration of air in tubes into which the air is forced by some sort of pressure. Long ago, air was forced into organ tubes by means of water. Such organs were known as *hydraulic*, or water, organs. Some years ago, when I was in Europe, I saw, in the museum of Naples, Italy, two hydraulic organs which were excavated from the ruins of Pompeii. Pompeii, you know, was destroyed by the eruption of the volcano, Vesuvius, in 79 A. D."

"Yes," both children nodded. "We have studied about old Vesuvius in school."

"The first hydraulic organ," Uncle John continued, "was built by an Egyptian named Ctesibius, in the third century before Christ. Later, air was forced into organ tubes by bellows, which were pumped by men standing on them. In all the old organs, muscular force was required. But now electricity takes the place of this physical force. An electric circuit transmits the playing impulse from the keys to the pipes."

"I'd like to try to play an organ," Jack whispered, as the organist began the *Prelude* which opened the Easter service.

"You? Why, you can not even play the piano," his sister answered with a superior air. "What do you think you could do with an organ?"

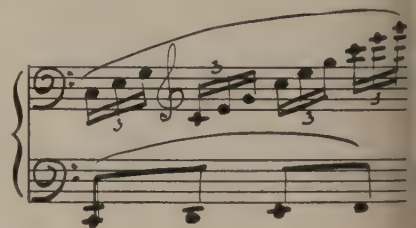
"You just wait and see, and I'll show you some day. But, now let's pay attention to what is going on."

"Yes, we had better stop talking and listen to the beautiful *Prelude*." And Mary Ann closed her eyes to hear the Easter service begin.

## The Mountain and the Hill

By Gladys Hutchinson

BILLY HAD NEVER climbed a mountain (never played an arpeggio) but he looked forward to that adventure with keen anticipation. Yet Billy was wise enough to realize that he could not climb a mountain (could not play an arpeggio) without getting hopelessly lost, if he did not first practice climbing a hill (playing a scale).



Billy's brother Charlie was able to climb mountains (play arpeggios) with the greatest of ease.

Each day the two brothers started out, one to climb the hill (play a scale) and the other to climb the mountain (play an arpeggio), and they always returned at exactly the same moment.

"Pretend that your left hand is Billy, and Billy is to climb the hill (ascend and descend a one octave scale) while Charlie (the right hand) is to ascend and descend a mountain (arpeggio).

And then sometimes, for variety, the right hand will play the scale (climb the hill) and the left hand will play the arpeggio (climb the mountain).

If there are two pianos available one pupil may play arpeggios (climb mountains) at one piano, and two pupils may play a one octave scale (climb a hill) at the second piano.

## ??? Who Knows ???

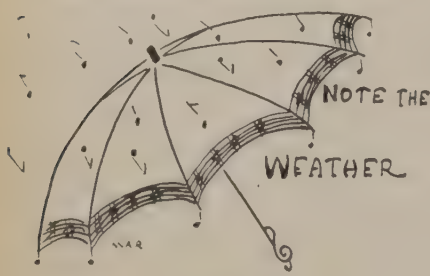
1. In what city did Mendelssohn establish a conservatory of music?
2. Is the piccolo a wood wind or brass instrument?
3. In what opera is the song, *O Thou Sublime, Sweet Evening Star* found?
4. Who wrote it?
5. What was Verdi's first name?
6. What is the augmented fifth from C-sharp?
7. What is meant by modulation?
8. What is a mazurka?
9. In what country did it originate?
10. Who wrote the opera "Don Giovanni"?

(Answers on Next Page)

## Weather Report

By Mrs. Paul Rhodes

April showers bring May flowers



## Letter to Bach

DEAR UNCLE JOHN SEBASTIAN:

To-day my teacher gave me one of your pieces and I thought I would write a letter to tell you how much I like it. My teacher says you wrote it for your young wife. It is called *Musette*. I am going to learn some more of your compositions, too, and next year some harder ones—fugues and things.

My teacher was telling me about you and how you wrote so many fugues and cantatas, and taught Latin. I wish you were here now to help me with my Latin! I never did like Latin anyway and never get good marks in it. I never thought a pianist needed to study it, but if you taught it you must have been very good at it. Do you think that helped make you such a wonderful musician? I guess I had better study my Latin more. Maybe it will help me with my scales. I don't see just how, but it might.

And I don't see how you ever got time to write so much music and to travel all over Germany giving organ concerts. I like to hear organs, but now ours are mostly electric, and yours were hand made, weren't they? And then you must have been terribly busy in your house, with so many children. Did all the children keep quiet when you were composing, or did you get used to their noise? And just think how busy Mrs. Bach must have been, too!

Well, I am glad you made so many beautiful compositions in concerts. Our school orchestra often plays your choral called *Sleepers Awake*. And that reminds me that it is bed time and sleepy time for me.

So good night,

From JUNIOR.

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# JUNIOR ETUDE—(Continued)

## The Music Garden

By LEONORA SILL ASHTON

DEAR! Do I have to begin a new piece?  
y?" asked Gladys, in a discontented  
"I wanted to go out and plant some  
rs in the garden."  
suppose we plant some music first,"  
her teacher. Then she opened a sheet  
music and stood it on the piano rack.  
as a Lullaby.  
hat is that first note, Gladys?" asked  
Daley.  
s—G," answered the little girl.  
es. And I want you to plant it way  
there in the bass, for G is the root  
is new piece. Now let us see what  
grow from it."  
Gladys read the next few notes that were  
on the staff.  
ere's another G up here, and that  
B, and that, a D."  
she named the notes she sounded  
on the piano. "There is another B."  
e notes went up and down. "It's like  
ng. Is that the cradle?" Gladys asked.  
hat is just what the music there is

meant to represent. And do you see Gladys,  
how the root G has sprouted into those  
other notes?"

"Yes," answered Gladys. "But there is  
no flower to the music plant."

"What about the notes up in the treble?"  
asked Miss Daley.

Gladys hunted them out on the treble  
staff, and when she played them one after  
the other she found they made a lovely  
little song.

"There is the music flower!" she cried.

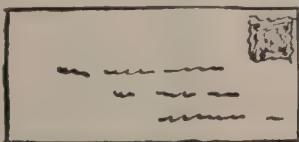
"Yes," answered Miss Daley. "There  
you have planted the strong root G, down  
in the bass. That note sends out the notes  
which belong to it just as a root in the  
ground sends out stems and leaves; and in  
turn those stems and leaves blossom into  
a lovely melody of song, which the mother  
is supposed to be singing to her baby to  
put him to sleep. And now that you have  
made a lovely little music plant grow, it  
is time to go out and plant some flowers  
in the garden."

## Lesson from Spring

By CARMEN MALONE

ked along a little path  
side a running stream  
saw the water polish rocks  
til they were agleam.  
rd the wind sigh through the trees,  
ay the branches sway,  
tice this way patiently  
ch day," it seemed to say.  
the birds up in the trees  
d heard them chirp and sing,  
ure to note the clear sweet tones  
music that we bring."

I went back home to polish up  
My violin and case,  
To think of south wind's rhythm and  
Of trees asway with grace,  
To ponder on the tones I heard—  
So beautiful, so true,—  
From sweetly swelling throats of birds  
Of every type and hue.  
I saw and heard the loveliness  
That things of nature bring;  
And so that day I gladly took  
A hint or two from spring.



JUNIOR ETUDE:  
answers to the puzzles in THE ETUDE  
to arrive late because THE ETUDE arrives  
the Philippines late. You see, I live far  
THE ETUDE's home. I have just received  
py and worked out the puzzle and I have  
to solve it correctly. I will send the an-  
even though it is too late.  
From your friend.

HENEDINE MAY SEGUNDO (Age 9),  
Luzon,  
Ilocos Norte,  
Philippine Islands.

We are sorry our far-away readers  
get their contest answers here on time,  
but is because the mail takes so long to  
far; and THE ETUDE must be printed on  
tain date, or everybody would be dis-  
t. But, Henedine May, why not write a  
ong letter to our Letter Box instead?  
are lots of things we would like to hear  
the Philippines.

## Beheading Puzzle

By E. Mendes

initials beheaded will give, reading  
the name of a composer (answers  
include all words and beheadings).  
head a map and leave an animal.  
head periods of time and leave be-  
gins to us.  
head to believe, and leave a tree.  
head to put and leave a thin open-  
work fabric.  
head angry and leave percentage  
ice.  
head more recent and leave a pitcher.

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty  
prizes each month, for the best and neatest  
original stories or essays, and for answers  
to puzzles.

Any boy or girl under sixteen years of  
age may compete, whether belonging to a  
Junior Club or not. Class A, fourteen to  
sixteen years of age; Class B, eleven to  
under fourteen; Class C, under eleven  
years.

### RULES

Put your name, age and class in which  
you enter, on upper left corner of your paper,  
and put your address on upper right cor-  
ner. If your contribution takes more than  
one sheet of paper, do this on each sheet.  
Write on one side of paper only.

Do not use typewriters and do not

Subject for story or essay this month,  
"The orchestra." Must contain not over  
one hundred and fifty words, and must  
be received at the Junior Etude Office,  
1712 Chestnut Street, Philadelphia, Penn-  
sylvania, by April 18th. Names of prize  
winners and their contributions will ap-  
pear in the September issue. The thirty  
next best contributors will receive honor-  
able mention.

have anyone copy your work for you.

When clubs or schools compete, please  
have a preliminary contest first and submit  
no more than six contributions (two for  
each class).

Competitors who do not comply with all  
of the above rules will not be considered.

### My Favorite Composer (Prize Winner)

My favorite composer at this time is George  
Frederick Handel. I like him because he  
composed a great deal of sacred music. I admire  
him because he gave up his night's rest and  
went up to the cold attic to play the clavichord.  
Although his father tried to keep him away  
from music, he could not crush the talent of  
his great son. His oratorio, "MESSIAH," with  
its famous *Hallelujah Chorus*, showed plainly  
that the Lord wanted him to be a musician.  
Handel, true to his name, did surely "handle"  
the wonderful subject of music in a wonderful  
way.

JOHN KERR-HECKER (Age 10),  
British Columbia.



Junior Music Club  
Charleston, West Virginia

### Answer to January Letter E Puzzle

1-3, Elgar; 5-6, End; 2-4, Etude; 1-2,  
Euterpe.

### Prize Winners for January Puzzle:

Class A, Richard McNeil (Age 15),  
Pennsylvania.

Class B, Rhonda Reed (Age 12), New  
York.

Class C, Lily Mae Lanznar (Age 10),  
Missouri.

### Answers to Who Knows

1. In Leipzig, Germany; 2. Wood wind;  
3. "Tannhäuser"; 4. Wagner; 5. Giuseppe;  
6. G double-sharp; 7. Passing from one  
established key to another by means of ac-  
cidentals (tones not included in the first  
established key), and without breaking the  
melodic or harmonic design; 8. A dance in  
three-four time; 9. Poland; 10. Mozart.

### My Favorite Composer (Prize Winner)

Of all the composers I would choose Chopin  
because his works produce a soothing, restful  
feeling of contentment. Whenever I hear  
Chopin's compositions I hear these beautiful  
qualities.

His nocturnes, waltzes and preludes are  
most beautiful to me, especially. He was a very  
great man, and one who will always live in  
the minds and hearts of music lovers. If his  
life could have been longer he might have given  
us even greater masterpieces than the ones he  
left behind him. I think all admirers of Chopin  
admire him for the qualities he put into his  
compositions. The quiet, singing tones of his  
nocturnes always make us relax and become  
absorbed only in listening breathlessly to the  
music of this great composer.

ELIZABETH WILLIAMS (Age 12),  
Kentucky.

### My Favorite Composer (Prize Winner)

Composers, to me, are wonderful people. How  
can I say there is a favorite? I hear indeed, so  
many famous compositions, and when I hear  
them I think, "Ah, at last, this composer—  
this one—his music, his life, his thoughts—  
they are mine." But you see, then there is  
another. How could I say Schubert is greater  
than Mendelssohn; then there are Mozart, and  
Wagner, and Handel, and poor Beethoven, and  
wonderful Johann Sebastian Bach; and our  
melodious Strauss, and many others. Dear  
Editor, I can not have a favorite. I simply  
must say "The really great composer is God,  
who sends forth these men with the burdens  
of the world to conquer; these men as messen-  
gers of His love and goodness, kindness and  
understanding. For what else can music be?"

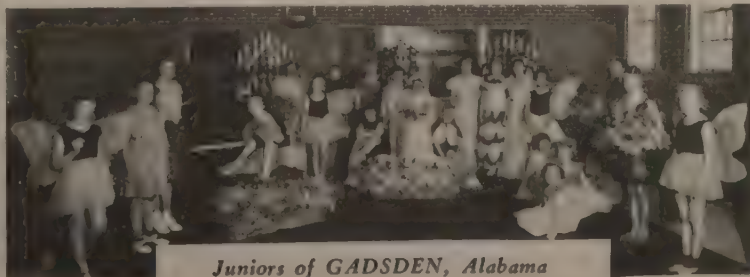
JOAN McCOMBER (Age 15),  
Minnesota.

### Honorable Mention for January Essays

Margaret Goodman; Joan Cunningham;  
Joan Beverly Ford; Nancy Spain; Jim Lee-  
man; Betty Jean Cooper; Viola Vouch; Wil-  
liam E. Wendlandt; Nancy Curran; John  
Newell; Peggy A. Kehoe; Evelyn L. Smith;  
Jeanette E. Porter; Beatrice Gonzales; Etelle  
Robinson; Helene June Bradbury; Rita Klein;  
Edith Johnson; Esther Kerk-Hecker; Rose-  
marie Voros; Adrienne Kindelan; Carolyn  
Cunningham; Leone Kelsel; Virginia Brift;  
Vera Lee James; Catherine Evoret; Janice  
Laney; Betty Drucker; Bernice Klein.

### Favorite Composers

IT WAS INTERESTING to find who the favorite  
composers were among the Juniors this  
month. Beethoven came first, Mozart sec-  
ond; and these two were far ahead. Then,  
for third place came Chopin, with Bach  
fourth. Fifth place had several candidates,  
Handel, Verdi, Stephen Foster, Paderew-  
ski and Liszt being about equal; and bring-  
ing up the rear were Grieg, Wagner,  
Clementi, Schumann, and Tchaikowsky.  
Then, of course, there were a few less im-  
portant composers mentioned as being fa-  
vorites; but those mentioned above were  
the prominent ones. This, however, does  
not mean that all the Juniors would vote  
this way; but this is the vote of those who  
entered the contest on "My Favorite Com-  
poser."



Juniors of GADSDEN, Alabama



## MUSICAL BOOKS REVIEWED

### The Band's Music

By RICHARD FRANKO GOLDMAN

What is unquestionably the best discussion of band music that has yet appeared has just come from the pen of Richard Franko Goldman, son of Edwin Franko Goldman, the noted bandmaster and formerly a Special Fellow in Fine Arts at Columbia University. This will prove a "must" book for the library of all bandmasters above the rank of the street fair. It describes all of the works of the classic composers and modern writers of music who are worthy of serious consideration. At least it is designed to include as many such works as possible. One hundred and thirty-one composers are given consideration, and over one thousand compositions are represented. The book is written with a fine sense of values. It tells the band leader just what he wants to know and gives many valuable suggestions that will help him in building up a repertoire. One interesting chapter in the book deals with original wind instrument music. Although there are some twenty-eight pages to this section, it is surprising to note how very little of the time of great masters has been devoted to wind instrument music, in comparison with the strings.

Pages: 442.

Price: \$3.00.

Publisher: Pitman Publishing Corporation.

### Edvard Grieg

By DAVID MONRAD-JOHANSEN

The Princeton University Press and the American Scandinavian Foundation should take pride in bringing out an American translation of David Monrad-Johansen's monumental life of Edvard Grieg. The work has been translated very excellently indeed, by Midge Robertson. It is so much more comprehensive and so much better documented than any previous biography of the great Norwegian master, that it becomes a "must" book for all musical libraries. The volume, however, does not displace the admirable and very readable "Life of Grieg" by the late Henry T. Finck, to which this larger book makes sixteen references.

The author has presented a very faithful picture of the keenly artistic and retiring personality of his subject and has indicated his methods of work as only a musician could portray them. David Monrad-Johansen, born in Oslo in 1888, is a well known critic and composer in his native land.

Pages: 400.

Price: \$4.00.

Publisher: Princeton University Press.

### My Husband, Gabilowitsch A Great Poet of the Piano

By CLARA CLEMENS

As might be expected from a daughter of Mark Twain, her biography of her husband is by no means a conventional chronological narrative of the accomplishments of Ossip Gabilowitsch. She has endeavored to interpret the spiritual and artistic nature of the man she married in 1909.

Although conducting absorbed the major part of the time of Gabilowitsch, during the last two decades of his life, he will nevertheless remain in the memory of musicians as a pianist. His exquisite talent and his loftiness of purpose were well known to all who were familiar with his work.

Clara Clemens went to Vienna in 1898, where her father, Mark Twain, was known almost as well as in America. The writer remembers how, as a student, he saw postal card pictures of our Mark Twain in many of the shops of the Austrian capital, lined up with those of the Austrian, as well as the German, Kaiser. The object of the trip to Vienna was to permit Clara to study with Leschetizky. Almost immediately she met Gabilowitsch and Mark Hambourg, at a dinner given to Leschetizky, in Mark Twain's apartment. Although Clara Clemens is known chiefly through her career as a singer, readers of THE ETUDE will be glad to peruse her account of playing the "Concerto in G minor" of Mendelssohn at Leschetizky's classes, before an audience of budding virtuosi. In this atmosphere her friendship with the brilliant and lovable genius of the piano, developed into courtship.

Fortunate indeed it was for an artist such as Gabilowitsch to have such a gifted and understanding wife as Clara Clemens to immortalize him in a way that intelligent people will take delight in reading.

Pages: 350.

Price: \$4.00.

Publisher: Harper & Brothers.

### Such Sweet Compulsion

By GERALDINE FARRAR

We confess to an agreeable disappointment in "Such Sweet Compulsion," Geraldine Farrar's autobiography which has recently appeared. Unlike the towers of egotism which some biographies of singers reveal, it is really a kaleidoscopic etching of international musical affairs in which the writer took an active and interesting part. There are many bits of instructive information which should be of value to young singers. The style is engaging and the work as a whole should prove interesting to all readers, especially to those who can relate, with Miss Farrar, the exciting years during which she was most active. The book is copiously illustrated.

Pages: 297.

Price: \$3.00.

Publisher: The Greystone Press.



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## Next Month

THE ETUDE for May 1939 will be especially rich in musical features.

### MUSIC AT THE WORLD'S FAIR

In May The Etude will present a conference with Mr. Olin Downes, noted critic of the New York Times and General Musical Director of the World's Fair, which gives for the first time Mr. Downes' personal conception of the immense musical festival which will be held in New York this summer.

### KERSTIN THORBORG

The fascinating Scandinavian contralto of the Metropolitan Opera Company, who has been particularly successful in Wagnerian roles for the woman's low voice, gives Etude readers a very thoughtful discussion of "How to Build the Vocal Instrument."

### MISCHA ELMAN

Mr. Elman, known for his great virtuosity as a violinist and especially for his luscious tone, tells "How to Make Music Study Profitable."

### TEN YEARS BEFORE THE MIKE

Virginia Rea, highly successful radio singer, gives pointers on the art of sending the voice out on the ether.

### SCHUMANN'S HINTS TO YOUNG MUSICIANS

Probably no more widely read series of "rules" ever has been written. Raymond Morin, practical teacher, discovers new and workable ideas from Schumann's genius.

### A New Department

In May we shall present for the first time "The Etude Music Lover's Book Shelf," an intimate and popular survey of the latest books upon music, which we feel will be most helpful to our readers.

## Radio Flashes

By PAUL GIRARD

STOKOWSKI AND HOLLYWOOD staged the idea in "One Hundred Men and a Girl," and now radio follows suit in a program called "Ninety-nine Men and a Girl," directed by Raymond Paige. This new program has for the Girl none other than that clever and ingratiating singer, Hildegard. Heard on Wednesdays over the Columbia Broadcasting System from 10:00 to 10:30 P. M., EST., Paige and his ninety-nine-piece orchestra feature unusual instrumental combinations, a male chorus of eight voices and, of course, the Girl. The idea behind the program is to cut a musical swath somewhere between the popular jazz band and the symphonic orchestra.

It has been aptly said that the pleasure of listening to music will be increased a thousandfold when the auditor acquires some understanding of its language. A short-wave program that fulfills this sort of function in a highly interesting manner is Understanding Music, presented by the Wide World University of the Air, and conducted by Donald J. Grout of Harvard University. It is heard on Wednesdays at 8 P. M., EST., on a frequency of 6.04

megacycles or 49.6 meters, or on Saturdays at 4.30 P. M., EST., on 11.79 megacycles or 25.4 meters. These programs, like all those presented by Station WIXAL, are "Dedicated to Enlightenment," and are intended for all lovers of music, whether or not they have any technical knowledge of the subject.

The concert and operatic artist of to-day can travel to the ends of the earth; but radio goes with him and keeps him constantly in touch with his friends and admirers at home. Richard Crooks, the American tenor, set out at the end of January on a long concert tour which will carry him to Australia for the second time and to Africa for the first time. Crooks, a regular feature singer on the Firestone broadcasts (NBC-Red network—Mondays 8:30 P. M. EST.) will not be missing from the programs, however, for his voice is to be "piped" in from as far away as Honolulu. He will be heard, for example, from Los Angeles on April 3rd and 10th, and from the capital of Hawaii on April 24th. He will probably be heard from some other points of his tour at a later date.

## LETTERS FROM ETUDE FRIENDS

### Encourage the Adult Beginner

TO THE ETUDE:

I read with delight, another "Adult Student" letter in THE ETUDE for June. Our numbers are increasing; at some distant day, we may have the "Adult Student Convention."

Twenty years ago, when I started as an adult student of the violin, I was almost a pianist. Certainly I was considered a mild lunatic by most people. However, I always have courage of my convictions, and so I kept the study for fifteen years, to my own enjoyment. For the last two years, I have been having piano lessons with an excellent teacher and am still rejoicing in every bit of skill and knowledge gained.

To my mind a crying need of the adult student, is lessons in confidence—confidence to play the pieces learned with assurance and dignity. Whereas the young student is encouraged and praised (and rightly so) for his least effort in playing, the adult student is discouraged and jeered at for his best efforts. Some people, female is sure to reward the adult performer with, "My six year old plays that"; or, "Why don't you study stenography, something you can use?" or "But what can you do with music at your age?" and so on. All this is very discouraging to most adults. I have heard someone say, "I would like to study, but am afraid someone would laugh at me"; or, "I tried lessons but felt so foolish I gave it up."

For my own part, I have been very lucky. My family have stood back of me, nobly. At I had a school mate who was very helpful. Whenever she came to see me I would grab my violin and saw away in her ear. She always praised and encouraged me to go on. If you are me music teachers are grand people—I have had eight teachers, and each one has cheerfully helped me along and encouraged all my efforts with never an impatient word or look from any of them. So I can say with Oliver W. Holmes "I have had a lot of enjoyment even if I have not made much music."

—ALICE M. SMITH

### Sing With Your Heart

(Continued from Page 230)

Melba. But you will bring something to your singing which is freshly and truly your own, and which will therefore be better than copying anybody.

Above all, work! Work with your brain and your heart, as well as with your voice. A New York critic recently wrote that the day may come when it will be no longer possible to present Mozart's operas, because the present day singers lack the suavity of line and the polish necessary to do them full justice. That would be a dreadful day to which to look forward. There is no lack of fine vocal material. But vocal material alone is a long distance from worthy art. The great operas of pure *bel canto*—those of Mozart, Rossini, Bellini, and some of Verdi—lacked nothing when they were sung by artists of the stamp of Melba, Lilli Lehmann, Battistini, and the De Reszkes. And those artists, in their turn, devoted their entire lives to the perfection of their work. They did not merely coach parts for next week's performance; they made musical history! It is regrettable that our own day, which has brought us such progress in making music accessible, should be contented with standards that are less splendid than those of the past. There is a reason for it, of course; an age of speed and spectacular successes makes it impossible to go ahead on less than perfection; and if this can be done, there is the inevitable temptation to do it. But the artist who is worthy of the name will not surrender to such temptations. She will continue to strive for perfection, for the sake of her own inner peace. The students of to-day will be the artists of to-morrow. It is to them that I appeal. Let the flame in the torch go on burning clearly. Only by honest hard work and honest sentiment can one succeed in moving the hearts of others.

\*\*\*\*\*

"There is an element of degradation in being successful."—Leopold Stokowski.



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Large (New World), D<sup>b</sup>-6, Dvorak  
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Pizzicato Polka, C-3, Strauss  
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Sack Waltz, The, G-2, Metcalf  
Salut a Pesth, D<sup>b</sup>-6, Kowalski  
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Schmitt's Five Finger Ex., Part 1, Schmitt  
School Pictures, C-1, Hopkins  
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Silver Threads Am. Gold, B<sup>b</sup>-3, Danks  
Skater's Waltzes, A-4, Waldeufel  
Solfegette, C<sup>b</sup>-3, Bach  
Song of India, A, E<sup>b</sup>-4, Rimsky-Korsakoff  
Spring Song, Op. 39, A-4, Mendelssohn  
Stilly Night, Holy Night, C-3, Krug  
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Up in a Swing, Reverie, A<sup>b</sup>-4, Montaine  
Valse, Op. 56, No. 2, B<sup>b</sup>-4, Godard  
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**CONTENTS**

World of Music..... 290  
Editorials..... 291  
New York World's Fair Music Festival..... O. Downes 293  
The Staccato Slur..... A. M. Lingelbach 294  
Fifty Years Ago This Month..... 294  
Building a Vocal Instrument..... K. Thorborg 295  
Victor Herbert as I knew Him..... G. Klemm 296  
Bach's Musical Helpmate..... H. C. Fleck 297  
The World's Largest Carillon..... 298  
Radio Flashes..... P. Girard 299  
My Old Kentucky Home..... A. L. McCleary 299  
The Threshold of Music..... L. Abbott 300  
Ten Years Before the "Mike"..... C. E. Le Massena 301  
Recent Record Releases..... P. H. Reed 302  
Schumann's Hints to Young Musicians..... R. Morin 303  
Worth While Music in the Movies..... V. Arvey 304  
Band and Orchestra Department..... W. D. Revelli 305  
Vital Problems of the Clarinet..... W. H. Stubbins 305  
Music Lover's Bookshelf..... B. M. Cadman 306  
Teachers' Round Table..... G. Maier 307  
Music Study Means "Music" Study..... M. Elman 308  
The Forward March of Music..... 319  
Courses in Culture..... 320  
Etude Historical Portrait Series..... 321  
Shopping For Charm..... T. Van Doorn 322  
Singer's Etude..... 336  
Phonetics and Singing..... R. Noller 336  
Organist's Etude..... 338  
Registration for Small Organ..... I. Bartley 338  
How to Understand the Pipe Organ..... A. Tufts 339  
Organ Questions and Answers..... H. S. Fry 340  
Accordion Department..... P. Deiro 341  
The Accordion Suitable for Ladies..... P. Deiro 341  
Violinist's Etude..... R. Braine 342  
The "New Deal" in Violin Teaching..... H. Goldstein 342  
How Teach Beginner to Tune Violin..... B. E. Galpin 342  
Each Student to His Own Talent..... J. W. Huff 343  
The Science of Bowing..... H. J. Klimpl 343  
Violin Questions Answered..... R. Braine 344  
Fretted Instruments Department..... G. C. Krick 346  
The Care of Instruments..... G. C. Krick 346  
Questions and Answers..... K. W. Gehrken 347  
Voice Questions and Answers..... N. Douty 349  
Junior Etude..... E. Gest 354  
Letters from Etude Friends..... 356  
Pedaling Legato Chords..... G. Stein 356

**Music**

**Fascinating Pieces for the Musical Home**  
Sea Dreams..... V. Renton 309  
May Breezes..... S. King 310  
Sweet Briar..... L. Loh 311  
Will o' the Wisp..... W. Rolfe 312  
Venetian Twilight, A..... B. P. James 312  
Cherubs..... E. Poldini 313

**Master Works**  
Elegue..... F. Liszt 315  
Solo for Harpsichord..... J. S. Bach 317

**Outstanding Vocal and Instrumental Novelties**  
Come Jesus, Redeemer (Vocal)..... J. C. Bartlett 323  
Jes' Lonesome (Vocal)..... L. Strickland 324  
Postlude (Organ)..... C. Harris 326  
Song of the Pines (Piano Accordion)..... M. Adair 327  
Village Blacksmith, The (Piano Duet)..... P. W. Orem 328

**Progressive Music for Orchestra**  
Avator March..... O. W. Bennet 330

**Delightful Pieces for Junior Etude Readers**  
Dolly Dear..... A. Richter 332  
Lion at Our Zoo, The..... H. Arnold 332  
Song of the Brooklet..... G. Kainer 333  
My Jolly Pal..... H. P. Hopkins 333  
Uncle Ben..... S. Forrest 334  
Lilacs..... A. C. King 334  
Minstrel Boy..... R. Miles 334

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# THE ETUDE

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## The World of Music

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



ERMANNOWOLF-FERRARI

**ERMANNOWOLF-FERRARI'S** "La Dama Boba (The Silly Girl)" had its world première on February 1st, at Milan, when it was cordially received. The libretto is an adaptation by Mario Ghisalbetti of a comedy by Lope de Vega, dealing with a seventeenth century episode in Madrid. The climax evolves when the love of a penniless poet, rather than that of a noble suitor proposed by an ambitious father, awakens the latent intelligence of the dull witted heroine.

**THE FAMOUS VIENNA BOYS CHOIR** is reported to be about to be disbanded by the Nazi government, at the close of its present American tour. So much for *Kultur a la Hitler*.

**MISCHA MISCHAKOFF**, concertmaster of Toscanini's orchestra assembled for his recent series of radio concerts, played a Stradivarius violin that would bring at least fifty thousand dollars, if placed on the market. Stefan Sopkin, who sat next to Mischakoff, plays what is known as the *Edler Stradivarius*, made in 1723, and of about the same value as the one owned by Mischakoff.

**MUSIC WEEK** will begin on May 7th, with special attention to American Music recommended by the National Committee. This fine movement has had a tremendous influence in spreading a wider attention to music throughout our nation, till about fifteen thousand communities now take cognizance of it. The 1939 Circular Letter, giving many suggestions to all music lovers as to preparation of programs for the observance of this far flung event, may be had gratis by writing to Mr. C. M. Tremaine, secretary of National Music Week Committee, 30 Rockefeller Plaza, New York City.

**IGNACE PADEREWSKI**, now seventy-eight years of age, made his first broadcast in America, when on February 26th he was heard in a one hour program over the NBC Blue Network.

**THE FOUNDLING HOSPITAL**, dear to the heart of Handel, has celebrated its second centennial by a production of the master's "Theodora," which had not been heard in London for sixty years.



WILLY HESS

**WILLY HESS**, distinguished violinist of earlier decades, died on February seventeenth, in Berlin, at the age of eighty. Born in Mannheim, Germany, he was brought to the United States as a child and at ten made a tour as soloist with the Theodore Thomas Orchestra. From 1904 to 1910 he was concertmeister of the Boston Symphony Orchestra, after which he returned to succeed Halir as violin teacher at the Royal High School of Music in Berlin.

**MAUDE ADAMS**, idol of theater goers of former decades, and especially remembered for her sympathetic interpretation of the title rôle in Barrie's "Peter Pan," is a skillful violinist, having given the instrument serious study in her youth.

**BACH'S "MASS IN B MINOR"** had its thirteenth annual performance by the Oratorio Society of New York, on February twenty-eighth, with Albert Stoessel conducting; and with a quartet of soloists including Helen Marshall, soprano; Lydia Summers, contralto; John Priebe, tenor; and Lansing Hatfield, bass-baritone.

**MARIAN ANDERSON** has been honored by being selected to receive the Spingarn Medal for 1938. This medal is conferred annually for the "highest and noblest achievement by an American Negro during the preceding year or years." We know of none other more worthy.

**THE DOYLY CARTE OPERA COMPANY**, inimitable in the inimitable Gilbert and Sullivan repertory, have been giving a season in eastern American musical centers. Such team work as fills the theaters with audiences as enthusiastic as in past decades, is but a natural result of the British way of doing things thoroughly. Why can we not have an American Savoy Company, that will perfect itself in ensemble and individualities and make itself a vital part of our musical life? An opportunity for many now inactive musicians.

**JOAQUIN NIN**, eminent French pianist, recently gave in the Salle Chopin of Paris his one thousandth piano recital, featuring his own published compositions.

A **MUSICAL NOVELTY** is said to be a small harmonica attached to the stem of a pipe. And now its inventor is puzzled as to whether it is to be christened as a pipe organ or a mouth organ.

**MAURICE ROSENFELD**, veteran music critic of Chicago, passed away on February 25th at the age of seventy. Born in Vienna, he was brought to America at the age of eight, was a diamond medal graduate of the Chicago Musical College, and for more than half a century was active in Chicago musical circles. For many years he taught the piano at Chicago Musical College, organized in 1916 his own piano school, and was for long periods music critic of *The Chicago Examiner* and *The Chicago Daily News*.

**THE CHICAGO PUBLIC HIGH SCHOOLS** held their First All-City Music Festival on March 28th to 30th, when ten thousand school children participated in the various events.

**ALBERT CARRÉ**, eminent French impresario, so long director of the Opéra-Comique, has been honored by the presentation of his bust to this institution, by his widow, Marguerite Carré who was for many years one of its leading sopranos.

**WHEN THE BOSTON SYMPHONY ORCHESTRA**, with Serge Koussevitzky conducting, gave its "Concert Extraordinaire" at Carnegie Hall, New York, on February 8th, the men came upon the stage in silk stockings and periwigs of eighteenth century style, to interpret Haydn's "Farewell Symphony," in the last movement of which one player after another rose, snuffed out his candle and left the stage, the conductor doing the same when the last two men were gone. And so tradition endures.

**GASPAR CASSADO**, eminent Spanish violoncellist, has been concertizing throughout the United States. On January 19th and 20th he was soloist with the Kansas City Philharmonic Orchestra, when he played the too seldom heard "Arpeggione" Sonata of Schubert.

**THE CALIFORNIA-WESTERN MUSIC EDUCATORS CONFERENCE** was held at Long Beach, California, from April 2nd to 5th, with representatives present from Arizona, California, Hawaii, Nevada, the Philippine Islands, and Utah.

**JACQUES THIBAUT** has instituted a Prize of Eight Thousand Francs to be awarded annually at the Bordeaux Conservatory where this noted violinist began his musical education.

**THE ROYAL CHORAL SOCIETY** of London gave on January 28th, at Royal Albert Hall, a performance of Haydn's "Creation" which, in the words of one critic "transported us to the edge of innocence." So, in dear old London, cradle of classic traditions, we observe a note of desire for more frequent hearings of this sense pleasing masterpiece.

**THE "SECOND PIANO CONCERTO"** of Bela Bartok had its American première when presented, on March second, on the program of the Chicago Symphony Orchestra with Dr. Frederick Stock conducting, and with the Chicago born pianist, Storm Bull, as soloist.

**RUTH POSSELT**, youthful Boston violinist, was soloist with the Boston Symphony Orchestra in its concerts of November 11th and 12th, when she gave the first public performances of Edward Burlingame Hill's new "Concerto for violin and orchestra." Both work and artist were enthusiastically received.

**PUCCINI'S TRIPTYCH** of one act operas, "The Cloak (Il Tabarro)," "Sister Angelica (Suor Angelica)," and "Gianni Schicchi," had what is believed to have been their first performance in English, when given at the historic Academy of Music of Philadelphia, on March thirtieth, by the Philadelphia Opera Company, with Sylvan Levin conducting, and with competent Quaker City talent as soloists, chorus, and orchestra.

**PIERRE MONTEUX** is reported to have signed a new three year contract as conductor of the San Francisco Symphony Orchestra.

**EMMA JUCH**, one of the most brilliant sopranos that America has produced, passed away on March 6th, at her home in New York City, aged seventy-six. She was the last link with the famous Academy of Music of Manhattan, where she made début as *Philine* in the "Mignon" of broise Thomas, with a cast including Campanini and Giuseppe del Puente, respectively the greatest tenor and baritone of their generation. She was one of our ear and most enthusiastic advocates of "O in English," that the people might understand.

**THE TWELFTH ANNUAL FOSTER MEMORIAL** program was presented January 12th, by the University of Pittsburgh, in the Stephen Collins Foster Memorial, the first time this event has been in this beautiful shrine.

**MISCHA ELMAN** this year celebrates thirtieth anniversary of his début in America; and in honor of the event he has making a coast to coast tour, with distinguished success.

**THE LONDON MUSIC FESTIVAL**, April 23rd to 28th, had the distinguished patronage of Their Majesties King George VI and Queen Elizabeth. For one of chamber concerts the King graciously gave special permission for the use of the Hall of Hampton Court Palace.

**MOZART'S "DIE ZAUBERFLÖTE"** (Magic Flute) is announced for a spring revival at the Opéra of Paris, for which it be presented in its original form complete with many of Mozart's recitatives that not hitherto been heard in the French capital.

**RICHARD COPLEY**, widely known organist, and assistant of many a young organist toward recognition, died suddenly on January twenty-seventh, at Toronto, Canada, aged sixty-three. He began his career as assistant to the once so famous Henry W. Sobin.

**THE SOCIEDADE FILARMONICA SÃO PAULO** (Philharmonic Society of Paulo), Brazil, is reported to be the musical society in South America to regular symphonic concerts with elaborate programs announced for fixed dates.

**GEORGE F. McKAY** has been announced as the winner of the Two Hundred Dollar Prize offered by *The Diapason*, under the auspices of the American Guild of Organists, for the best organ composition submitted. The Prize of One Hundred Dollars, offered by the H. W. Gray Company, for the best anthem submitted, was bestowed upon William S. Nagle of Upper Darby (Philadelphia), Pennsylvania.



EMMA JUCH



WILLIAM S. NAGLE

(Continued on Page 353)



# A QUEST FOR IDEALS

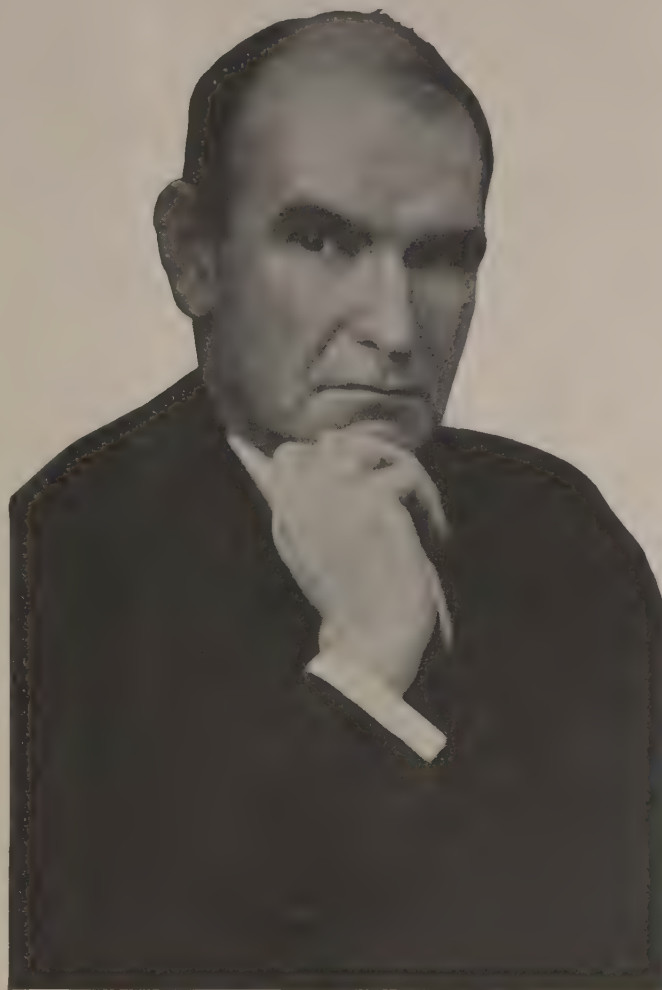
**I**N 1926, Yale bred Dr. Hamilton Holt, a practical idealist with a wide experience in business and in journalism (he was for years editor of *The Independent*), accepted the presidency of Rollins College, at Winter Park, Florida. Ten years later, he wrote and issued a brochure called "Educating a College President," which attracted wide attention. Since it contains so much common sense and practical educational advice, we have obtained Dr. Holt's permission to print parts of this on our editorial page. Dr. Holt is an amateur musician of ability and, since he has been at Rollins, he has written the *Rollins' Chapel Song*. Mighty good work for a college president, we say! The chorus of the song follows this editorial. He recounts some of the things he learned as a college president in the following lines.

"If ever there was an amateur college president, evidently I was such. I do not presume to say what education others may have obtained at Rollins during the past decade, but if I were asked what I have learned, I should include the following:

"First—Nothing worth while comes easily. Half effort does not produce half results. It produces *no* results. Work, continuous work and hard work, is the only way to accomplish results that last.

"Second—One must not expect things to happen too quickly. Patience may well be the watchword of every college president. Ten years ago, I thought Rollins would be much farther advanced than it is to-day; but I have found that many people, whom I assumed would help me, could not or would not. My greatest support often has come from unexpected sources and at unexpected times.

"Third—Age has as much to learn from youth as youth from age. Age has wisdom. Youth has idealism. The youth of to-day think they are the sophisticated and we are the



DR. HAMILTON HOLT  
President of Rollins College

innocents. Of course, it is just the reverse. Young men and young women of to-day, as of yesterday, believe they will succeed in their chosen careers. They believe they will be happily married. They believe they will be healthy, wealthy and wise. The fact that they so believe tends to make their dreams come true. But as we of the older generation pass through the decades, and as our future turns into the past, the vicissitudes of life inevitably leave their scars. Ideals dim. Yet it is as we grow older that we most need ideals. The surest way to regain them, I believe, is association with youth. Youth, however, needs wisdom. But wisdom, alas, seems to come only with experience. We cannot blame youth for not having wisdom. But surely we can blame ourselves for losing idealism.

"Fourth—By treating students with sympathy, understanding and respect, anything can be done with them. We have tried to treat our students as responsible adults. We have given them extreme liberty. We find that only about four out of a hundred mistake liberty for license. If, however, we hedged them about with rules, regulations and prohibitions, more likely forty per cent than four per

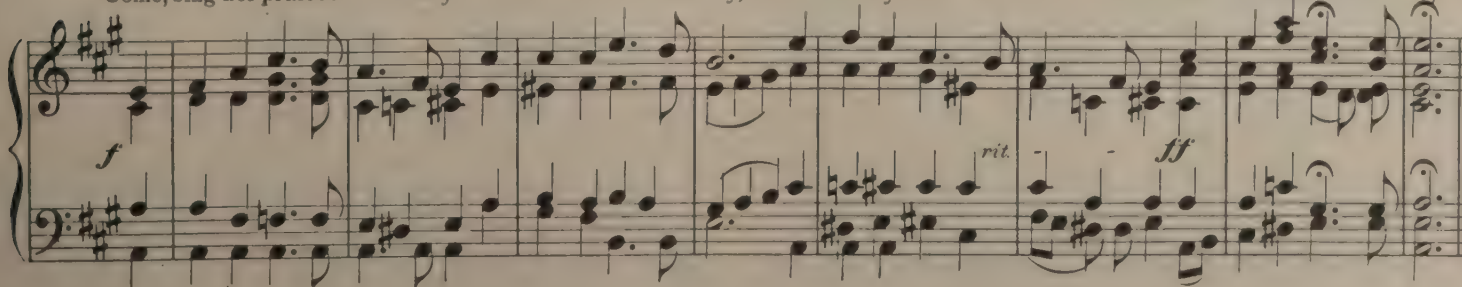
cent would break the restrictions.

"Fifth—Any subject can be made interesting; first, if taught by a good teacher, and second, if the student is not permitted to go faster than is justified by his ability to master the subject. If a student is permitted to smear and smatter; if he is forced to progress faster than he can consolidate the ground under his feet; he flounders and soon becomes lost. He hates the teacher, he hates the course, and he hates the college. The lockstep system of instruction, which permits the fast student to shirk and loaf, and which kicks, cuffs, cudgels and flunks the slow student, is as unfair to the one as the other.

"Sixth—No educational institution can educate any-

## Chorus

Come, sing her praises end-lessly With love's e-ter-nal ray; Her beauty shin-eth ra-di-ant and fadeth not a-way.





body. All education is self-education. A college can aid, clarify, elucidate, stimulate and point out the way, but the work must be done and the path must be trod by the individual. How can the student be inspired to assume the direction of his own future? The wisest way, I believe, is, first to provide him with teachers he can respect, admire, love and therefore emulate, and second, to help him acquire a philosophy of life or a religion, for upon philosophy and religion depends conduct, and upon conduct depends success in life.

"We are often told that personality is the product of three elements—the physical, the mental and the moral. Homer, I suppose, more than any man who ever lived, represents the physical at its best. His limpid and flowing verse, vibrant with the nobility of life and the heroism of death, pulsating with the romance of love and adventure, contest and conquest, valor and victory, has never been surpassed in the annals of literature. Students are at the age where they ever respond to the Homeric appeal. Glowing with health, tingling with exuberant spirits and the urge to action, they glorify the delights and activities of the body, as indeed they should.

"Socrates is the master mind of the ages. He is perhaps the wisest man that ever lived. Professors, past the spontaneity and flush of youth, often exalt the cultivation of knowledge as the aim and end of education. To be intelligent is the *summum bonum* of life.

"Jesus is the supreme master of morals, the ineffable teacher of service through faith and love. If the past ten years have taught me anything, they have taught me that, greater than the cultivation of the body, and greater than the cultivation of the mind, is the cultivation of the human heart for human service. To me the supreme task of education is to exalt the ideas personified by Homer, Socrates and Jesus.

"Forever abideth Homer, Socrates and Jesus—these three—but the greatest of these is Jesus."

We are so thoroughly in sympathy with Dr. Holt's presentation of these ideals that comment is unnecessary. The humanity, the tolerance, the understanding, the forgiveness, the love of Jesus, all seem to us, at this tragic moment of universal disorder, to be the guiding light in a world darkened with war, strife, hate, jealousy and fear.

### THE SECRET OF YOUTH

**T**O-DAY we sat at a public luncheon in the ballroom of a great hotel, with a young lady of ninety-two, who entertained us mightily with her wit and charm. The occasion was one of those organization luncheons which seem to be necessary to "whoop it up" in "drives" designed to make the society public turn its tax-bitten pocket-book upside down and inside out. It so happens that this function (to use a technical term) was in behalf of the Salvation Army. Our ninety-two year old companion, long a valued civic leader who manages to attend several luncheons a week, was asked by a group to what she attributes her wonderful spirit of youth, which is the marvel of all who know her. With an unforgettable smile and wink of her clear blue eye, she replied, "That's easy. I love people. When love steps out, age steps in."

What philosopher ever made a wiser remark? This very engaging lady has been the counselor and friend of hundreds of broken men and women traveling down the river of tears. They needed her loving sympathy. After talking with her, they always felt more hopeful, more cheerful, more radiant. Bulwer-Lytton knew that the distinguishing mark of youth is its natural tendency to accept the best. He said, "Every street has two sides, the shady side and the sunny side. When two men shake hands and part, mark which of the two takes the sunny side; he will be the younger man of the two." We have known young men and young women of twenty who habitually took the shady side of the street and we have known young men and young women of eighty who always took the sunny side. We have

watched them for years. Those who take the shady side usually have their faces scarred with wrinkles years before those who walk on the sunny side.

Very few people ever carry the true spirit of youth much beyond their teens. Hawthorne reflected upon this and wrote, "At almost every step in life we meet with young men from whom we anticipated wonderful things, but of whom, after careful inquiry, we never hear another word. Like certain chintzes, calicoes and gingham, they show finely on their first newness, but cannot stand the sun and rain, and assume a very sober aspect after washing day." Years ago, at the opening of a great museum, the speaker was Charles W. Eliot, then President of Harvard. He was already an old man in years. We heard someone comment upon his splendid vitality and youthfulness, and he said, "When I was twenty, I saw youth going, but when I was sixty, I saw youth coming." Much of his finest work was done after sixty.

Not until we understand that youth is far more a state of mind than a time of life, as one wise old industrialist said, do we have the key to that incomparable chamber of life happiness—undying youth. One of the supreme examples of this is that of the marvelous Goethe, who retained his aspect of youth until his end at eighty-three. Goethe's soul was always turned toward the light. Titian at ninety-two was painting portraits of youth that fairly shone with his own fabulous virility.

The secret of keeping eternally young is to hold on to youth. How? Surround yourself with young thoughts, young ideas, young people. Sense their ever changing aspects and ambitions. Help them in their aims, without dominating them.

In America the organization known as the Music Educators National Conference is composed of thousands of music supervisors working daily with youth in the public schools. The exuberance and vitality of their conventions, which often number thousands of members, is a marvel to business men who have attended them. At one of their banquets we sat with a nationally famous merchant. He said, "These people have been 'conventioning' all over this hotel since early this morning, and they have twice as much energy left as I expect in two days from my workers. They seem tireless. How do you explain it?" The explanation is easy. They were working with youth and for youth. Life, to them, was a lovely and exuberant thing. They were teeming with the joy of living. They were finding the great secret of life, as Browning saw it, "Youth means love."

The heavenly dreams of the years of spring soon vanish into the ether unless the dreamer feels in all that is done the spirit of undying love—the sap of the tree of life.

### ENCORE

**I**N MAY, 1924, we wrote a little editorial entitled "Trouble and Music," which has kept bobbing up incessantly, ever since. A Chicago friend of *The Etude* has just asked us to print this fifteen year old writing again, so here it is:

Never was there an anodyne for trouble, that could compare with music. There seems to come a time when this dear angel of relief touches the world-tired brow of the soul in grief, saying:

*"Look up. To-morrow the sun shines once more.  
Joy shall come again. Listen, I am singing of the  
beauties of life here and hereafter."*

If music had no other office than this, its value to mankind would be infinite. Blessed is he who can sing when the darkening clouds seem to smother the joy of life.

The ability to play an instrument has been a godsend to many a man where trouble has come so fast that there seemed no way out. Music cleans the brain of sorrow and worry and fits one to take up the load of responsibility with renewed vigor.





OFFICIAL PAINTING OF THE NEW YORK WORLD'S FAIR  
Over 1200 Acres of Exhibits from 62 Nations.

Copyright New York World's Fair 1939

VISITOR FROM CAPETOWN, South Africa, who was taken for a preview through the New York Fair grounds, was heard to exclaim in a kind of neo-Mayfair accent, "My one couldn't begin to see all of this in my lifetime." The reason for this doubt was that the highly experienced and energetic men behind the huge project realized that the millions who will visit The World's Fair must be presented with an enormous variety of appeals, high-brow, low-brow, wide-brow and narrow-brow—something representative of everything under the sun, and everybody under the sun.

One might say that these same dimensions and characteristics apply to the music programs arranged and still being arranged for the World's Fair. In fact, these dimensions are so extensive that even though I have been surrounded by them since the beginning, I am still bewildered by their scope. They have long since left the bounds of the fair itself.

It reminds me of the story of a colored man named Esau, who worked upon the grounds of a little southern college in an invisible upon the map. At the time of the Chicago fair he was enraptured by the posters in the railroad station. He returned to take his savings and venture upon a long trip. Practically none of the colored folks had ever been more than three miles from town. When he left, every one from the neighboring plantations came to the station to see him off. He was gone a month. Colored picture postals from his friends thrilled his friends. When he came back an anxious and excited crowd was on hand to greet him. The president of the college later asked the traveler what he had seen at the fair. Esau scratched his head and meditated, and then said, "Well, Boss, you see when I got to Chicago I got so busy I never did get time to go to the fair grounds."

#### On Monumental Outlines \*

AS A MATTER OF FACT, the plans for the World's Fair, as now outlined, will very likely be devoted to concerts and operas in New York city itself. About one half of the celebrations will be upon Manhattan

Island and one half at the fair grounds. As projected, the six months of the fair season (May first to November first) will include so many important occasions that one can confidently predict that it will be the most significant musical festival the world has ever known.

New York is normally blessed every summer with a surprising amount of notable music, including the Lewisohn concerts at the Stadium, the Goldman Band Concerts and a varied number of unusual events. The great auditoriums are, however, usually closed, and the alluring posters that decorate the walls of Carnegie Hall and the Metropolitan Opera Building give place to announcements for the coming season. This year, however, there will be hardly any break, and the summer music will present far more features than may be heard during the winter season.

Foreign governments have been so sincerely enthusiastic over the musical opportunities offered by the fair that they have cooperated very munificently, and the

programs in many instances will take on the nature of diplomatic achievements.

New York is one of the best ventilated cities in the world. Literally surrounded and indented by salt waterways, and with Greater New York actually touching the Atlantic Ocean for miles, it has long been looked upon by many as a summer resort. It can be very warm in New York when a heat wave zooms down on the planet, but then it is warm everywhere. Usually, however, there is a breeze, and the city is no warmer than many of the festival centers of Europe located far inland.

#### From Beyond the Seas

WE HAVE GIVEN a suggestion as to the participation of some foreign governments. It may be interesting to know that several countries overseas recognize the importance of music as a glorified expression of national ideals; and therefore these countries have arranged to engage great American symphony orchestras to play the music of their famous composers at a distinguished

series of concerts given under the auspices of these countries. The plans are so far-reaching, that I can give here only a sketch. Two performances of the New York Philharmonic-Symphony Orchestra are certain, and six to ten are possible. Poland has engaged this great orchestra for a Polish program on May 3rd; and Roumania has engaged it for May 5th. Roumania has also engaged the Philadelphia Orchestra for May 14th and 16th, to be conducted by the eminent Roumanian composer, Georges Enesco. Czechoslovakia, Brazil, Switzerland, Finland, Argentina, and other nations are now negotiating for similar engagements with American orchestras. Practically all of the leading American orchestras have been invited to come to the Fair, and many have accepted.

Meanwhile at the Fair Grounds there will be tremendous musical activity. The compelling spectacle at the fair will be the great Fountain of light, water, fire and steam which occupies a focal location at the exposition in a lagoon at the end of a

# The New York World's Fair Music Festival

SIX MONTHS OF EXTRAORDINARY EVENTS  
THE MOST COMPREHENSIVE MUSICAL PROGRAM IN HISTORY

By OLIN DOWNES

General Music Director of The World's Fair; Music Critic of The New York Times

From a Conference Secured Expressly for THE ETUDE MUSIC MAGAZINE

By WILLIAM ROBERTS TILFORD

THE ETUDE has repeatedly endeavored to secure advance information from Mr. Downes, but he has refrained from making announcements until matters were sufficiently developed. Owing to uncertain conditions abroad, even some of the following events may be changed without notice. This, however, will not interfere with the World's Fair having one of the outstanding musical celebrations of all history. 15,000,000 people are expected to attend.—Editor's Note.



magnificent boulevard lined by beautiful trees in front of imposing buildings. This astounding fountain will be seen nightly by millions and is expected to be the most gorgeous display of its kind ever conceived. Some six hundred tons of water, glowing with iridescent lights, will continually be suspended in the air. Meanwhile huge flames of gas, into which sawdust will be projected in order to make showers of glittering sparks, will serve as a background together with clouds of steam illuminated by rainbow-hued search lights. The fountain will be exhibited nightly. A regular program of band music, orchestra music and choruses, amplified many hundreds of times by a new and very ingenious system of giant amplifiers, said to do away with sound distortion, will accompany the exhibition. Probably no one who visits the fair will miss this exciting spectacle, and those who see it will certainly never forget it.

Numerous "name-bands," that is, bands known by the prominence of their conductors, will play at the fair; and there will be all manner of other musical events distinctively American in the highest and broadest sense of the word. One of the great objectives of the fair is to emphasize American opportunities, particularly at this extraordinary moment in world affairs. America, by reason of its own natural talents, its own long and arduous labors and its training received from the greatest technicians of all lands, as well as because of the disturbing social conditions that prevail in Europe and have inhibited free cultural progress, has now unquestionably become the music center of our day and age.

### The Land of Musical Promise

ONLY ONE WHO HAS BEEN in the heart of things in musical activities in our country realizes how anxious foreign artists of all countries and all races are to secure American engagements. The day has long since passed when artists accepted American contracts and laughed in their sleeves at our provincialism. Not only do they now recognize the enormous musical progress of America but also they know that in Europe a successful American tour under its fine auspices is just about the best testimonial they could possibly have. Therefore they are greatly honored and pleased with an invitation to sing in the United States, just as American artists of days gone by thought that appearances in London, Paris, Berlin and Milan were absolutely necessary before they even dared to peep over the footlights in their native land. It is not so much that we hold the money bags and pay more for music than any European country, but because our trained public, which for decades has been hearing the best in concerts and operas and through radio programs, has now a fine sense of artistic discrimination. American taste has become so elevated that we will accept only the best. Our standards are of the highest, as they should be in a nation of idealists. We have long enough been invidiously called "Dollarland." Anyone who knows anything about the artistic situation, from an international standpoint, is soon aware that the appetite for American dollars is nowhere more ravenous than overseas.

### Of Universal Scope

THEREFORE, TO MY WAY of thinking, the American representation in this fair is the most important part. We rejoice in the magnificent cooperation shown by foreign governments; but, after all, this is an American fair for the American people. We have invited all of the outstanding American organizations to take part, and many have accepted. The great National Federation of Music Clubs has taken an entire day and will supervise the programs which are the result of a nation-wide survey to appraise musical conditions in all parts of the country. The Federation will present two very fine concerts at the Fair Auditorium, and many other events. As a result of the findings of the National Federation of Music

Clubs, all kinds of characteristic American musical activities have been investigated and a vast number of groups of a very distinctive description have been asked to take part. One thing I would like to have this great fair bring to the attention of all who attend, and especially of New Yorkers, is that American music must be representative of the thousands of musical activities in all parts of America, and not of any one group or locality. "Hill Billy" music in the heart of the Great Smokies is just as much a genuine, distinctive American achievement as the latest modernistic string quartet heard in Town Hall. There is a Loggers' Chorus in a western forest operation that we expect to have with us. There is also a remarkable Vermont Symphony Orchestra, composed partly of farmers, that has never been in New York. There are scores of such organizations, as well as the wonderful Negro groups with a music definitely their own. It is quite as provincial for the New Yorker not to know of these out-of-

worse, trite words. This, however, has nothing to do with the music. There may be music that is ungrammatical; but ungrammatical music with a "punch" is often many times nearer to worth while music than the reams of grammatical "Akademisch Music" turned out in classrooms, but entirely lacking in invention. It makes no difference how elaborately such sterile ideas may be expressed in symphonic garb, they will still be boring. The Germans call such music "Kapellmeister Musik"; that is, music made by a fine technician who is nothing more than a technician. I prefer my music grammatical and "streamlined," but most of all it must have real and viable ideas.

What have we to say about ungrammatical music? Some very wonderful literature has been deliberately written in dialect, which is ungrammatical. Should we do away with dialect in literature? Everybody knows that many of the greatest works of literature in all languages get

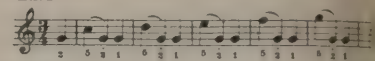
pealed more to Mr. Edison than to Beethoven. However, we have galloped the period of musical snobbery in America and in the broader outline of the music the epochal World's Fair we shall witness the music that springs from the whimsy, folk lore, the nervous convulsions, as the hearts and the souls of our people. We shall exalt those who have great and great technic combined, but first are the ideas. It is hoped that the program selected will make ample place for serious American composers, of whom we are all very proud and who need our support.

## The Staccato Slur

By ANNETTE M. LINGELBACH

THE OPENING right hand phrase of Handel's, *Queen Anne's Lullaby* affords an excellent drill in the *staccato slur*.

Ex. 1



When transposed, it stretches the hand and makes it doubly flexible for staccato practice. The rapid slipping under of thumb, and the constant employment of fifth finger, increase the endurance and speed of these two digits.

For further practice, of the *staccato slur* transpose this phrase into the following pattern:

Ex. 2



## FIFTY YEARS AGO THIS MONTH

DR. EUGENE THAYER, eminent music theorist and authority on musical lore, contributed the following sage advice to young students and teachers of our art, one of his last writings, as on the coming June his pen was to be forever stilled by tragic death:

"It is safe to say that only a very small percentage of the young music teachers of our land understand Musical Theory, any large extent; that is, Harmony, Counterpoint, and Musical Form. It is also to say that they cannot teach without great success until they do understand. After the first six months, the teaching of harmony should be a part of every piano lesson. Can they do this? When harmony is well understood, it should be followed by the other two studies. Can they do these? I fear an answer must be given in the negative. The few who can are the ones who make a successful permanent name as teachers.

"It is no longer safe to rely on improvisation as the road to a permanent reputation. The number of executants or players has increased so rapidly in the few years that only musicianship has claim or chance of success now.

"Of course the first thought of the young teacher is to buy a harmony book and issue the study alone, not thinking him able to afford lessons from a competent teacher. This plan has never worked successfully and never will. Suppose he works out all the problems and exercises, is he to tell whether they are right or not? Even if his book has a key, which it rarely has, it does him no good, as he learns nothing of the possible variations of harmony. Make a little more effort, do it the right way."



BUILDING THE WORLD OF TOMORROW  
Interior exhibit in the great Globe or Perisphere which, with the triangular Spire or Trylon, is the Theme Center of the Fair.

town activities as it is for the man in Oklahoma not to know that Bartok's latest cacophonous masterpiece is being done by a group of dilettanti on Park Avenue. We have been delighted with the fine spirit shown by the willingness of these groups to take part in our New York Fair. We want them and welcome them as fellow Americans, sincerely and honestly putting their lives into music, and not as freakish evidences of rural music. Any veritable organization without artificiality and with adequate technic or finish has been welcomed.

### The Spark of Vitality

THERE IS, TO ME, no bad music. There may be music that is associated with cheap, unworthy and immoral words, or, perhaps

much of their virility from dialect, whether it be the dialect of Shakespeare, of Tolstoi, of Dickens, or of Mark Twain. A language without slang is a language without color, a very anæmic and perishing thing. In music everybody knows that some strikingly interesting rhythms and harmonies have come from the so-called "jam sessions," in which players in swing orchestras have improvised parts, which were later written out in notes. I assume that everyone knows that in this enlightened and fitful age, a "jam session" is one of those turbulent breakdowns of clamor and din in which the swing orchestras "go to town." In this wild tonal spree, just one idea may accidentally evolve, which, resting in one player's memory, is later transcribed to paper. The method is empirical. It would have ap-



# The Building and Use of a Vocal Instrument

By

KERSTIN THORBORG

Prima Donna Contralto of The Metropolitan Opera Company

A Conference Secured Expressly for THE ETUDE Music Magazine

By ROSE HEYLBUT

WHAT IS THE PURPOSE of vocal study? If the answer is made hastily, you may say that one studies to develop the voice; to sing well; to advance one's self in a career. These are noble and legitimate reasons; but to my mind they are not the most important ones. The prime reason for vocal study is the development of an instrument that shall be physically flexible and responsive, and to give an ability to modulate this human instrument to the finest shadings of artistic in-

entirely different beginnings. The violinist has his instrument put into his hands; he has only to learn to use it. The singer, on the other hand, should not begin the use of his instrument until he has attended to its construction. If a violinist were to be given his instrument in a hundred small pieces, and had to spend years in putting it together before he could attempt to play upon it, his problem would more nearly approach that of the singer. This is a far-fetched comparison, perhaps, but it is none the less a useful one. Continuing it further, one would hardly expect the violinist's technical progress to stop at the moment when he had his violin pieced together. Indeed, the completion of his instrument would mark the time when his actual playing could begin. It is just as great a mistake to suppose that the singer's work is ended when his vocal equipment begins to be in sound condition. It is then that his real work begins. A naturally beautiful voice and a good singing technic are certainly important; but they are not enough to make an artist. The artist is one who develops his voice into a noble musical instrument, and then learns to control it, to discipline it according to the demands of music.

## Laying the Safe Foundation

THE PRELIMINARY BUILDING of the vocal instrument is the same for all singers, regardless of the range, quality, or color of the voice. I do not believe that one set of counsels is suitable for sopranos, and an entirely different set for contraltos. After the voice is established, the demands of the music to be sung may require a certain amount of specialization, but the fundamentals never change. There is only one approach to good singing, and that is the flexible resonating of correctly placed tones. This depends chiefly upon the proper use of the breath.

In singing, the giving out of the breath is even more important than drawing it in. Large inhalations are not necessary. The phrase is supported by the wise and practiced distribution of the exhalation. In the boxing ring, a slim man who has expert technic at his command, can overcome a great, heavy adversary who has only brute force upon which to rely. In singing, a correct use of the breath can outlast a mere advantage of physical supply.

One can draw a comparison from violin playing. To play a long phrase, the violinist does not need a longer bow. He secures his effect by the amount of bow which he devotes to each note or phrase. It is possible to use the entire bow for one tone; it is also possible to play a long phrase on a single bow. The singer's breath is like the bow. It is sometimes necessary to ex-

pend a full breath on one vocal tone, but, normally speaking, only a slight breath is needed to vocalize each note. The reserve amount must be carefully divided over the complete phrase. It takes years of work to accomplish this. It must be begun most carefully, by the individual teacher, and continued by the singer himself throughout his entire career. But once he has learned the feeling of this correct giving out of breath, the singer is on the high road to mastering his art.

## The Vital Art of Breathing

IN STRIVING FOR THE MASTERY of breath control, the singer never should release too

watching the rapidity of his breathing. For that reason the singer should early school himself to remain as calm and as natural as possible. This often may require the sternest self-control, but such discipline is necessary.

The young singer should be careful to avoid overspecialization in the practice period. By that I mean the rather general tendency to develop the outstanding or "exciting" notes of the voice, at the expense of the full scale. Sopranos will be often found practicing their exercises in the upper registers almost exclusively, while altos may be tempted to concentrate upon those deeper notes which make for outstanding contralto range. This is not a wise thing to do. Normal daily practice should be concentrated in the normal middle register, wherever that happens to be. Only after that middle register is secure, tone for tone, should the "special" notes be added. It will be found, too, that these special notes fall into the voice far more easily, once the middle register is under sure control. One sometimes hears coloratura sopranos who produce uncertain tones as soon as they go below the coloratura range. This is not due to any defect of voice but to incorrect habits of practicing. The ideal of singing is to pass from one vocal register to the other evenly, smoothly, without effort, without the slightest variation of tonal quality.

## Little by Little The Oak

TO ACHIEVE THIS even tonal passage one should, as I have said, work chiefly in the middle register. One should derive the full value from each breath and use the vocal cords themselves as little as possible. One should also work slowly. Let the day's practicing begin with full scales, sung slowly, with the full breath devoted to a single tone, and that tone brought as near as possible to perfection before the next is attempted. This is the only way one may be practically sure he is not fooling himself. The careful singing of the grand scale shows up every least vocal insecurity; and these insecurities are precisely the points which need work and a finished polishing. Trills and ornaments can



Thorborg as Amneris in "Aida"



KERSTIN THORBORG



Thorborg as Ortrud in "Lohengrin"

much breath at once; he never should push on the tone. He should try not to sing while in a state of nervousness or agitation. Nervousness always makes for shortness and unevenness of breath. Even where singing is not concerned, it is possible to tell that a person is nervous or excited, by



come later. They are important, of course, but not so important as the sure emission of well placed, well resonated tone.

Well resonated tone is arched into the chambers behind the nose and above the soft palate. It is never nasal. Indeed, one can test his tone by pinching the nostrils shut and then releasing them, while he sings. If this can be done without altering the quality of tone, the voice production is somewhere near correct.

The resonance chambers of the head do for the vocalized breath exactly what the body of the violin does for the tone of the vibrating strings; they amplify it, and give it life and resonance. Incorrect tones lack these qualities. A tone that is allowed to sound from the throat is uncovered and thick. To avoid this error, the throat should be fully open, yet quite relaxed. All vocalized breath should be arched into the head chambers, and then sent out, in a downward direction, through an open throat.

The importance of this correct passage of the breath will be realized when I state that I have frequently avoided colds by the use of my vocal exercises. It has happened more than once that I have awakened to find the peculiar tightness or roughness in my throat which indicates the beginning of a cold. At once, then, I have set to work singing scales in the manner that has been indicated, sending each full breath into the resonance chambers of the head and releasing it through a fully open throat. After half an hour of such singing, the rough feeling has disappeared, and the threatened cold never asserted itself. Actually, such exercises serve as a massage, drawing the blood to the surface of the membranes, and giving new life to them.

Another point of importance to the singer is the position of the tongue. Unless it is actually needed for the formation of certain consonants like *l*, *n*, *r*, and so on, the tongue should lie as flat as possible and as relaxed as possible in its normal place in the mouth. It should not be pushed back, or raised up, or allowed to move. The flatter the tongue, the freer the space through which the vocalized breath passes, and the more unhampered the vibration of the tone will be. There is an illustration of this principle in the common garden hose. Let some water run through the hose, and see how evenly it flows. Then press the finger very lightly against the hose, and note how the flow jerks and becomes uneven. Even the slightest pressure will bring this about. It is quite the same with the vibrating breath. Even the slightest obstacle, such as an incorrectly placed tongue, will break the even passage of tone.

### The Making of a Master

BUT THESE DISTINCTLY VOCAL PROBLEMS serve only for the building of the instrument. Its use is a very different matter. Let me begin by telling you an illuminating little anecdote about Toscanini. After I had sung the "Missa Solennis" with him in London last year, a friend approached the great conductor, in ecstasies over the sheer perfection of his work.

"But how do you do it, Maestro?" pressed the friend. "How do you manage to achieve such transparency, such meaning, such polish?"

"It is very simple," said Toscanini. "I am over seventy years old. More than fifty-three of those years have been spent in studying music as carefully as I can, so that I may understand how to study better to-day."

That is the best example I can offer you of the real mission of the artist—after his vocal instrument has been built. We have to-day many magnificent voices among the younger singers, but the *tempo* of our modern world is so fast that it blocks out the prospect of a half century of careful service to music.

(Continued on Page 353)

# Victor Herbert As I Knew Him

## Memories of the Man and His Music

By GUSTAV KLEMM

### Part Two

WHAT A PRODIGIOUS CAPACITY for work had Victor Herbert; and he composed with almost phenomenal rapidity. His pen seemed to fly with even greater fluency and skill, when working under pressure and against

in Toyland" score, because much of it was written while he was staying at the Hotel Stafford, during an engagement in that city in the fall of 1902.

In 1916 Herbert contracted to write the first completely original score ever created



VICTOR HERBERT with a "Lamb's Club Gambol" on Tour

time. Nor was it necessary at these times, or others, for him to be alone in a quiet place, surrounded by the conducive conditions we have come to expect are vitally important to the creative musician.

In the early days of his touring with band and orchestra, he would do much of his writing while on the train *en route* to the next engagement. Robert W. Iverson, his faithful secretary over a long period, a former French horn player in the 22nd Regiment Band and Pittsburgh Symphony Orchestra, and, along with his charming wife, a dear and valued friend of ours for many years, has told us countless stories of Herbert's flying pen, under any and all conditions. On steaming hot July nights in the South—there was no air-conditioning then—Herbert would sit in a coach surrounded by his musicians, who would be talking, playing cards, smoking and often practicing their instruments, all to the complete indifference of the absorbed Herbert who, stripped to his dripping undershirt and with a towel wrapped around his peripating head, would write on and on through the night.

One of his loveliest musical comedies, "The Only Girl," was written in exactly seven days. He started work on Henry Blossom's lyrics of this operetta, on one Wednesday morning and finished them the following Tuesday night. The score contains *When You're Away*, a close runner up in popularity to the prize thoroughbred in his song stables, *Kiss Me Again*.

### Where Tunes Were Born

BALTIMORE HAS ALWAYS had a particularly affectionate feeling for his splendid "Babes

directly for a full-length feature film. The picture was "The Fall of a Nation," a successor by Thomas Dixon to his own immortal "The Birth of a Nation," which had made screen history when it fell, under David Wark Griffith's inspired direction, on an amazed world the year before. "The Fall of a Nation" was a ghastly failure, but Herbert's music created a great deal of favorable discussion because of its symphonic proportions, with its excellent musical underlining of each important character and incident photographed. Harold Sanford, for many years, his faithful lieutenant conducted the 30-piece orchestra twice daily at the Liberty Theatre in New York and was with Herbert during most of the score's birth. Near the close of the film, there is a tremendous battle scene that calls on the full resources of the orchestra. This scene lasted almost a half-hour, but Sanford has told us that the music for the entire sequence was written in less than three hours. The orchestration, of course, was written out carefully later. The only melody from this score available today is *The Love Theme*, one of the loveliest melodies Herbert ever wrote.

Incidentally, Herbert and Sanford developed ultimately such a close musical understanding that the composer would often turn over a rough sketch of a new number, containing orchestral indications, to Sanford who would then arrange the full score, after which Herbert would check over it to find if all was as he wanted. He seldom had to make any changes.

For further indications of Herbert's speed in writing, one has only to look at his manuscripts, of which we have a large col-

lection. So far as legibility, neatness and correctness are concerned, they are perfection itself; but he made use of every abbreviation possible, and all through his scores are directions in pen and pencil to the copyist and conductor, little memorandums that tell of a pen trying to beat time to the dead line.

On a number of "Babette"—it may be seen in the music division of the Library of Congress in Washington—is a pencilled note, "Will have the parts for this—opening in Washington." The overture to his "The Red Mill" is another example of his ability to write with amazing rapidity. It started one August morning in 1906, at Lake Placid, and finished the following day. Across the top of the first page, he wrote, out of the fullness of his panting heart, "Hot as the devil."

### On Skill in Composition

HERBERT ALWAYS ADVISED all young composers—old ones, too—to get their idea on paper as *quickly* as possible. "Don't bother with each and every harmony," he would urge. "Do as an artist does in starting a drawing—sketch in quickly and roughly the bare outlines." In other words, take a sheaf of manuscript paper and let your pencil fly. A note here, a snatch of harmony there—just enough to show the broad pattern your composition will follow. Then, this much done, the composer may go back over his sketch, filling in his harmonies, altering them, adding to and subtracting from his phrases, polishing the diamond—he hopes—he has extracted from the rough. It was good advice and always will be, especially for those composers who never get to see the real woods of greatness because of the tantalizing trees that stand all about, waiting to distract them.

Herbert, who never had a day of real illness in his life, was impatient of anything that kept him off his feet. Once, while in London, his appendix flared up and he begrudgingly consented to follow the surgeon's advice that it be removed. But, just to show that he was secretly ashamed of the whole thing and felt it a sort of admission of weakness, he was up and free of his hotel room before most people are out of the ether. For some time after that, he was "appendix conscious" and would urge anyone who still possessed his appendix to have it removed whenever he had two or three free days.

On another occasion, when his bed had succeeded in achieving one of its infrequent embraces of his bulky body, he kept his fretting hands busy by writing the lovely *Badinage*, one of his most popular numbers and truly Herbertian.

Writing of *Badinage*, and "truly Herbertian," brings us to the individuality early stamped on his music. He created a style all his own, almost as soon as he started to write; and its characteristics became tell-tale trade marks that clung to each creation that came from his busy pen. A Herbert tune was never cheap, never commonplace. Without any apparently conscious striving, his melodies always turned a way you were not expecting; and his harmonies, always crystal clear, were perfect complements to his tunes. Think of any Herbert composition, particularly those for orchestra, and its Herbert characteristics will immediately come to mind. Few composers are ever able to create such a personal style, such a musical signature.

This individuality was never more clearly indicated than in a composition he wrote while conductor of the Pittsburgh Symphony Orchestra. It was during his first season (1898) and the number was *Al Fresco*. Herbert, anxious to make a good impression as a conductor of serious music, so called, did not feel that he was sufficiently well established to risk associating his name with such a gay little piece as *Al Fresco*, so he issued it under the *nom de plume* of Frank Roland. But the sparkling phrases

(Continued on Page 350)



# Bach's Musical Helpmate

A Graphic Picture of Anna Magdalena Bach and Her *Notenbüchlein*

By HATTIE C. FLECK

THE DAYS OF THE GREAT Masters of Germany there prevailed a custom, in families devoted to music, which each member must possess a *Notenbüchlein* (notebook, or music book) in which favorite compositions would be written in his or her own hand.

It was an old custom handed down through many generations, even then; but it was not to find more popularity during the eighteenth century than before. The complete custom prevails even now in certain circles in Germany; and it was charming to find it among some people in France. The custom probably brought the idea from Germany, since there had been intermarriage in considerable numbers, but a few generations before.

One, in the older days, was permitted to enter a composition in the book of another, neither was anyone to show his or her book to others until a certain date set for changing books and comparing notes. One felt ashamed of their musical taste;



*Morning Music in the Home of BACH.*

*BACH at His Prime.*

work to do. The real intention was to encourage the student or performer in more ways than one, the principal object being to promote a taste for the best in music, along with the art of copying a composition clearly if not perfectly. The periodical exchange of notes was an excellent lure to doing one's very best, and contributed largely to reading music readily. Persons became helpful to each other by what seemed to some a little

more than play; and it was not seldom that a real musician was discovered, or often developed, by this excellent means.

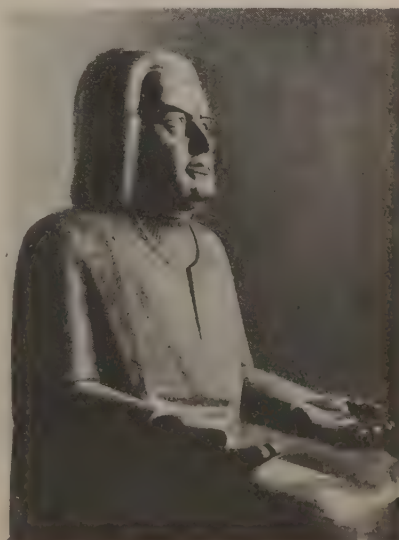
## Three Musical Treasures

IN THE FAMILY of Johann Sebastian Bach there were at least three such *Notenbüchlein*, which are preserved. There probably were many more, since the Bach family was a large one. One of these three books belonged to Friedemann, eldest son of Johann Sebastian. It is a *piano-book* begun in 1720, at Köthen. Another, dated 1722, is supposedly that of Johann's wife, bears the inscription, "For Anna Magdalena Bachin," but in a strange hand. It contains

the five early French suites, along with several shorter entries. The third of these is definitely that which belonged to Frau Bach, bearing her name, and dated 1725. This last book is a prized possession of

act. If nothing more, it urged a student or performer to write; and the fact that it would be presented for inspection helped to establish a certain pride in accuracy or even in presenting a more or less perfect sheet of musical characters.

Anna Magdalena Bach, born September 20th, 1701, was the youngest daughter of Johann Caspar Wülcken, a musician of note; and as such she was an ardent devotee of music at an early age. While still very young she was recognized as a singer of rare ability; and when her father was appointed to his musical service by the Duke of Weisenfels, in 1714, this little girl appeared under his direction in the royal concert chambers. Later, in 1716, accompanied by her father, the youthful singer appeared in Köthen, where she was warmly welcomed, and received an offer to become *Fürstliche Sängerin* (first woman singer) within a few years. Bach, a widower since 1720, met the charming young artist at this time, when she was twenty-two years of age; for he was the director of the Royal Orchestra at Köthen, and it was in that town that they were married on December 3, 1721. Johann Sebastian insisted that it was their mutual love for music which bound them so closely together.



*A Recent German Statue of BACH by Josef Weiss.*

## Leipzig Claims Immortals

TWO YEARS LATER the couple made their home in Leipzig, together with the children of Bach's first marriage. In a short time the charming artist had settled down to become a dutiful *Hausfrau* (housewife); and, between the years of 1723 and 1742, she became the mother of thirteen children. This gifted woman, who had begun life as a promising star in the musical firmament, was satisfied to retire and become her hus-

were shy, not knowing what to expect; and, again, others were for they were certain that they were to be acclaimed as the musician of the circle. Then there were those who were real lovers of music, who were in their entries, and who were not to be pleased and entertained, but delved deeper into the whys and mores of their choice. Such were to defend their taste if ridiculed, they gave time and study to know about both the composition and the performer.

The proceedings were not merely play with each other; they had nobler

the Berlin Library. It is bound in a hard cover which is done in pale green paper, is embellished with gold fleckings and border, with the letters, in large sized capitals, A M B, in heavy gold. The year, 1725, below, is also in the same heavy gold, to correspond with the initials. There are evidences of two clasps, or locks, having adorned the book; and there still re-



# The World's Largest Carillon

Dedicated to Stephen Foster

To Be Shown at The New York World's Fair

By CAROL SHERMAN

band's devoted helpmate; and, because of her perfectly feminine character and exceeding gentleness, she accepted her duties and considered them her highest accomplishments. With all these demands, she found time to encourage her husband in his work, sharing it whenever an opportunity presented itself. At the family concerts she did her part by singing in a voice which her husband called "einen sauberen Soprano (a clear, or clean soprano)"; and she also found time to make use of her *Notenbüch*, which contains forty numbers mostly composed by Johann Sebastian Bach, although there are some lighter, even rather flimsy entries. One of the numbers is François Couperin's, *Rondeau, B-dur (Rondo in B major)*, and another is by Georg Böhm, organist and early teacher of Bach. This is the *Menuet G-dur (Minuet in G major)*, and is entered in Bach's own hand. The Chorale, which is among the entries, *Wer nur den lieben Gott lässt walten (If Thou But Suffer God to Guide Thee)*, has no other authority than that of a handwritten notation by Philipp Emanuel, Von J. S. Bach (by J. S. Bach), to recommend it as his father's composition. It is agreed that it was probably used as the *Eingangsglied (Introductory Song)* at family festivities.

In many of Bach's compositions the lyrics are profoundly religious. This is particularly true of those entered in the *Notenbüchlein*. It is said of Bach that "No one else has managed so well to combine the earthly with the eternal." His wife's entries help to prove this. Her notes, written so beautifully, were at their best when she copied her husband's work, much of which has been reproduced and sent out into the world of music. Many beautiful stories have been entwined around Anna Magdalena's *Notenbüchlein*, one of which is told in Bach's biography by Philipp Spitta, in which the author says:

"It relates the most tender and intimate relationship between these two married people even to a touching degree."

Yet, with all this, there is little evidence of Bach's personal interference with the *Notenbüch*. He had embellished his gift to his wife by entering two of his *Klavier-suiten (clavier suites)*; but the remainder of the pages are mostly done in her own exquisite hand. There remains no doubt that she had intended to reserve her gift book entirely for her husband's compositions, which she loved best; but as the years passed the book shows that the wife found it convenient to share its pages with other composers.

The book must have been forgotten at times, owing to other duties; but at this time the family was growing rapidly, and there are evidences that she encouraged the children at an early age to use her *Notenbüch*, for their own compositions or arrangements. Mother's *Notenbüch* seemed to be their goal, for one interesting item is that written clumsily by the eleven year old Philipp Emanuel and corrected by his father, who either had been looking over the shoulder of the struggling boy, or, perhaps, on one of his evenings of leisure had been shown the boy's attempt at music. The sheet shows corrections in the characters, changes in the bass, and memos of dictation about the time and intervals, in Bach's own hand. There are many more evidences of Bach's concern in the children's musical education, but not one that might be considered a challenge to the marvelous appreciation of things musical in Anna Magdalena. She was an excellent pianist, and there are no testimonies of her husband's authority over her.

## A Matchless Mother

FRAU ANNA MAGDALENA insisted on proper advantages for their children, and she engaged a dancing master for them at an

(Continued on Page 356)

A HUGE CARILLON, consisting of seventy-five tubular bells with a range of two chromatic octaves from middle C, will be exhibited in the Florida building at the New York World's Fair. The new and immense carillon, which was designed and constructed by J. C. Deagan, Inc., of Chicago, will be dismantled after the fair and installed in a campanile, or bell tower, to be erected beside the Swanee River at White Springs, Florida, as a memorial to the composer of *Way Down Upon the Swanee River*. The total cost of the caril-

the ordinary set of chimes. The bells are made of drawn metal, instead of cast metal, which is porous and brittle. Like the Liberty Bell, many of the famous cast bells of the past have cracked and thereby have been ruined. The tubular bell, giving far greater volume than the cast bell and also a superior tone, is almost indestructible.

When a tubular bell is struck, practically every ounce of metal therein is set into vibration. In the case of the cast bell, only a small portion of the metal vibrates when it is struck. Thus a tubular bell weighing three hundred seventy-five pounds will have a greater volume than a cast bell weighing five thousand pounds.

The new Deagan carillon and its equipment will weigh twenty-five tons. The bells, placed end to end, would have a total length of six hundred feet. More than sixty miles of wire are used in the connections employed in operating the electric player which may be used when the bells are not operated by hand. The carillon will have fifty-eight thousand seven hundred and fourteen individual parts, and it may be operated either by a small hand-playable keyboard of two chromatic octaves, or by an automatic electric player, or by a Westminster Chime device. The old fashioned,



At the top—The Keyboard of the Stephen Foster Carillon. Below—Method of Tuning the Bells of the Great Carillon.

lon and the memorial will be approximately three hundred and fifty thousand dollars.

This is not just an ordinary set of bells, or set of chimes, but properly a carillon in the modern sense, as the bells are cylindrical metal units, with three bells to be struck simultaneously for each note, thus insuring greater volume, carrying power, and richness of tone. Thus, mere size and volume have not been the chief aims of the designers, but rather tonal qualities superior to those obtainable in

clumsy carillon keyboard, which looked something like the switchboard of a railroad tower house, is eliminated entirely, and the bells may be operated with the same facility with which a piano or an organ keyboard is played. This giant carillon is bound to be one of the major attractions for visitors at the Fair. The great White Sulphur Springs, Fla., is housed in an old fashioned building surrounded by three stories of balconies. Thousands of gallons of sulphur water pour from it daily.

THE COLUMBIA BROADCASTING SYSTEM recently had a survey taken to find out what programs to which the farming listen. The agents sent out had no business who had contracted for their services they made no direct or indirect reference CBS in any of their inquiries. Two cities in every state, selected as typical communities, were canvassed by agents conducted personal interviews. Maybe of our readers were among those who interviewed. From this survey CBS one of the most significant results wealth of statistics proving farmers city dwellers have much the same preferences in entertainment.

Eugene Dubois, Belgian violinist, Alexander Semmler, pianist, recently joined in a new weekly series devoted to violin and combined instruments for the Midway Hour heard on Columbia network (Thursday, 3:30 to 4 P.M., EST). Dubois well known to American music lovers, has contributed several outstanding recordings for Columbia; but this is the first time he has been featured on the radio a series of his own programs. Dubois has been before the public since he was a teen. He was a pupil of César Thomson. Semmler has been with the CBS network since its origin in 1927. Born in Dortmund, Germany, he studied at the conservatory there under Gustav Jenner, a pupil of Brahms. He has given many notable solo on CBS.

When Paderewski inaugurated his twentieth concert tour of this country with radio broadcast on February 26, he wrote a page in the history of radio in this country. The seventy-eight year old pianist played with remarkable feeling. His program, made up of familiar music, opened with Beethoven's "Moonlight Sonata" and closed with the pianist's own *Minuet in G*. The enthusiasm of the assembled audience stirred the radio listeners, and many of the telephone calls and telegrams. It was touching tribute the nation paid to a veteran musician, and no one will know how many people cut a notch in their memory with that radio event. The National Broadcasting Company and the Radio Corporation of America are to be congratulated for sponsoring this achievement.

They call it "Music For Fun" but more than that. It is a program in which young folks, school children, present their frank opinions of the music performed by the Columbia Concert Orchestra under Howard Barlow's direction, on Friday from 5:15 to 5:45 P.M., EST, Columbia Network. William Spier acts as host-in-viewer, bringing a welcome cordiality to the broadcast. Much of it is "in fun," many of the youngsters have some illuminating and interesting comments to make.

Following Toscanini, Bruno Walter assumed leadership for several concerts with the NBC Symphony Orchestra in Saturday night broadcasts. Walter is an old favorite with American music lovers for he has made a great many symphony recordings, and has been heard in years past, on the air with the New York Philharmonic-Symphony Orchestra. Because of recent happenings in Austria, Bruno Walter was forced to give up, after an association of twenty years, his leadership of the Vienna Philharmonic Orchestra, the oldest organization of its kind existing. A tireless worker, Walter's typical day in Vienna often called for a rehearsal in the morning, a recording session in the afternoon, conducting or a vocal rehearsal at 6 P.M., and a performance at the opera in the evening. Since the Anschluss, Walter has been inactive. Released from his duties in Vienna he moved on to Paris.



# My Old Kentucky Home

An Eighty-five Year Old Folk Song and Something of Its History

By ANNA L. McCLEARY

1. The sun shines bright in the old Ken-tuck-y home, 'Tis sum-mer, the  
2. They hunt no more for the pos-sum On the mead-ow, the  
3. The head must bow, and the back will er the

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THE LITTLE GIRL'S DEFINITION, "A folk song is a song that nobody ever wrote," seems to be the commonly accepted. This is absurd of course. The folk songs did not "just grow" Topsy; somebody wrote them and that somebody was a bard or local poet or a musician too modest to claim authorship, too unpretending to exploit his own works. *My Old Kentucky Home* is a good example of a song of this type, but in this instance the name of the author and composer is preserved. There is always a romantic interest in the songs of our picturesque and ever charming south. There are few more beautiful than *My Old Kentucky Home* about which comparatively little is known.

Between the bales of merchandise on a dock at Pittsburgh, a young couple moved aboard the gangplank of the stern-wheeler steamboat, "James Millinger," making ready to start upon the long trip down the Ohio and the Mississippi to New Orleans with passengers expecting to attend Mardi Gras. It was February, 1852. When Foster, with his bride of two years, was taking advantage of being passengers upon the boat owned by Foster's father, who was moving a cargo to the western metropolis. The voyage took several days and it is probable that there were many stops at the leading cities. It is not unlikely that the Fosters stopped at Louisville and that they visited Foster's uncle and cousin, the elderly Judge John Rowan, who had been U. S. Senator from Kentucky in 1828.

## A Romantic Spot

JUDGE ROWAN HAD A HOME in Louisville one in Bardstown, which is now designated by Kentuckians as "My Old Kentucky Home." Strangely enough few of enthusiastic researchers have come forward with actual and convincing contemporary evidence that Foster ever visited the home. Notwithstanding this, a notice appeared in the "Pittsburgh Press," in January, 1852, stating that "My Old Kentucky Home" has reference to 'Federal Hill,' home of Judge Rowan. The old home mansion caught the fancy of the poet and lingered with him until written into this beautiful melody. The house in Bardstown, Kentucky, was visited by Foster on this trip." This thread of contemporary comment, possibly written by a Pittsburgh friend of Foster, may identify

the "Federal Hill" house as the actual site of the Home. However, the song was copyrighted and published one year later, in January, 1853, and the general burden of circumstantial evidence is that this was the source of his inspiration. His brother, Morrison, stated in 1900 (thirty-six years after Foster's death) that Stephen occasionally visited the Bardstown home known as "Federal Hill," and it is quite reasonable to believe that this fine southern mansion of other days was the provocation for this song.

The poem itself seems to have gone through many mutations. At first Foster evidently had in mind a song known as "Poor Uncle Tom, Good Night." The chorus ran:

"Oh, good night, good night, good night  
Poor Uncle Tom,  
Grieve not for your old Kentucky home,  
You're bound for a better land,  
Old Uncle Tom."

This he finally twisted around until he evolved the wonderful lines:

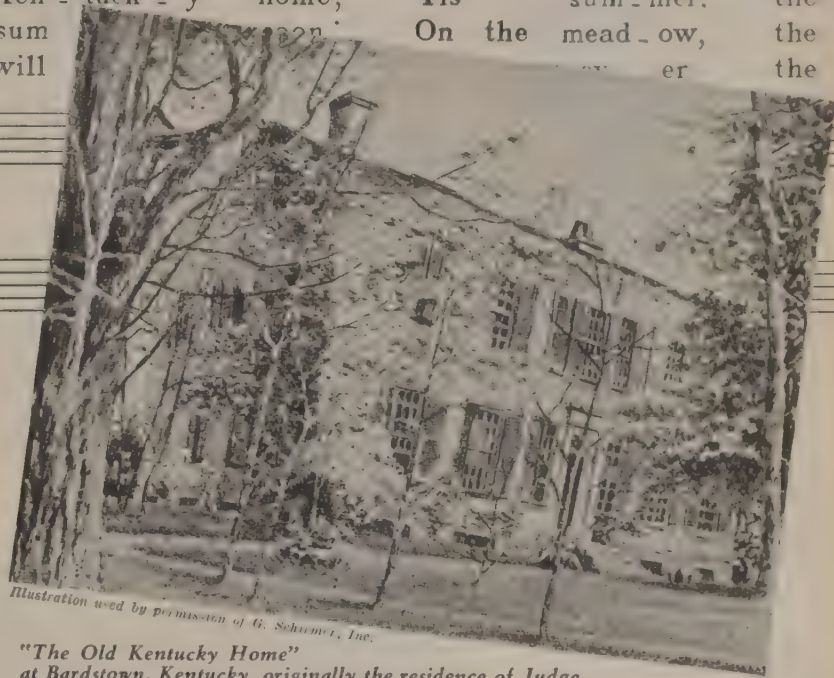
"De sun shines bright on de old  
Kentucky home,"

and,

"Den poor Uncle Tom, good night."

Foster possibly had in mind Harriet Beecher Stowe's "Uncle Tom's Cabin," which was published in 1851, the year before *My Old Kentucky Home*, and which jumped into immediate success. Foster, however, was a Democrat and was said not to be in sympathy with the Abolitionists.

In 1922 the "Federal Hill" home was purchased, for sixty-five thousand dollars, through subscription by a group of loyal Kentuckians, with the deed conveying the property to the State of Kentucky. The state now provides for its maintenance, and it is operated as a public museum, after the manner of Washington's home at Mount Vernon. The home contains a tablet presented by the City of Pittsburgh, representing that Foster wrote his immortal song in the "Federal Hill" mansion; but research indicates that the only foundation for this statement is hearsay. The Rowan country home in romantic Kentucky must have had a strong appeal to Foster; and the well known southern hospitality makes it reasonable to suppose that Foster was upon many occasions the guest of his



"The Old Kentucky Home"  
at Bardstown, Kentucky, originally the residence of Judge John Rowan, where Foster is supposed to have written "My Old Kentucky Home."

prominent and wealthy relative, and that while there he had many chances to furbish his imagination with the tokens of southern "atmosphere." His first visit to the far south however, came after *Old Folks at Home*. Foster, however, needed no fillic to his musical imagination to help in creating an idea. He never saw the Swanee River. The river originally selected was the "Peedee," then the "Yazoo"; and finally, in his brother's office, they picked out the little known "Swanee River" in Florida.

## Not so Impecunious as Thought

THE GENERAL BELIEF that Foster lived a life of total poverty and died in New York as a pauper, is partly contradicted by the facts. He unquestionably received considerable sums of money in the 1850's. The song, *My Old Kentucky Home*, now eighty-five years old, must have had a very large sale since Foster's reliable publishers, Firth, Pond & Company, noted in 1854 that the ballad had sold ninety thousand copies. *Old Folks at Home* had then sold one hundred and thirty thousand copies. His contract, signed that year with his publishers (which may still be seen at the Library of Congress), calls for a ten percent royalty, and his account books show the receipt of large sums. His prodigality, however, soon made these sums disappear, and he was thus "always poor." Stephen's sister, Ann Eliza Foster Buchanan (sister-in-law of President James Buchanan), wrote the following letter in the quaint, illiterate spelling of the day, in which she puts to rout the "death in penury" stories:

"Elm Cottage near Pittsburgh,  
Feby 4/64.

"My Dear Sister: I received your very welcom letter of the 1st inst.

to day and hasten to reply, in hopes I may in some measure relieve your sorrow by the assurance that we found everything connected with Stevey's life and death in New York much better than we had expicted [sic], he had been boarding at a very respectable Hotel and did not owe the Landlord a cent or any one else that we knew of, had retired early to bed on Saturday evening, the following morning opened his door and spoke to the chambermaid [sic] and turned to go back to his bed when he fell as if he had been shot striking his head . . . a surgeon was procured immediately and his wounds dressed, he then sent for his friend, Mr. Geo Cooper (as fine a little gentleman as I ever met) who telegraphed to Morrison and I, and persuaded Stevey to go with him in a carriage to the Hospital where he would be better attended to. On Tuesday he was much better, and Mr. Cooper was with him. On Wednesday he was propped [sic] up and after having taken some soup was quite cheerful. When they commenced dressing his wounds, and just as the person was washing out the rag, without Stevey saying a word he fainted away and never came to again. . .

This letter came into the hands of Mr. Josiah K. Lilly, famous pharmaceutical manufacturer of Indianapolis, who has given so munificently for the preservation of Foster's memory.

After death Foster's body was taken to Pittsburgh by the Pennsylvania Railroad, which refused to accept payment for transportation. When he was buried the Citizens' Brass Band played in the cemetery. There (Continued on Page 335)



# The Threshold of Music

## The Art of Musical Voyaging: Modulation

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

This article is the twelfth in a series on "The Doorstep of Harmony." The first appeared in *The Etude* for January, 1938, and an article will appear each month hereafter.

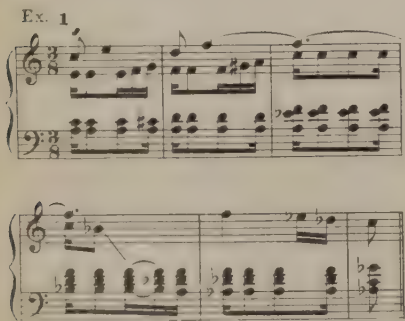
ONE OF THE JOYS OF MUSIC is its constantly varied panorama of shifting colors and shifting levels. An interesting piece of music is like a ramble through a fascinating old house or a storybook castle, a journey in which we keep turning into crooked passageways, going up a few steps, or down a few steps, exploring strange and bewildering new places, until, just as we are sure we are completely lost and will never find our way back to the starting point, we suddenly discover ourselves once more in familiar territory.

In music, the effect of wandering into strange places is accomplished by changing from key to key. The keys are the levels on which the music moves, and when we change the key we change our level, altering our whole point of view.

The most important level of any piece of music is the one in which it begins. This becomes firmly fixed in our minds as the "home key." As we listen to music we unconsciously remember this starting point of our wanderings, and until we are back in the original key we do not feel we have reached the end of our journey.

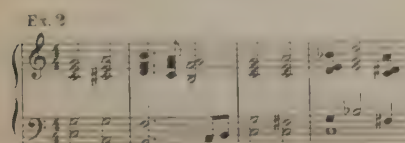
Modulation is the art of maneuvering gracefully from one key to another. Some keys are closely related; others are as far apart as if they were on different planets. When two tonalities have practically nothing in common, the feat of "bridging the span" is a difficult one, and great is the triumph when a smooth and natural modulation leads us into a distant key with the dexterity of a three point landing.

Here is a remarkable bit of key changing, which Schubert managed with unerring craftsmanship, in the *Second Movement* of his "Unfinished Symphony."



The phrase opens in the key of A minor (which has no sharps or flats in its signature), alights on B-flat major (two flats), and then slips with apparent ease into the distant key of D-flat major (five flats). A difficult feat, superbly performed.

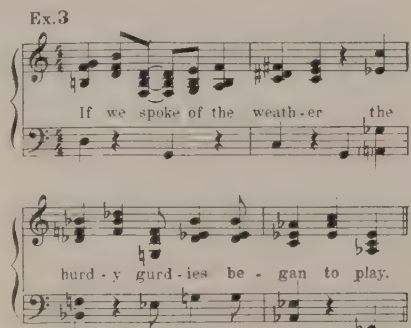
Much of the fascination of César Franck's music is due to its unexpected shifts of tonality. His symphony is full of modulations which have a breath taking quality not unlike that caused by the sudden starting or stopping of an express elevator. Here is one of his characteristically deft modulations, from the *Third Movement* of the "Symphony in D Minor."



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In the fifth and sixth measures Franck accomplishes a change from the key of F (one flat) to the key of E (four sharps).

Popular songs of the Victorian Era (such as *Love's Old Sweet Song*), of the gay nineties (*A Bicycle Built for Two*), and of the years preceding the World War (*Everybody's Doin' It*), were wary of straying far from the home key. A few standard chords sufficed. Not so to-day. Popular songs have become as sophisticated as symphonies, and some of their harmonic travels are really venturesome. For instance, *Suddenly*, by Vernon Duke, and from the Ziegfeld Follies, is a very apt title for a song that includes so abrupt a change of key as this one.



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The phrase starts in C major (no sharps or flats), changes on the words "the hurdy-" to B-flat major (five flats), and then swings into A-flat major (four flats). Notice, by the way, that it was that versatile chord, the diminished seventh (on the second "the") which engineered the change. The return to the original key of C is just as sudden, but there is not space to quote it.

The reason why these samples from the works of Schubert, César Franck and Vernon Duke produce effects of sudden change is that in each case the music shifts to a key which has almost nothing in common with the previous key. We find that the reverse is equally true; that, when music shifts to a key that has almost everything in common with the preceding key, the change is so smooth and natural that we can hardly believe a modulation has taken place. When two keys have much in common with each other, they are known as related keys.

### The Family Circle of Keys

WE HAVE ALREADY LEARNED that certain notes are related to each other. Every tonic has its "brother dominant" and its "sister subdominant." The supertonic (Re) is like a step-brother, being the brother of the dominant, which in turn is brother to the tonic. The third note of the scale (Mi) can be called the favorite cousin of Messrs. Tonic and Dominant, since the three of

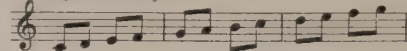
them play around together, forming the 1-3-5 triad. The sixth note (La) is another favorite cousin, forming with the subdominant and tonic the 4-6-8 triad. Likewise the leading tone (Ti) is the favorite cousin of the dominant and supertonic, forming the 5-7-9 triad. These three triads, in case you have not recognized them from their numbers, are the tonic, subdominant and dominant triads.

Each of the seven notes of the scale is also the keynote or tonic of a key of its own. For instance, G is a brother-note to C, but it is also the big boss of its own key, the key of G. This key is therefore a brother-key to the key of C. Likewise the key of F is a sister-key to C. These are the two most closely related to the key of C.

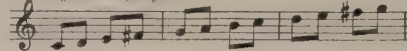
If we compare the major scales of C and G, we will see how closely these two keys are related.

#### Ex. 4

Major Scale, Key of C



Major Scale, Key of G



Notice that between these two brother keys every note but one is held in common. The only note that is not the same is F. In the key of C it is F-natural, while in G it is F-sharp.

This one small note, however, is in a strategically important position. It is like a pointing finger which focuses our attention on the note nearest it. When the note is F-natural the finger points down to E, obeying the Melody Law, which pulls a note to its nearest neighbor. E is an important note in the key of C, being the third in the tonic chord of C—the sensitive note which tells us whether we are in C major or C minor. Hence F-natural, by its affinity to E, makes us feel subconsciously that we are in the tonality of C.

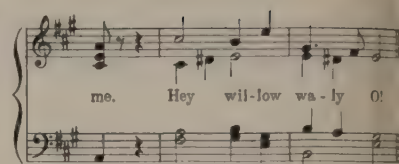
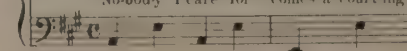
But if we change F-natural to F-sharp we lose E as our closest neighbor and acquire a new one, G. The pointing finger swings around and focuses our attention on this new note. In other words, the alteration of F to F-sharp creates a leading tone for the new key of G. (The reason why the seventh tone of the scale (Ti) is called the leading tone is because it leads us, through its strong Melody Law pull, into the tonic just above it. Once E has dropped out of the picture, we have lost our feeling of C tonality and have gained a new feeling that G is the important note—important enough to be the tonic of a new key.)

Here in a nutshell, is the simplest example of modulation. We changed one small note; and immediately we felt ourselves on a new level, looking at the harmonies around us from a fresh point of view.

An example of a modulation to the dominant key is found in *Willow, Willow, Waly*, from "Patience" by Sir Arthur Sullivan.

#### Ex. 5

No-body I care for comes a court-ing



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Since this tune is in the key of A, the crucial subdominant note is D. When this note is raised it becomes D-sharp, with a leading tone personality that suggests a new tonic and a new tonality of E. Notice that when D occurs in the right-hand part of the word "court," it finds its resting place a note later on C-sharp (at the word "me"). A simple progression from Fa to Mi. But when D is replaced by D-sharp (on "hey") it reaches its resting place by moving upward to E (on "wil-"). This progression must be analyzed as Ti moving up to Do in the key of E.

Whenever we want to shift into a brother key we can raise Fa by half a tone. Fa will lose its "Fa personality" and acquire "Ti personality," pointing toward the new tonic. Now, we can also do exactly the reverse and change keys in the other direction. If we lower Ti of whatever key we happen to be in, half a tone, we destroy its "Ti personality" and give it a "Fa personality" which tells us that it is the fourth floor of a new key. In the key of G, for instance, if we lower F-sharp to F-natural the note pulls downward once more, focusing on E and returning us to the tonic triad in the key of C.

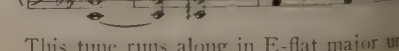
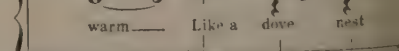
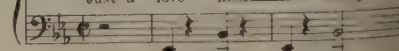
We can continue this same process in the key of C. We lower Ti half a tone—B to B-flat. The leading tone personality is destroyed. B no longer strains upward to C. C loses some of its importance, and A comes into the spotlight. A was only a unimportant note in the key of C, but in the key of F it is the important middle note in the tonic triad. Lo, and behold! we have arrived in the key of F major, the subdominant or sister key to C.

If we examine the scale of F major, we find that its notes are the same as those of C major with one exception—B-flat instead of B-natural. Thus we discover that the way to modulate into a sister key is to lower the leading tone one-half step.

Here are phrases which shift into a sister key (modulate to the subdominant). They are from the popular *The Love Nest* from "Mary" by Louis A. Hirsch.

#### Ex. 6

Just a love nest—coz-y and



This tune runs along in E-flat major until the word "like," when it modulates into A-flat major by the simple process of lowering the leading tone, D, to D-flat. This one change is enough to set us gently but firmly in the new key.

(Continued Next Month)



# Ten Remarkable Years Before the "Mike"

From a Conference Secured  
Expressly for THE ETUDE MUSIC MAGAZINE  
with the Well Known Radio Artist

## VIRGINIA REA

("OLIVE PALMER")

By C. E. LE MASSENA

BORN IN LOUISVILLE, KENTUCKY, Miss Rea started to sing as a child and eventually became the most popular of all radio singers as well as a highly successful concert soloist. She was better known under her name of "Olive Palmer" than she was Virginia Rea. In discussing her career she feels that much of her success is due to being ready to act "when opportunity knocks." She thus tells some of her interesting experiences.

I can recall at least five definite knocks or opportunities that were influential factors in determining the course of my life work. Opportunity is not a synonym for luck—it is a matter of happy chance or coincidence, to which the wise person is especially alert. My first 'Knock' came when I was a child. My parents loved music and they encouraged my feeble efforts. Starting with hymns I soon found myself bravely attempting songs and arias. Before I was grown I applied for admission to the choir of the Methodist Church as 'soloist.' The director hesitated to engage me without my parents' consent. He called them and their consent was gained. My success was such that I went to study singing at Drake University at Des Moines, Iowa, where I studied the Fine Arts course. In Des Moines I soon secured a church engagement at five dollars a week. Dean Holmes was the tenor of our quartet. He was a wonderful personality; a fine singer and an excellent teacher. He gave me a solid foundation which served me well for many years.

My 'opportunity knock' number two came when I learned of a call for students to sing out for parts in a forthcoming opera. I practiced the leading rôle in my study room, often with the window open. Some passerby heard me and I was thereafter assigned to the rôle. This appearance gave me great encouragement and moral courage.

Then, I seemed to have radio opportunity and my third opportunity knock came as a result of an audition by long distance telephone. Returning from a period of study in Paris I learned that the famous opera singer, William Wade, then director of the American Opera Company, was planning an operatic performance at the Park Theater in New York. I called him by long distance 'phone only to find that he had more singers than he possibly could use. He advised, 'Better come here and stay in Louisville.' I persuaded him to listen while I sang the *Shadow Song* from 'Dinorah.' He was my delight when his voice came over the wire with, 'Young lady, take me; I can train you can get—I need a voice artist.'

In New York I found an inspiring teacher in Sergei Klibansky. He was on what he termed 'support of the voice' which proved very valuable to me. He counseled me not to imitate a certain famous singer whom I admired and

to realize that my obligation was to develop my own voice along its natural lines.

### A Career Begins

"MY FOURTH KNOCK came when the Brunswick Phonograph Company gave me a contract at three thousand dollars for six years. I was also offered a contract by the Edison Company. Brunswick sent me on a coast to coast tour, many of the appearances being joint recitals with such prominent artists as Leopold Godowsky, Max Rosen, and Percy Grainger. The next year I appeared in opera again in Baltimore, as *Gilda* in 'Rigoletto.' This was followed by a second Pacific Coast tour.



and a second trip to Paris where I spent a winter coaching under the celebrated Blanche Marchesi.

"My fifth knock of opportunity came in 1925, with my first radio broadcast. WJZ furnished the air medium. I found this work scarcely different from making records. We rehearsed the program and then sang it into a microphone instead of into a funnel. Little did I think that first broadcast would result in a ten-year radio career without interruption.

In the course of months an offer came to be the soloist on the Eveready Hour. Before the contract expired I was engaged for the Palmolive program. Under the assumed name of Olive Palmer, I sang two hundred and eight broadcasts over a period of four years, or until 1932, when the program was discontinued. Other engagements came in rapid order—six months on Goodyear and Buick programs (1932-34), eighteen months on America's Album of Familiar Music (1935-36), and eighteen months on The Chevrolet Program (1936-37). In addition there were numerous guest appearances with General Motors, Show



"Facing Millions  
Who Can Not  
See Us."

### VIRGINIA REA

Boat, Hit Parade, Magic Key, Smith Brothers, Paul Whiteman, Radio City Party and others.

"During my ten years before the 'mike,' I never missed a rehearsal or a broadcast, never met with a mishap during a performance other than the unavoidable accidents incident to broadcasting, which, while small, might easily disconcert one. For example, once when my music dropped from the stand to the floor I kept right on, avoiding the natural inclination to stoop and pick it up, which of course would have caused a break in the continuity.

### About Broadcasting

"DURING THIS DECADE I sang in many kinds of studios, under various conditions—with orchestra, with chorus, with other singers, and with piano. I became accustomed to surprises, too, not the least of which was having to face a different type of microphone whenever the engineers wanted to try out something new by way of improvement. I have seen 'mikes' come and go with the everadvancing science of broadcasting. There may be some who deplore technical progress in other lines, complaining that the age is becoming overmechanized; but in broadcasting we may safely say that the more perfect it

becomes mechanically, the nearer it approaches the faithful transmission of the spoken word.

"The 'mike' is but the symbol of the entire broadcasting mechanism, therefore I early schooled myself to disregard the changes in this small gadget. I believe that this accounts for the fact that I have never suffered from 'mike fright,' which appears to be the most violent form of stage fright known to artists. The reason for this is clearly understood when one considers the dozens of admonitions a singer receives during the preparation of a program, including reports from the control-room, arrangement of vocal and orchestral setups, the cutting of script and music—an apparent confusion quite likely to jangle the nerves of anyone whose mind is primarily concerned with the art of singing. Such confusion, however, is only apparent, for it is the means of approach to a certain ideal of broadcast which is possible of attainment only by the process of trial and error. All this goes on during rehearsal period, through adjustment and readjustment leading to coordination, and a perfect ending on the second by the clock. I discovered, long ago, that the way to spare my own nerves and to conserve my own energy, during these trying periods, was to remember that my business was simply to sing, and that the complex science of broadcasting might be left to those who were as devoted to their work as I was to mine.

"In broadcasting there is a fixed formula of procedure covering all kinds of programs. Script or music, or whatnot, is selected, then parts are cast or soloists are engaged; and orchestra parts are fitted to requirements. Then come the rehearsals, which cover individual as well as group



'workouts.' Then come the final rehearsal and stop-watch timing. Routine soon becomes a habit, and one fits into the scheme as easily as one gets into proper clothes.

### The Secret of Broadcasting

"THE SECRET OF BROADCASTING lies in the ability to please both sponsor and audience; and the two essentials for this are personality and 'product.' One has to make good, and there is no limit to opportunity, once you have become popular. The selection of materials is a matter of good judgment on the part of program officials, who have to ascertain what sort of entertainment is most in demand and then supply it. Radio artists are asked to do a lot of things they might prefer not to do; yet that does not mean that one has to be in-artistic, or stoop to claptrap, but merely that she must be subjective to the needs of the occasion. Generally I choose my own songs and arias, with the approval of the music director, and in accordance with the nature of the program.

"How may a singer get on the air, secure an engagement, and what are the broadcasting requirements? There are several ways of approach: Through contacts with advertising agencies who have sponsor accounts and build programs; and with station directors, production agents and concert managers. Personal acquaintances and friends in key positions are most helpful; and then there is the audition, although this rarely leads to an assignment. All my contracts came directly to me. I never sought an engagement. I attribute this partially to the fact that I was always on the *qui vive* for opportunity knocks and ran to open the door. Once you have become popular, there is bound to be a demand for your services, and this leads to bidding by agents and sponsors. Therefore the singer who can gather the largest audience for the program, and hold it week after week, is the singer sponsors want and the singer who will receive big fees, often far in excess of any sum that could be possibly earned in opera or concert.

"Popularity is a term that applies strictly to individuality or personality. You may hear the 'knock,' get the contract, but if you fail with the audience, there will be no renewal for you. There is no rule for popularity. Sometimes it may be due to voice quality or the manner of projecting a song, or the types of songs used. The audience is the great determining factor. Certain audiences like the soft, gentle type of song that captures the homefolks. Others prefer the robust baritone, who thrills the audience with his manly proclamations, or the sentimentalist, who pleases the romantically inclined, or the sob vocalist, not to mention the blues singers and crooners. It matters not what you elect to be, you will be popular provided you can interest listeners, and hold that interest indefinitely.

"As to the various kinds of voices, I think the high voices register best on the air, just as do the flute and violin among instruments. With respect to preparation for radio work, experience and practice are the essentials of a good performance which guarantees surety and confidence. Naturally, one must bring to the 'mike' poise and dependability. Affectation and nervousness spell disaster. I employ the same voice quality, the same technic and the same art that I use in public appearances. There is no call for any vocal distortions or unnatural methods of singing. The engineers take care of all dynamics, so all one has to do is to be calm and sing well. The one unforgivable thing is lapse of memory, and so we take no chances. We have the script or the music before us even though we may not feel the need of it; for it is a safeguard that eliminates fear and uncertainty. For the beginner, I advise attending broadcasts and rehearsals and, whenever possible, participation in sustaining programs, which bring one to the attention of agents and producers. Repertoire is a matter of pro-

gram requirements; but if you are on the air for any considerable time, you will be called upon to sing everything in line with the type of program, so one has to possess the ability to adjust art to situation. Of course there are many songs and arias of the concert stage that are never used in radio and *vice versa*.

"One almost fatal mistake is to change your name for broadcasting. I did it and discovered that my adopted name was better known than my concert name, so I dropped the former as soon as I could.

"I doubt if anyone who has not sung before the 'mike' can realize the thrill of singing to the vast and deeply critical audience of the air. At one time, before my stage debut, I thought the height of my ambition would be reached if I might successfully appear before a 'mike' audience in an opera rôle; and when I did it proved an experience I shall never forget. But that fades into insignificance before the satisfaction of knowing that people from coast to coast hear and like your singing.

### Radio Thrills

"RADIO CONSTITUTES the true test of a performer's ability and versatility. In the theater or opera house, certain types of performances are offered as an appeal to the well defined tastes of limited audiences whose preference is being catered to exclusively. With radio, where millions tune in, such is not the case. A performance of a star, who may appeal to a capacity house of some two or three thousand people, may fail utterly to win the acclaim of the tens or hundreds of thousands who listen to a broadcast. Thus radio demands not only a new technic—not vocal technic—but a greater and a more general type of performance. Perhaps the secret of this is variety.

"I often think what a pity it is that there was no radio in the days of Patti, Jenny Lind, Nordica, and other great singers whose glorious voices, in all the course of their years, could be heard only by a comparatively few in the large cities where they sang. To-day, an artist may sing not only to the whole nation, but even to the vast majority of the world's population at one time. Of course, we have no bravos or applause; but the mails do bring us volumes of written appreciation, such as was never dreamed of a decade ago.

"Routine is the basis of broadcasting. You get into the groove and stay there. Everything is order and system, and you cannot break it in the slightest way. I detest rehearsals, for they are apt to tire one; and I dislike the miserable feeling of fatigue; and so try to avoid these as often as possible. Some programs require more rehearsing than others. The ability to read, to learn and to grasp the director's orders instantly helps a lot. You have to be a mind-reader, a lip-reader and a hand-reader.

### Appearance and Dress

"ONE THING MORE—one's appearance. In these days, when large audiences are permitted to attend the broadcast in the studio, one prepares with as much care as for a concert. At night formal dress is indispensable, and your stage presence adds much to the success you achieve with your singing. The actual applause you evoke from this real audience carries over the air to the unseen audience and gives you just that much more benefit. As I am clothed, so do I feel. I always dress with the same care for a private affair, for a shopping tour, for a little supper at home, as I do for the opera or a reception. I like beautiful clothes, but I hate to shop. I like to have a complete wardrobe and to change often. People think that I am always buying something new, because I do not wear any garment often enough to have it become familiar to them. Naturally, under this code, one can not buy 'faddy'

(Continued on Page 348)

## RECENT RECORD RELEASES

By PETER HUGH REED

IN THE PAST TWO YEARS, Sir Thomas Beecham has contributed many recordings that have been hailed as the best available phonographic editions of the works recorded. Sir Thomas has been making records for a great many years; but, like many other musicians, his artistry has been recently more fully revealed by the more sensitive modern technic of recording. Sir Thomas has an uncanny sense of the inner line, the subtleties of rhythm, and also of blended tone-masses and nuanced phrasing. Justly regarded as one of the foremost living interpreters of Mozart, it was fitting that he should have been chosen by the Mozart Opera Society to conduct its performance of "Die Zauberflöte" (Victor sets M-541-2).

Mozart's "The Magic Flute" is perhaps his greatest operatic score. Because of this it is unfortunate that its libretto was not based upon a clearer story. For the allegorical aspects of the libretto are often confusing, and much that goes on on the stage is not far removed from the nonsensical. Yet, as one of the composer's biographers says, this opera "contains elements of greater idealistic aspiration than any other stage work of Mozart's." The varied characters assisted the composer in the creation of musical diversity. Few composers have had Mozart's ability to delineate character successfully in music. "The Magic Flute" is not an easy opera to sing; it requires first-rate singers to do it anything like full justice. In this recording the singers are well chosen, with the exception of the tenor, Helge Roswaenge, to whom, vocally, it is not always pleasant to listen. Erna Berger, as the *Queen of the Night*, although vocally on the light side for this dramatic character, sings nevertheless with conviction and brilliance. Tiana Lemnitz, as *Pamina*, gives a most moving portrayal of her part; and Strienz as *Sarastro* sings with artistic dignity and restraint. Gerhard Hüsch, as *Papageno*, sings artistically and brings the right amount of comedy to his rôle. The recording, made in the Beethoven Saal in Berlin, is excellent. The orchestra employed is the Berlin Philharmonic.

Sir Thomas Beecham is also highly regarded for his performances of the works of Frederick Delius. It was through his efforts that the Delius Society was formed. Having already sponsored two albums of the composer's music, the Society recently issued its third, Columbia set 355. In it is featured Delius' "Appalachia" or "Variations on an Old Slave Song with Final Chorus." It will be recalled that Delius in his youth came to Florida to cultivate an orange plantation. There in the quiet, contemplative beauty of nature, it has been said, the composer acquired his creative aspirations that were decisive for his later career. An old slave song he heard the Negroes sing at that time later inspired him to write one of his finest works, "Appalachia." In this music Delius conveys to us his extraordinary ability to respond to the many moods of nature. The work is contemplative, rich in tonal beauty, and strong in its human element. With it come first recordings of the *Closing Scene* from the incidental music that Delius wrote to the poetic play, "Hassan"; a prelude from his opera, "Irmelin"; and a dance from his opera, "Koanga."

After Stokowski's recent sumptuous recording of Wagner's Paris Version of the "Tannhäuser" Overture and *Venusberg Music*, Beecham's performance of the original overture to the opera (Columbia set X-123) may seem somewhat tame. But the dignity and restraint that the English conductor brings to this music is both refresh-

ing and rewarding. The later version of the overture alone emphasizes the *Venusberg* element; the earlier version concentrates itself more with the presentation of conquering the forces of evil. Sir Thomas's performance is artistically one of the best and most sensitively poised versions of this music we have ever heard. It is back in the recording with a fervent reading of the *Polovtsi March* from "Prince Igor."

Turning its attentions recently to music of the sixteenth, seventeenth and eighteenth centuries, Victor brought out an album "Early Choral Music" sung by the highly talented Trapp Family (set M-535). "Suite for Strings, Horns and Flutes," derived from the music of Henry Purcell, Barbirolli and played by him and the New York Philharmonic-Symphony Orchestra (set M-533); and Bach's "Concerto in minor," for clavier, flute, violin, and string orchestra, played with Yella Pessl, Franz Blaisdell and William Kroll as soloists (M-534).

Not since the English Singers have had such balanced and well nuanced singing of early choral music as that offered by the Trapp Family. Their recordings are a delight, and the selections chosen are interesting. The music of Purcell may have been written in the seventeenth century but it is not "dated," for it is vital, fresh and full of a poetic beauty that is timeless. Barbirolli plays it with evocative affection. The Bach "Concerto" is not often played. Based on transcription sections drawn from earlier compositions, this work possesses a forceful first movement, a conversational second movement, and a brilliant, rapid *finale*. The soloists handle their parts well, but the balance of the recording is none too good. However, for the music's sake, the recording is worth owning.

Robert Casadesus, the eminent French pianist, is much admired for his clarity, sensitive *pianissimo* and his fine *legato*. In his recording of Mozart's deeply felt "Concerto in C minor," K. 491, these qualities of the pianist's artistry are faithfully produced (Columbia set 356). The underlying pathos in this music is more fully revealed in Casadesus' performance in that of Fischer (Victor set M-482). Both are telling interpretations of a great work.

In Mozart's "Divertimento in E-flat," 563, the genius of the composer is strikingly set forth, for he surmounts the limitations of the form and gives us in a string quartet a work as deeply felt and as earnestly conveyed as are his last quartets and quintets. The work followed on the heels of "Jupiter Symphony," and was written as an act of homage to a benefactor. Its gratitude attains a truly inspirational force. In Columbia's recording of this work (set 351), The Pasquier Trio performs with extraordinary sensibility and understanding.

Mendelssohn's piano concertos are too not played too often, but when one hears a work like his "Concerto in G minor," 25, played as it is in the new Columbia recording (set X-124) by Ania Dorini and the London Symphony Orchestra, wonders why! For the youthful elation and splendid vitality of this work make it most enjoyable one. Perhaps this recording may do much toward reviving an interest in it.

Kirsten Flagstad, turning to songs of Richard Strauss, reveals her splendid vocal artistry in *Seid dem dein Aug' und dein Mund* (Victor disc 1967), and Marian Anderson gives moving interpretations to the songs *Were You There?* and *I Can't Stop Loving You* (Victor disc 1966).



REVIEWING the procession of Great Masters of Music, from the 6th Century to the present, one comes to the conclusion that no one of them in all branches of the art to the extent with the ardent interest that did Robert Schumann (1810-1856).

Primarily, of course, Schumann is associated with his genius for composition; but his influence as a critic of music, in deeply influencing the development of music of his time has altered its perspective to the present. Likewise he distinguished himself as pianist, teacher, and conductor.

Schumann's interest in writing musical criticism was stimulated by one of his most characteristic mental characteristics—his sincere concern for the standards of his art. His solution to that problem was to assume editorship of the *Neue Zeitschrift für Musik* from 1834 until 1844. As expressed in a preliminary notice of its first issue, the *Zeitschrift* was intended "to assist in entering in a new poetic period by its valiant encouragement of the higher talents of young artists, and to accelerate their development." Schumann believed, then, that smoothing the paths of young artists, himself would inevitably benefit. The wisdom of this belief is no better demonstrated by its practical application to the case of Brahms; for it was the article in the *Neue Bahnen* by Schumann, which appeared in the *Zeitschrift* on October 28, 1853, which aided immeasurably the then twenty-year-old Brahms in acquiring recog-

nition. It was in this spirit of eagerness to help that Schumann wrote his "Hints to Young Musicians." His competence to set up standards for young musicians cannot be questioned when one considers that he was an excellent pianist after an unfortunate experiment ended his right hand during his twentieth year; his wife (Clara Wieck) was the greatest woman pianist of her time; he was for a while, professor of pianoforte and composition at the Leipzig Conservatory; he had considerable experience as a conductor, particularly at Düsseldorf. He was intimately acquainted with the great musical personalities of his day, many of whose ideas are undoubtedly incorporated in his own; and he had vast experience as a composer. Despite his later mental disorders, Schumann was extremely logical in his educational hints.

In some, these hints may sound in part "fashioned"; to some, they may sound pedantic, or even prejudiced. But it must be remembered that they were written in one of the most fertile eras in musical history and by one of the greatest exponents of musical romanticism. Surely the trend of musical thought and methods cannot have altered so radically that these suggestions for the acquirement of musical technique and technic are no longer applicable. It may be disputed that we can but speculate upon the technical abilities of the early middle 19th Century performers, and it may be argued that present day performers excel their predecessors, because of the standards and improved instruments; how can the vital elements of interpretation be legitimately altered in the hands of a Master? The acquirement of technical dexterity in the performance of an instrument being purely in the interest of interpretation of a score, these suggestions by Schumann remain advantageous to any young musician who would broaden his musical thought, sharpen his sense of technique and discrimination, and develop his technical equipment adequate to his needs. Although the "Hints to Young Musicians" were not originally presented in the order here given, this author has endeavored to reassemble and annotate the individual items under the heading to which most logically seems to belong. Undoubtedly many of them could have been conveniently included under various no-

# Schumann's Hints to Young Musicians



ROBERT AND CLARA SCHUMANN

## A Representation and Review By RAYMOND MORIN

### Sense of Hearing

"THE MOST IMPORTANT THING is to cultivate the sense of hearing. Take pains early to distinguish tones and keys by the ear. You must not only be able to play your little pieces with the fingers; but you must also be able to hum them over without a piano. Sharpen your imagination so that you may fix in your mind not only the melody of a composition, but also the harmony belonging to it. Reflect early on the tone and character of different instruments; try to impress the peculiar coloring of each upon your ear."

Schumann gives excellent advice in urging the young student to disassociate the qualities of musical tones and instruments from the visible score; since the compositions of most prolific writers are first conceived in their imaginations away from an instrument, this power of accurate determination is indispensable, particularly in writing for Orchestra.

"What is it to be musical? You are not so if, with eyes fastened anxiously upon the notes, you play a piece through painfully to the end. You are not so if, when some one turns over two pages at once, you stick and cannot go on. But you are musical if, in a new piece you anticipate pretty nearly what is coming, and in an old piece, know it by heart; in a word, if you have Music, not in your fingers only, but in your head and heart."

How many allegedly talented music students measure up to Schumann's standards? Many aspiring musicians, with unfortunately only a moderate adaptability, would avert the sorrow of eventual failure if they would consider with honesty, Schumann's opinion of true talent and its growth.

"Do not judge a composition on a first hearing. Masters would be studied. Much will come clear to you for the

first time in your old age. In judging compositions distinguish whether they belong to the artistic category or only aim at dilettanteish entertainment. Stand up for those of the first sort, but do not worry yourself about the others. Reverence the old, but meet the new also with a warm heart. Cherish no prejudice against names unknown to you."

Throughout his life, Schumann championed those compositions which he considered worthy; likewise he opposed those which he believed a detriment to the healthy development of the Art. Typical of all his judgments, however, was an inspiring tolerance towards those whom he believed to be sincere.

### Selecting of Compositions

"YOU MUST NOT GIVE CURRENCY to poor compositions; on the contrary you should do all you can to suppress them. You should neither play poor compositions nor listen to them, if you are not obliged to.

"Play nothing as you grow older which is merely 'fashionable'—time is precious. You must gradually make acquaintance with all the more important works of the important Masters. As you progress, have more to do with scores than with virtuosi."

In Schumann's day, there probably was relatively as much musical trash as there is now. Most of this took the form of interminable and boring variations upon well known themes. They were simply pieces of musical carpentry and can be best likened to the 'gingerbread houses' of the early Victorian Era. Since Schumann's day, however, a new group of writers of very delightful small classics and high class salon music has arisen, including Grieg, Sinding, Poldini, Schütt, Chaminade, and many fine American writers. These add greatly to the pupils' repertoire and interest.

### Aims in Performance

"NEVER DILLY-DALLY over a piece of music, but attack it briskly, and never play it only half through. Never trouble yourself about who is listening; always play as if a Master heard you.

"A player must be very glib with finger passages; they all in time grow commonplace and must be changed. Only where such facility serves higher ends, is it of any worth. Strive to play easy pieces well and beautifully; it is better than to render hard pieces only indifferently well."

Precision and thoroughness are requisites of artistic performance; no doubt Schumann's implication is that rigid standards should be set up by the student and meticulously observed before his performance approaches satisfaction.

### Practicing

"YOU MUST SEDULOUSLY practice scales and other finger exercises. But there are many persons that imagine that all will be accomplished if they keep on spending many hours each day, till they grow old, in mere mechanical practice. It is about as if one should busy himself daily with repeating the A B C as fast as possible, and always faster and faster. Use your time better. Likewise, children cannot be brought up on sweetmeats and confectionery to be sound and healthy men. As the physical, so must the mental food be simple and nourishing; the Masters have provided ample for the latter.

"Practice industriously the Fugues of good Masters, above all, those of Johann Sebastian Bach. Make the 'Well Tempered Clavichord' your daily bread. Then you will surely be a thorough Musician."



The untiring, yet intelligently moderated practice of scales and exercises, as advocated by Schumann, is to-day just as indispensable in the acquirement of an adequate technic as it was in his day. Any student who aspires to succeed without this routine is wasting his time, and any teacher who permits it is encouraging a grave fallacy.

### Composing

"IF YOU BEGIN TO COMPOSE, make it all in your head. When you have got a piece all ready, then try it out on the instrument. If your music came from your inmost soul, if you felt it, then it will take its effect on others. If you can find little melodies for yourself on the Piano, it is all very well. But if they come of themselves, when you are not at the Piano, then you have still greater reason to rejoice, for then the inner sense of Music is astir in you. The fingers must make what the head wills, not *vice versa*.

"Mastery of form, the power of clearly molding your productions, you will only gain through the sure token of writing. Write, then, more than you improvise. Learn betimes the fundamental rules of harmony. Be not frightened by the words theory, thorough-bass, counterpoint, etc.—they will meet you amicably if you meet them so."

According to Schumann, the essential factors of good composing are:

1. An inner source of inspiration.
2. A knowledge of the rules of musical construction.
3. A sincerity of treatment.

Although more than seventy-five years have elapsed since Robert Schumann's death, this theory is sufficiently comprehensive to explain the success or failure of all musical composition since his time; it might serve well to guide this uncertain age of impressionism when "the inner source of inspiration and sincerity of treatment" are so frequently questionable.

### Directing

"ACQUIRE AN EARLY KNOWLEDGE of directing. Watch good directors closely and form a habit of directing with them, silently and to yourself. This

habit will bring clearness into you."

Although not as gifted a conductor as his contemporaries, Mendelssohn, Hiller, and Reitz, Schumann always held the Art of conducting in the highest esteem. The "clearness" he refers to is that of accurate speed, determination, independence of voices, balance of tone, and so on.

### Interpretation

"PLAY IN TIME! Dragging and hurrying are equally great faults. Never try to acquire facility in what is called *bravura*. Try, in a composition, to bring out the impression which a composer had in mind; more than this is caricature.

"Consider it a monstrosity to alter or leave out anything, or to introduce any new-fangled ornaments, in pieces by a good composer. That is the greatest outrage you can do to Art."

Schumann's advice upon keeping time is most important. There are, on the whole, entirely too many sentimental lapses in our playing to-day. Schumann's caution regarding an overdiligent striving for a pyrotechnic is most applicable to this generation which so often permits its judgment of the authenticity of a performance to be eclipsed by its reaction to a sensational technical exhibition.

### Melody

"THERE IS NO MUSIC without Melody. Nothing passes for a melody with the dilettanti but one that is easily comprehended, or rhythmically pleasing. There are other melodies of a different stamp; open a volume of Bach, Mozart, or Beethoven, and you will see them in a thousand various styles."

Schumann unmistakably refers to the essentiality that the student delve into the study of counterpoint to acquire a facility in distinguishing melodic lines and in giving them proper balance of tone; also, that in music of a homophonic nature, the proper dynamic proportions be employed to subordinate a harmonic background to a prevailing melody.

### Singing

"ACCUSTOM YOURSELF, even though you have but little voice, to sing at sight without the aid of an instrument. The

sharpness of your hearing will continually improve by that means. But if you are the possessor of a rich voice, lose not a moment's time but cultivate it.

"Listen attentively to all songs of the people; they are a mine of the most beautiful melodies, and open for you glimpses into the character of different nations.

"Acquire in season a clear notion of the human voice in the compass of its four principal classes; listen to it particularly in the chorus; ascertain in what interval its highest power lies, and in what other intervals it is best adapted to the expression of what is soft and tender.

"Sing frequently in choruses, especially on the middle parts. This makes you musical. The highest manifestations in Music are through Chorus and Orchestra combined. Do not neglect to hear good Operas."

In writing the above, Schumann doubtless had in mind the fact that the greatest of pianists are those who have learned to sing at the keyboard. His approbation of a serious investigation into the realms of folk music is not surprising, for is there a medium of musical expression that is more stimulated by human emotion than folk songs and dances? This would naturally have a strong appeal to one of Schumann's sensitivity and love of melody.

### Organ

"TAKE ADVANTAGE of every opportunity of practicing upon the organ; there is no instrument which takes such speedy revenge on the impure and the slovenly in composition or in playing."

In contrapuntal composition of a not too complex nature, the relationship of the independent parts is clearly discernible by the interchanging of keyboards, and contrasting registrations. Although the Organ of Schumann's day was a comparatively clumsy instrument, our present day instruments aid the music student invaluablely in the study of dynamic contrast, and with problems of instrumental coloring.

### Vanity

"THE STUDY OF THE HISTORY of Music, supported by the actual hearing of the master compositions of the dif-

ferent epochs, is the shortest way to cure you of self-esteem and vanity. Be modest; as yet you have discovered and thought nothing which others have not thought and discovered before you. And even if you have done so, regard it as a gift from Above, which you have got to share with others."

Schumann very probably suffered from an inferiority complex. During his lifetime every step in his career was marked by an ultramodest attitude which prevented him from gaining the recognition due to him in his day.

### Attitude Toward Contemporaries

"IF ALL WOULD PLAY first violin, we would get no orchestra together. Respect each musician, therefore, in his place. Seek among your associates those who know more than you do."

Not only did Schumann tangibly express his deep admiration for such of his contemporaries as Mendelssohn, Chopin, Brahms, Henselt, and Gade, by his article in the *Neue Zeitschrift für Musik*, but his concern for the proper recognition of some of his predecessors instilled in him a desire to compile biographies of Bach and Beethoven; his devotion to the works and memory of Schubert is inspiring.

### General Reflections

"LOOK ABOUT YOU well in life, as also in the Arts and Sciences other than Music.

"Without enthusiasm nothing real comes of Art; by industry and perseverance you will carry it higher.

"Art is not for the end of getting riches. Only become a greater and greater artist—there is no end of learning—the rest will come of itself.

"Perhaps only genius understands genius fully."

None of his utterances reveal more clearly the reverence and lofty idealism Schumann held toward his Art. His was the belief that Music holds a message that must be recorded and interpreted without basic purpose of self-display or material gain; these, he believed, would result in a certain measure from good composition and performance. He believed that material gain from the Arts is the result of artistic success and, not the cause of it.

## Worth While Music in the Movies

By VERNA ARVEY

BECAUSE HE IS A MUSICIAN and not a politician, Nathaniel Shilkret (well known musical director of the RCA Victor Company and later musical director of RKO Radio Pictures) left Hollywood and returned to New York, with many of his progressive ideas regarding film music yet untried. Nathaniel Finston once remarked that he (Shilkret) was years ahead of his time in all his endeavors. Now word has come from the Eastern Service Studios at Long Island City, New York that none other than Shilkret has been signed to arrange and conduct the musical score for the film, "One Third of a Nation," starring Sylvia Sydney. The film was adapted from the stage play of the same name by Arthur Arent.

The colorful life of Stephen Collins Foster has attracted yet another producer. This time it is David O. Selznick, who plans a film to be named after one of Foster's most beloved songs, *Swanee River*. It will, of course, be a dramatization of the composer's life, as was the previous picture on the same subject. Many of Foster's famous songs will be worked into the story, along

with a few that are to-day not so well known. Nor is another creator of loved songs to be forgotten, for Paramount is now filming "The Star Maker," paralleling the life of Gus Edwards who wrote the memorable *Schooldays* and other songs. Some of these will be sung in the film by Bing Crosby. Incidentally, Louis R. Lipstone now occupies the musical place at Paramount that was left vacant at the first of the year by Boris Morros. The latter has recently finished teaching a course in Cinema Music at the University of Southern California.

Bing Crosby's new picture for Universal Studios, "This Side of Heaven," also will include songs, although the list of songs sung by Deanna Durbin in "Three Smart Girls Grow Up" (produced by the same studio) is far more imposing and more worthy of serious thought. Miss Durbin sings a special vocal arrangement by Charles Henderson of Weber's *Invitation to the Dance*; *The Last Rose of Summer* from Flotow's opera "Martha"; and *La Capinera* (The Wren) by Sir Julius Benedict. In addition, this picture will present a brilliant

piano paraphrase of the waltzes in Johann Strauss' operetta "One Thousand and One Nights," although the actual playing will be done by someone other than the actor (Robert Cummings) who is shown apparently playing the piano on the screen.

Another actor who is shown playing the piano, singing and dancing (when he is in reality proficient in none of those arts) is Clark Gable in "Idiot's Delight." Nevertheless, the musical novelty in this film comes from Norma Shearer's first appearance as screen singer: she is scheduled to sing an old Russian folk song. The incidental music—some dramatic, some jazzy, some old-time vaudeville tunes—was done by Herbert Stothart. Old songs are also used in a Twentieth Century Fox film called "Rose of Washington Square," based on incidents in the life of Fannie Brice and which marks Al Jolson's return to the screen.

Although the future may see M-G-M again teaming Jeanette MacDonald and Nelson Eddy in some of the musical plays now belonging to the studio ("The Chocolate Soldier," "Katinka," "Prince of Pilsen" and de Koven's "Robin Hood"), these two

players are now separated on the screen. Miss MacDonald sings in the film "Broadway Serenade," where she is cast opposite Lew Ayres. In the picture, "Dusty Roads," Nelson Eddy (cast opposite Virginia Bruce) sings many of the songs he uses on the concert stage. Drigo's *Serenade* is one of them; *My Country 'Tis of Thee* is another. This film was originally titled "Song of the West." M-G-M officials also consider the music for "The Wizard of Oz" the nearest thing to a Gilbert and Sullivan score ever done for Hollywood productions, with its sophisticated lines and ingratiating melodies sung by Judy Garland, Ray Bolger and Bert Lahr. Yip Harburg and Harold Arlen are the composers responsible for it.

\* \* \* \* \*

### Heard This One?

"Well, how do you like your new bandmaster?"

"Up to now, he seems the kind you'll get up with a lot. I think he'll suit us."



# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER  
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

## Some Vital Problems of the Clarinet

(The Problem of Staccato Playing)

By WILLIAM H. STUBBINS

INSTRUCTOR OF CLARINET, UNIVERSITY OF MICHIGAN

WHAT THE BOW is to the violinist, the tongue is to the clarinetist. This little phrase is an adequate one of the importance of the tongue in clarinet playing. The many effects on the violin through different bowing are analogous to the numerous effects possible in clarinet playing by means of the *staccato*. Of all the problems of clarinet performance the *staccato* is one of the fundamental and most difficult to be solved before the literature for the instrument can be essayed. Upon the tongue depends the attack, and upon attack depends the quality of the tone. A beautiful quality of tone can be ruined by an ugly attack, or for that matter, an ugly release, that the whole effect of the tone can be ruined.

Other problems of clarinet playing—physical activities involved should be considered. Then the mental conceptions necessary to the guiding and controlling of these physical activities should be discussed. It is well to say at this point that there are a great many conceptions of the *staccato* which are seemingly universal. However, the bases of most theories are found to be more or less in accord with one another, and are different paths leading to the same end. Despite what else one may call it, a *staccato* is a good *staccato*, and the determinant of results will be the taste of the performer. A discussion of the physical problems may lead the way to a better understanding of what is attempted to do physically in the playing of a good *staccato*, and definite images may stimulate a further understanding into the backgrounds of complete musicianship, but these will be peculiarly to the individual and subject to his own analysis of them. Artistic intuition lends the enchantment of various musical expressions as well as to the arts.

There are certain general principles to be in mind when we speak of the *staccato*, and the first of these is the theory of *staccato* as applied to wind instruments. A *staccato* note is a short long note, is not simply a short sound which has no other quality than that of a tone. It is a tone, and just as full, round, just as rich a tone as the full sound of a sustained *legato* passage. In playing a *staccato* note on a wind instrument, some interruption of the air is necessary in order to stop the tone. The interruption is a temporary modification and must be done with care so that the quality of the tone is unchanged. This is the important principle of the *staccato* on all wind instruments.

There are two classes of wind instruments—the brass wind and the wood wind. The brass wind is primarily concerned with the wood wind, certain differences between the two classes can be learned with profit to the study of the

*staccato*. The brass wind instruments and the flute must be considered in a further classification between instruments which directly modify the air column and the instruments which possess a reed as an intermediary in the production of the *staccato*. In the case of the brass wind and the flute, the modification of the air column takes place directly, and they are consequently designated as "direct-*staccato*" instruments. In the case of the reed wind instruments, a reed must be touched with the tongue, and the reaction of the reed in turn modifies the air column to the extent of producing a momentary interruption of sound. This latter type of *staccato* is therefore called *staccato* of the "indirect-type." It is vitally necessary that all players of reed instruments, and of the clarinet in particular, recognize this phenomenon, which we have

called the "indirect-*staccato*." The very recognition of the problem will enable the player to approach more intelligently the matter of correct *staccato*.

### The All Important Reed

THIS CONSIDERATION of the reed as an intermediary in the production of the *staccato* on the clarinet brings about the question of the principle of the clarinet reed. The clarinet reed works on the physical principle governing a vibrating bar clamped at one end. Its point of greatest vibration is at the free end, and in the reed this would be at the tip or thinnest part. An illustration of this principle is found in the fisherman's fly rod, which when held at the butt end and shaken will be seen to describe a greater arc or angle of vibration at the tip than at any other point along the rod. If

the vibration at the tip is stopped, movement of the whole rod ceases. This is true on the presupposition that an ideal situation prevails and that no other factors are considered except the vibration of the rod. The same situation exists in the case of the clarinet reed, and precisely because the ideal situation too often is nonexistent does there appear many an annoying "squawk." In view of this vibration principle, it will be seen that the point at which vibration of the reed is to be stopped lies at the tip. This fact gives rise to the axiom, "Tip of the tongue on the tip of the reed." As with so many axioms, this one requires some modification which will be explained later in the definition of "tip." The cessation of the vibration of the reed in turn causes a stop in the vibration of the air column in the instrument, and produces a momentary silence. If this principle is thoroughly understood, it is evident that the *staccato* on the clarinet becomes a problem of stopping the vibrations of the reed quickly, spontaneously, delicately and with an exact stroke of the tongue which will not prevent the reed from resuming its vibrations again without a break or unpleasant overtone.

In order to accomplish this end, it is necessary to develop the tongue muscles and the ability to use them in a very precise manner. If the tongue is observed resting in a natural position, as at the end of the pronunciation of some phrase, it will be seen that it is slightly curved in the oral cavity, with the middle of the tongue raised towards the roof of the mouth and the tip slightly lower and forward. This natural position is the basic position from which to start the *staccato* stroke.

The highest point of curvature of the tongue is called the axis, and all tongue movement should take place from this point forward. As the tongue is a long muscle which extends far down into the throat, many students make the mistake of using too much tongue and attempt to start the stroke from the base or root of the tongue. This is a mistake and will lead to a heavy, awkward *staccato*. The portion of the tongue back of the axis should be held tense, but not rigid; controlled, but still relaxed. This is not so difficult to do as it sounds, for the tongue is somewhat comparable to an angworm in its contractual possibilities. It can draw within itself or extend to its full length with a very slight effort.

With the tongue in the basic position, that portion in front of the axis should be extended until the tip of the tongue comes into contact with the tip of the reed. At this point we might well interpret the meaning of "tip." By "tip of the tongue" is meant the point of the tongue about a sixteenth of an inch from the end. By the "tip of the reed" is meant the portion of the reed about a sixteenth of an inch below the upper end. This explanation will prevent the mistake or trying to strike the end of the reed with the end of the tongue, which would result only in striking the end of the mouthpiece as well.

(Continued on Page 322)



THE DAUGHTER OF A FAMOUS FATHER

One of the most noted English composers of the past century, Samuel Coleridge-Taylor (1875-1912), whose "Hiawatha's Wedding Feast" has been sung around the world, was of part African descent. His father was a native of Sierra Leone, and his mother was an Englishwoman. After finishing his studies at the Royal Academy of Music, in London, he became a conductor, and later was a professor of the violin in the Royal Academy. His daughter, Miss Averil Coleridge-Taylor, whose picture is here shown, is also an able conductor. She is this year touring America and is scheduled to lead the Boston Symphony Orchestra.



# THE ETUDE MUSIC LOVER'S BOOKSHELF

By B. MEREDITH CADMAN

*Among the most significant evidences of musical advance in America have been the ever-extending market for books about music and the admirable manner in which the publishers of our country have met this demand. Therefore, in response to a widespread desire, THE ETUDE inaugurates this department. Its main object is in no sense a service of criticism but rather that of giving our readers constructive assistance in expanding their personal musical libraries and in selecting such books at libraries as will serve best for reference and research.*

## The Art of Singing

IN 1906, William J. Henderson, music critic of the *New York Sun*, and one of the most deft and "crisp" writers upon music we ever have produced in America, whose sparkling and "solid" musical style was as remarkable in his eighties as in his forties, wrote "The Art of the Singer." This immediately established him as one of the clearest and soundest contemporary writers upon the human voice. For years he was a familiar figure, with his red hair and his Scotch-American taciturnity, as he visited New York concert halls. With it all, he was extremely fair; and singers valued his criticism rather than dreading them.

When he was not engaged in his hobby, which was navigation, Mr. Henderson devoted a great deal of his time and energy to studying vocal problems. "The Art of Singing" is really Part II to his earlier "The Art of the Singer." It has been selected from his voluminous writings and very ingeniously put together as a book, by his former associate, Mr. Oscar Thompson, and Mr. Irving Kolodin. It is very fortunate that the canny wisdom of this experienced man has been preserved and made accessible in such excellent fashion.

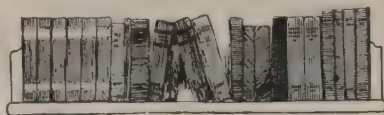
In order that readers of THE ETUDE, interested in the voice, may gain a better picture of the character of this work, we list some of the chapter heads: "The Artist and the Public"; "Breathing and Attack"; "About Tone Formation"; "Registers of the Voice"; "Messa di Voce and Portamento"; "The Acquirement of Agility"; "Treatment of the Vowels"; "Wagner Singing"; and "The Singer's Musician-ship."

The second part of the book is devoted to Mr. Henderson's valuable critical observations of the singing of such great artists as Calvé, Tetrizzini, Viardot, Galli-Curci, Patti, Caruso, Farrar, Jean de Reszke, Lilli Lehmann, and others. From these, many vocal study readers of THE ETUDE, who are familiar with the author's style, from reading his numerous articles in this publication, will unquestionably gain much valuable information.

"The Art of Singing"; by W. J. Henderson; published by The Dial Press; pages, 509; price, \$3.00.

## What Records to Buy

AMONG the astonishing signs of the times are the "come back" of the fine records, and the very amazing manner in which thousands of collectors are springing up in all parts of the country. This can be very largely attributed, of course, to the radio. Listeners, who have perhaps heard the César Franck, Symphony in D minor and have become enamored of its loveliness, are not content to wait until it comes to them again on the radio but demand the privilege of having it in their homes to play on command. Recognizing this, the recording companies have evidently found it possible to appeal to a fast growing audience of cog-



noscenti and have been making collections of rare and beautiful sound engravings of unusual masterpieces, which the scientific refinements of modern inventions make more and more accurate every year. With this has come a long procession of useful books which are necessary parts of the collector's library as the list of records increases monthly. It is highly desirable to have expert advice upon the newer records. THE ETUDE has for ten years conducted a Record Department prepared by an expert, Mr. Peter Hugh Reed, which is widely employed and enjoyed. It is, however, desirable to have information in book form, and we are sure that our record "fans" will welcome the recently published "Music on Records" by B. H. Haggin. The book extends from Bach to Jazz, and it covers the foreign as well as the American field. It will be useful to the "beginning collector" as well as to the confirmed record addict. The author gives suggestions for building a comprehensive record library which may be bought for \$175.00. An appendix discusses the care of records. The writer himself has been a confirmed collector. He was for three years music critic of the *Brooklyn Daily Eagle*.

"Music on Records"; by B. H. Haggin; published by the Oxford University Press; pages, 164; price, \$1.25.

## How to Hear Great Music

HARRY ALLEN FELDMAN, who now teaches music in the New York High schools, and who has played in orchestras conducted by many of the most famous of leaders, has added to the list of books upon music appreciation. This, however, is not "just another book upon appreciation," because each chapter is focussed upon the work of one composer, rather than devoted to giving much space to retracing the work which every normal student should have learned in the first place from music lessons. We have often questioned the half baked musical superficiality which can be only the result of getting a smattering of musical knowledge. Mr. Feldman's work is informative, without being prosaic. Particularly interesting do we find his later chapters upon Strauss, Ravel, Stravinsky, Schönberg and others. His very lucid delineation of the influence of Chopin in leading the world from the ossified limitations of the diatonic scale to the chromatic harmonies of a new era is both impressive and enlightening. He also, very properly, treats upon the significance of sympathetic vibrations in piano playing, remarking, "This principle can be demonstrated by the little trick known to all pianists. If we press down one piano key, for example, Middle C, just enough to release its individual damper, and then, without pressing down

the damper pedal, strike another C on the keyboard, we hear the first C vibrating after the second has been released. These sympathetic vibrations are not confined to pitches with the same name, but they are most noticeable, because like pitches have the greatest degree of resonance. However, there are many other pitches which vibrate sympathetically, to a greater or lesser degree, depending upon the mathematical proportion between the vibrations-per-second rate of each. It was the tone coloring resulting from such sympathetic vibrations to which the ear of Chopin seemed to be peculiarly sensitive. Out of his constant experimentation of the overtone reaction of certain chord combinations and progressions, there came the very colorful harmonies with which he so beautifully tinted his melodies." The book should be genuinely useful to the listener who desires to get richer understanding from radio and concert programs.

"Music and the Listener"; by Harry Allen Feldman; published by E. P. Dutton; pages, 205; price, \$2.00.

## The Autobiography of a Violinist

DOWN ON SEVENTH AVENUE, New York, a little boy was born in 1866, in a humble home over his father's clothing shop. The parents were Polish Jews, who had come



David Mannes

to New York, six years before, on a sailing vessel. The family had had many interesting cultural affiliations in Europe. The boy was brought up in the heart of what was formerly New York's lurid "tenderloin" district, amid surroundings almost too terrible to imagine. He writes, "On three out of the four corners of every crossing of streets were saloons—the kind with swing doors, sawdust covered floors, and the smell of liquor and sweat coming out; whilst the number of drunken bums lying about was such a natural thing that one took it as a matter of course. Police raids, or evictions of our neighbors, were frequent; and I remember the scantily clad and disheveled women being herded into police wagons and driven off, yelling, and crying, and struggling against the policemen. Fights

between the street gangs were almost nightly experience; and we used to go in doors in terror of our lives."

What finer demonstration of the opportunities offered by a great democracy there be than the fact that this boy, David Mannes, became one of the foremost violinists of America; was later associated with Walter Damrosch, as first violin and then as concertmaster of the New Symphony Orchestra for over a quarter of a century; organized one of the finest of our string quartets; performed a noble service in developing settlement schools (for colored pupils as well as white); and then established one of the most esteemed music schools in New York City? As is generally known, he married Clara, a sister of Dr. Walter Damrosch.

Just as some people seem destined to lead a humdrum lives, others apparently are in some mysterious manner through a chain of picturesque and interesting circumstances. Such was the case of David Mannes. One of his early teachers, for instance, was a Negro, John Douglas, son of a slave, who had been sent abroad to study in Dresden with a pupil of Schumann. He was "a dear, gentle companion in a walk and a talk."

The author's frank tale of his determined ascent is both romantic and dramatic. David Mannes Hall is a long way from a "Honkey Tonk"; and, like all of the struggle leading to triumph, this usual narrative will thrill many students. His stories of the New York Symphony Orchestra, as well as his tours with Damrosch's Wagnerian Opera Company, are spontaneous in the extreme.

His dominating theme is humanity, ability to adjust himself to the best work in which he was engaged, whether it was at Koster and Biehl's Music Hall (Vaudeville), or as a soloist with a symphony orchestra, is always inspiring. For twenty years he conducted the Concerts at the Metropolitan Art Museum of New York city, which were heard by an aggregate of millions. It is a very remarkable work of this altruistic ideal as told in his own words. We enthusiastically recommend this book.

"Music Is My Faith"; an Autobiography by David Mannes; published by W. Norton and Company; pages, 270; illustrated; price, \$3.00.

## Research and Reference

THE EARLIEST musical dictionary, a brief affair, was Tinctore's "Terminologia musicae Diffinitorium," which dates from 1474. Tinctore, or, as he is sometimes known, Joannes de Tinctore, was born at Nivelles, Brabant, in 1511. He was in the same year as Christopher Columbus and lived four years longer than the explorer. Tinctore was a composer, an scholar. Having achieved the degree of Doctor of Jurisprudence and Doctor of Theology, he entered the service of Ferdinand of Aragon, who was then King of Naples, as the conductor of his chapel. Later he joined the Papal Chapel. The dictionary had only two hundred and one definitions. Since that time there have been compiled a large number of musical dictionaries and encyclopedias, the most widely used and commended being perhaps those of Sir George Grove, Hugo Riemann, Francois Joseph Fetis, Theodore Baker, Ralph Dunstan. Several smaller dictionaries of an excellent and concise character have been very popular.

During the past two or three years lexicographers have been very active in the preparation of new and comprehensive works, some of which have already appeared, while others are forthcoming as revisions of previous publications. David Mannes and Company are to be congratulated.

(Continued on Page 322)





# THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words

## Announcement Cards

In September I send out several hundred announcements of my teaching activities, and naturally I try to make the text each year, to keep it from becoming stereotyped. As I am already looking forward to next season, I wonder if you could suggest a "slant" for me.—L. M., New York.

Among several teachers' announcement and pamphlets which I have seen this year, one of the best (from a very successful teacher in Wenatchee, Washington) included the following statements which give you food for thought:

"Miss ———'s music education program is well organized for children and adults. It is the outcome of study of leading teachers in America and is revitalized by much teaching experience."

"Miss ———'s unceasing study of new methods, plus an increasingly well stocked library of music literature and best records, enable her to offer unusual, cultural opportunities to the children of parents who consider music vital to the best education."

"There is only one sure way to develop a child's capacity for musicianship. Give him adequate opportunity for musical experience under trained, artistic guidance, and then observe development."

"I give each season, September to June, the studio is the setting for informal, fortnightly musicales where parents make music for each other and friends to whom they choose to extend invitations."

"I value the dignity, clarity and common sense of these quotations. Hard boiled as I am, I would be strongly tempted to give children to a teacher who sent out such circulars."

## Those Long Nails

Thank you for arranging that *Ad and Butter* piece in THE ETUDE for January. The problem of long, pointed finger nails always has bothered me. I have solved it by giving a piece to their owners. After a few sandings, my pupils are forced to cut their broken nails.—R. S. G., New York.

"Say! *Bread and Butter* must be good helps to solve that pesky problem. You, I have often fervently prayed for. Oh Lord, how much longer will suffer from maddening clicks of nail tip tips?"

"Second thought, it might help material to write a short piece full of *trills*, double *glissandi*, which even the reddest nails could not withstand. Not try it?"

## "Elements Recital"

"Can you give me a suggestion relative to a pupils' recital which I am preparing? It is on the subject of the elements—Earth, Air, Fire and Water. The people on the program are to wear costumes representing each of the four elements; and every play selections carrying out this idea.—R. V. L., Connecticut."

"A 'Four seasons' program, yours offers possibilities for an interesting recital. Yet, the more I try to assemble a list of pieces for you, the more I am convinced—I become—for an endless number of compositions comes to mind; and, too, I find it almost impossible to select each piece in its proper element."

However, for better or worse, I give you here a few random suggestions.

The program might begin with Hamer's *The Great Spirit* (3), or with a simple arrangement of Beethoven's song—*Gloria to the God of Nature* (Ehre Gottes in der Natur), or better still, with the playing or singing of a stanza of one of those immortal hymns to the Creator, like "Holy, Holy, Holy! Lord God Almighty. All Thy works shall praise Thy Name, in earth and sky and sea"; or *The Spacious Firmament on High*, whose text would make a superb beginning; or "All praise to Him Who built the hills, all praise to Him the streams Who fills; all praise to Him Who lights each star that sparkles in the sky afar."

Now, for the elements themselves:

### EARTH

- Mayan Sun Dance...Hibbs (1)
- Sunrise.....Bentley (1)
- Around the Hills....Case (2)
- Home on the Range...King (1)
- Dinosauria.....Tenny (2)
- Over the Hills and Far Away.....Grainger (3)
- Country Gardens....Grainger (3)
- Song of the Mesa...Grunn (3)
- April (Sun and Showers).....Bainton (3)
- On the Horizon....Barth (4)
- I Stood Tiptoe on a Little Hill—(Scherzo).....Beecher (4)
- Meadow Solitude....Brahms-Maier (4)

### AIR

- Wintry Wind.....Lemont (1)
- The Wind.....Eckstein (1)
- Blue Sky.....Rovenger (1)
- Little Winds of Twilight.....Anderton (2)
- Snow Flurries.....Locke (2)
- Snowflakes.....Grant (3)
- The Stars.....Schubert-Maier (3)
- October Wind.....Kasschau (3)
- Starlight from "Sea Pieces".....MacDowell (3)
- March Wind.....MacDowell (4)
- The Wind.....Alkan-MacDowell (Adv)

- Le Vent dans la Plaine.....Debussy (Adv)
- Les Sons et les Parfums dans l'air du Soir.....Debussy (Adv)

### WATER

- Beside a Quiet Stream.....Berkman (1)
- Song on a Rainy Day.....Flanner (1)
- Raindrops.....Parsons (2)
- Wavelets.....Mathes (2)
- Dream River.....Kern (2)
- Rain.....Anson (2)
- By the River.....Helm (2)
- 'Tis Raining.....Grunn (3)
- Song of the Brook...Lack (3)
- By the Waters of Minnetonka.....Licurance (3)
- To the Sea.....MacDowell (4)
- By the Sea.....Schubert-Godowsky (4)
- The Surf.....Van Dyke (4)
- Reflections in the Water.....Debussy (Adv)
- Gardens in the Rain...Debussy (Adv)
- By the Sea.....Arensky (Adv)
- Waves and Billows (Wellen und Wogen).....Leschetizky (Adv)

### Au Bord d'Une

- Source.....Liszt (Adv)
- Jeux d'Eaux.....Ravel (Adv)

### FIRE

- Fireworks.....Nash (2)
- By a Roadside Fire...Rodgers (2)
- Torchlight Dance (from "Feramors")...Rubinstein (4)
- Fire Dance.....Huerter (4)
- By the Camp Fire...Lieurance (4)
- Ritual Fire Dance...DeFalla (Adv)
- Magic Fire Music...Wagner-Brassin (Adv)
- Feux d'Artifices....Debussy (Adv)
- Sparks.....Moszkowski (Adv)

Presser's "Guide to New Teachers on Teaching the Piano" contains numerous other interesting titles for an "Elements" program of all grades; a copy of this invaluable booklet will be sent to readers of THE ETUDE, upon application.

## She Plays by Ear

I have a five year old pupil who is exceptionally talented. She plays a great deal from ear and can play a complete melody after hearing it played once. Is there not some method to use with a child of this type other than the one used with the average pupil? What would you do, and what books would you use in this case?—Mrs. C. E. S., Florida.

Treat her as you would any other child; give her "Music Play for Every Day," or Berenice Frost's "Book for Young Beginners," or Mildred Adair's "Play-time Book." Once you start to teach her, you will probably find her good ears counterbalanced by more than the normal aversion to sight reading, or by small hands, or laziness, or something else quite unforeseen. If you are sure she is talented, insist on as much sight reading as possible from the very first lessons. It is a mistake to allow a gifted child to rely too long on note or "ear" learning.

## On Piano Arrangements of Songs

I note that you have made many piano arrangements of songs by Faure, Brahms, Frantz and others. Is it necessary to do this? Are there not enough "singing" pieces already written for piano solo?—R. S. M., Maine.

I am glad you asked this question, for many students in my classes have expressed the same doubts. Yes, I strongly advocate the study of song arrangements for pupils of every grade. Why? A song never lets the teacher or student forget for a moment that the tune, the melody, is the important item for consideration and emphasis. If it does not sing, it is worthless. To help its expressiveness, the student always has the prop of the text; and we all know how poetic word phrases help to produce poetic music phrases. To even the dumbest student, a song says something more than gibberish. When everything else fails, the constant reminder of the melodic and text line is bound to create vital, spontaneous music.

Just for the fun of it, ask your pupils to play by memory the entire melody of any lyric piano piece they know. You will be surprised (and disillusioned) to learn that most of them cannot do it, to save their necks! Even advanced students have difficulty in playing through only the

theme line of a Chopin nocturne; and, as for managing the tune of the piece with the addition of simple left hand chord harmony, that is behind the beyond for them! Why? Since piano pieces are usually filled with a wealth of harmonic and contrapuntal material, weeks of study weld the texture so strongly together in the student's mind that the tune is often overwhelmed by the mass.

But a song is always a song; you cannot get away from its text and its melody—Therefore, I shall continue to espouse the cause of song arrangements, confident that they will bring joy to students, teachers and audiences as long as music lives.

## Scoffing Students

My teaching problem is that of holding the interest of the serious but sophisticated young adult pupils in their later teens. They have a superior attitude to all instruction, and even to the concerts given by world renowned artists. I realize that this is a normal phase in their development but feel that we lose much valuable time while the pupil is looking with a disinterested or doubting attitude at the usual Bach, Mozart, and Beethoven given to them. I would be grateful for any suggestions on this problem.—E. P. S., California.

All teachers with such serious, critical, talented young students should give fervent thanks daily—for they are indeed fortunate. Doubting Thomases are always a challenge, forcing the teacher out of his deep, narrow ruts.

Here is what I do in such cases:

Turn their critical forces on themselves by showing them the difference between facility and technic. Teach them the intelligent slow-fast, impulse way of practicing for control, versus idiotic mechanical repetition methods. Do not gloss over the necessity of systematic technical study. If you do, they will despise you in their hearts. All intelligent young persons see through sham and incompetence at once, and loathe it. Show them how to think musically and to practice economically; stir their imaginations, treat them as equals. Give them good doses of modern music; have them always work at one piece which is beyond them technically—the bigger and harder, the better! They love it, even if they cannot master it. Give them a good concerto "hunk" to chew on, and at once they feel important!

Let them criticize artists' concerts all they want—for it sharpens their wits. Show them how to listen intently and objectively to themselves. They will soon see how difficult it is to perform even the simplest piece beautifully. This will give them their first inkling that humility, love, and intelligence are the keys that open the portals of all true Art.

## Technical Studies

What technical training studies would you suggest for piano pupils studying in John M. Williams' "Grade 2, Piano Book"?

I find that Czerny's "School of Velocity, Op. 299" and Duvarenoy's "School of Mechanism" are too far advanced for these pupils, and would like something to precede this work.—E. V. P., Michigan.

Czerny-Lieblich's "Selected Studies, Book I"; John Thompson's "Keyboard Frolics" (Velocity Studies), or his "Selections from the Burgmüller Etudes"; or Florence Goodrich's "Preludes."



# MUSIC STUDY MEANS "MUSIC" STUDY

By MISCHA ELMAN  
Renowned Violinist

*A Conference Secured Expressly for  
THE ETUDE MUSIC MAGAZINE*

By ROSE HEYLBUT

THE first and most important thing for every student of music to realize is that he is *studying music*. You will say that such a statement is so self-evident that it seems curious to make it. I believe, however, that it is highly salutary, not only to make it, but also to impress it upon the minds of all students. Too often, alas, music study is contemplated, not in its own right but as a means to an end. Too often young people work at their music for the purpose of achieving something else—in most cases, greatness on the professional platform. And that is about the saddest mistake that can possibly be made.

All of us have encountered music students, even highly gifted students, who already assume themselves to be the future Paderewskis and Kreislers, who work with that sole goal in mind, and who frequently regard themselves as already belonging to the élite. It is that unfortunate attitude which I should like to discourage. One may venture to say that nobody—no teacher, no critic, no group of admiring relatives or friends—can predict the future status of a young student, regardless of his gifts. Musical eminence depends on something far more elusive than a gift and the ability to play or sing. To put it briefly, musical eminence depends upon the human and philosophic worth of what the musician has to say. He must, of course, command a fluent technic; and he must develop his gift in order to express what is in him. But mere technic and the mere possession of a gift are not nearly enough.

## *Work for Music's Sake*

BECAUSE NO ONE CAN POSSIBLY PREDICT the human and philosophical qualities which will unfold in the maturing character of the young student, it is much wiser to work at the material at hand and to allow the future to take care of itself. In my own case, neither my father nor I had the slightest idea of what my career would turn out to be, when I was a young student. I well remember that my earliest hopes concerned themselves with a routine post in a good orchestra. The development of my career paralleled, as everyone's must, the development of myself; and it was quite impossible to say, during my early years, just what that would be. For that reason, I was wisely kept at the material at hand, instead of being allowed to com-

port myself as a future artist. The material at hand was simply, music study. And such a procedure is one that I heartily advocate for other young students.

Music study need not and should not be envisaged in terms of future greatness. One can derive an immense amount of human joy from music, without ever approaching greatness. No possible disappointment can result from an eager, ardent pursuit of music. A great deal of disappointment and bitterness can result from planning deliberately for a goal which the circumstances of life may deny. It will be often discovered that the very people, who determined to become Paderewskis and Kreislers, later regard life and the world with bitterness. They fall short of their goal, and most of them do this; for a superlative for artistic expression is the exception rather than the rule. They talk of "luck" and "breaks" and "influence," and of a score of other matters which, in reality, have nothing at all to do with musical eminence. Instead, they should blame themselves for blinding themselves so completely by a goal that they overlook the means towards that goal. Let the music student progress normally, sanely, giving his full attention to the work at hand, and letting the mysterious future take care of itself.

## *Two Kinds of Criticism*

ONE OF THE GREATEST DANGERS to wholesome music study is superficial criticism. This, of course, can be of two kinds. One kind is eminently pleasant. It comes from the people who tell a student that everything he does is marvelous; who encourage him to believe himself a genius when, in all probability, the best of which he is yet capable is merely a good performance. The pleasantness of this sort of criticism does not wipe out its dangers. The wise student will realize that he is no genius; and, even if he is, there will be time aplenty to admit that delightful fact after he has asserted himself and convinced the world of its truth. He will be grateful for all praise; but he will place more confidence in the opinions of those people who can tell him, not how wonderful he is but how he can make his performance better.

The other sort of criticism proceeds from people who pick flaws without really understanding the thing they decry. Personally, I am very fond of the opera, and

I can tell you exactly what I like and what I do not like about singers and singing. But I should scarcely venture to voice my likes and dislikes as valuable criticism, for the reason that I have only an interested layman's knowledge of the vocal art and I respect my limitations. To a large extent the student is spared criticism of this sort. He is in contact, mostly, with his teachers; and they know what they are talking about. The test of competent criticism is not an ability to pick out flaws, but a constructive means of correcting them. To say, "He phrases badly," means exactly nothing. But to analyse a composition, phrase by phrase, to suggest the

Shun the externalism of passing fads. The best that any artist can do is to seek himself, to live in his own world of st and effort, to find out from within him what he has to do, and then to do it cording to the best of his ability. By su system of development true greatness emerge. The outside world cannot help emergence, by praise; nor can it hin this by superficial censure.

## *And So to Study*

How, THEN, SHALL THE STUDENT set al this business at hand which is simply m study? By regarding music as a means of personal expression, and b



MISCHA ELMAN

proper lines and emphases, and to give thoughtful reasons why they should be emphasized are helpful things.

No, the student first learns to know superficial criticism when he begins to appear before the public and finds himself attacked for shortcomings which may be entirely undeserving of censure. Even in the reviews of established artists one frequently finds the phrase "not in the spirit of the composer." What, exactly, does that mean? Who, to-day, can set himself up as being absolutely sure of what was in the mind of this or that great master at the moment when he conceived a musical idea? Indeed, it would be miraculously helpful if someone could do so. Until the spirit of Bach or Beethoven manifests itself with authoritative certainty, however, it is fair to assume that the artist who devotes his entire life to the study of the great works knows as much about the intentions of the composer as his critics.

The wisest attitude to preserve towards criticism, either pleasant or unpleasant, is to investigate its constructive worth, and disregard the rest. Develop self criticism. Set yourself an ideal and a standard and pursue it wholeheartedly, developing yourself and your perceptions at the same time.

plying himself to a steady deepening of own powers and expression. I am str opposed to the system of dividing st into music and technic. They are inseparable; one cannot exist without the other. One must develop technic, of course, spend much time working out purely technical exercises; but never as a goal in itself. The fleetest scale you can play has meaning in its own right. It is valuable only to enable you to express musical meaning. For that reason, it is often a good idea to select the difficult passage from a piece that you play and to work on it as a means to liberating the significance of the piece.

A good example of what I mean is concerned with the matter of tone. Often people ask me how to produce a fine tone. Such a question is impossible to answer. I can tell you clearly enough what a fine tone should be. It should be free, relaxed, unforced, firm, and without tremolo. It must involve a complete coöperation between the fingers on the strings and the bowing arm. It must, in essence, release perfectly even vibration of the tone, of all its overtones, without any vibrato assistance from the finger on the strings.

(Continued on Page 353)



## SEA DREAMS

VICTOR RENTON

A practical teacher will at once identify this as a fine study in what might be called "hand independence." That is, the right hand plays the melody and the accompaniment at the same time. There should be a distinct difference in tone, touch, and general effect, between the sustained notes and the arpeggio chords. The carol motion of the boat as it passes over undulating waters should be felt throughout. Grade 3.

Andantino amoroso M.M. ♩ = 138

The musical score for "Sea Dreams" is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Andantino amoroso" with a metronome marking of ♩ = 138. The score is divided into measures, with measure numbers 1, 5, 10, 15, 20, 25, and 30 indicated. The right hand plays a melody with sustained notes, while the left hand plays an arpeggiated accompaniment. The score includes several dynamic markings: *mp* (measures 1-5), *mf* (measures 10-15), and *pp* (measures 25-31). There are also performance instructions: *Ped. simile* (measures 1-5, 10-15, 20-25), *poco rall.* (measure 20), and *rall. e dim.* (measures 25-31). The piece concludes with a final chord and a fermata.



# MAY BREEZES

A very taking caprice for piano. This is one of those compositions which must be played until the well-trained digits seem to fall into their places gracefully like the dancers of a ballet. In other words, it should be played automatically so that ultimately the attention can be devoted to the expression of the composition as a whole. Grade 3½.

Allegretto grazioso M.M. ♩ = 126

STANFORD K

*p*

*Ped. simile*

*Con spirito*

*Fine*

*mf*

*Ped. simile*

*mf*

*f*

*rit. e dim. D.C.*

\* From here go back to the beginning and play to *Fine*; then play *Trio*.

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1 3

*p dolce*

35

*Ped. simile*

40

45

*mf*

*D.C.*

## SWEET BRIAR

L. LESLIE LOTH

de 3½.

Andante moderato M.M. ♩ = 120

MELODY

*p grazioso*

*p* 5 *sopra*

*rit.*

*a tempo*

*p* 10

*mf*

15

*rit.*

*Fine*

*p*

*a tempo*

*espressivo*

20

*p*

*rit. a tempo*

*p*

25

*mf*

30

*rit.*

*dolce*

*D.C.*



# WILL O'THE WISP

Call it what you will, Jack-o-lantern, ignis fatuus, or will-o-the-wisp, the little phosphorescent lights that go darting over the marshes through the night always suggest the candles of the fairies. No wonder so many composers have written about them. The floating, darting character of the subject is fully indicated in this bright pianoforte piece by Walter Rolfe. Grade 3½.

WALTER ROLFE

Moderato con moto M.M. ♩ = 126

*mf*

*cresc.*

*f*

*fz*

*mf*

*cresc.*

*10 f*

*Fine*

*melodia assai sostenuto*

*mp*

*cresc.*

*15*

*mf*

*rall.*

*dim.*

*a tempo*

*mf*

*20*

*cresc.*

*1*

*rall.*

*f*

*dim.*

*25*

*mf*

*f*

*dim.*

*mf*

*D.C.*

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# A VENETIAN TWILIGHT

Grade 3½.

Moderato con grazia M.M. ♩ = 66

BARCAROLLE

B. PERCY JAMES

*p*

*un poco cresc.*

*5*

*p*

*a tempo*

*10*

*f*

*mf*

*dim.*

*15*

*p*

*Fine*

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The image displays a page of a musical score for the piece "Fiu mosso" by Franz Liszt. The score is written for piano (p) and violin (v). The piano part is in the upper system, and the violin part is in the lower system. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into measures by vertical bar lines. Various musical notations are present, including notes, rests, and dynamic markings such as *mf*, *mp*, *p*, *f*, *cresc.*, and *rit.*. The score also includes fingerings (1-5) and articulation marks (accents, slurs). The piece concludes with a double bar line and the marking "D.C." (Da Capo).

ade 5.

ED. POLDINI, Op. 81, No. 4

Con grazia M.M.  $\text{♩} = 4$

*p dolce*

*pp leggiero*

*p*

*mf*

*dim.*

*p*

*cresc.*

*mf*

*dim.*



Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and dynamic markings. The score includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, slurs). The key signature is three sharps (F#, C#, G#).

Dynamic markings include *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *pp dolce*, *p dolcissimo*, *cresc.* (crescendo), *dim.* (diminuendo), and *p*.

Tempo markings include *rallent* (rallentando), *a tempo*, *poco rit.* (poco ritardando), and *più moderato lento*.

Measure numbers are indicated at the beginning of some systems: 15, 20, 25, 30, 35, and 40.



MASTER WORKS  
\*  
ECLOGUE

No. 7. FROM ANNÉES DE PÉLERINAGE

FIRST YEAR—SWITZERLAND

Liszt spent many of the most romantic years of his life in Switzerland. This piece composed in 1835 is one of a series known as *Années de pèlerinage* (years of pilgrimage). One series is devoted to Switzerland; the other two to Italy. The word *Eclogue* is derived from the Greek *Ekloge* and signifies an idyllic poem embodying a dialogue, usually between shepherds. This very poetic composition is an excellent study in touch and the singing legato. The horizontal pressure marks over the notes, as well as the acute (*pointed*) staccato marks, deserve special attention. The pastoral effect is heightened by bell imitations.

FRANZ LISZT

*Allegretto con moto* M.M. ♩ = 144

*p dolce*

10

15

20

25

*sempre dolce*

30

35

*f p f p f p f*

40

*f*

45

*dolce grazioso*



Handwritten musical score, measures 45-50. The score is written for piano (p) and includes dynamic markings *cresc.* and *dim.*. The key signature is B-flat major (two flats). The tempo is marked 50. The notation includes various fingerings and articulations.

Handwritten musical score, measures 55-60. The score is written for piano (p) and includes dynamic markings *p* and *cresc.*. The key signature is B-flat major (two flats). The tempo is marked 55. The notation includes various fingerings and articulations.

Handwritten musical score, measures 60-65. The score is written for piano (p) and includes dynamic markings *p* and *cresc.*. The key signature is B-flat major (two flats). The tempo is marked 60. The notation includes various fingerings and articulations.

Handwritten musical score, measures 65-70. The score is written for piano (p) and includes dynamic markings *p* and *cresc.*. The key signature is B-flat major (two flats). The tempo is marked 65. The notation includes various fingerings and articulations.

Handwritten musical score, measures 70-75. The score is written for piano (p) and includes dynamic markings *p* and *cresc.*. The key signature is B-flat major (two flats). The tempo is marked 70. The notation includes various fingerings and articulations.

Handwritten musical score, measures 75-80. The score is written for piano (p) and includes dynamic markings *f*, *p*, and *cresc.*. The key signature is B-flat major (two flats). The tempo is marked 75. The notation includes various fingerings and articulations.



*poco rall.*

*f*

85

*p*

90

*poco rall.*

95

100

*dim.*

*pp* 105

110

*dolce*

*smorz.*

## SOLO FOR THE HARPSICHORD

The radio fortunately has given students an opportunity to hear the delicate "wiry" but unforgettably lovely tone of the Harpsichord. As the tones of this instrument could not be prolonged to the extent of those of the piano which succeeded it, a great deal of the performance of this piece depends upon the fine motion, the swing of the rhythm with which it is played. Learn to talk with your fingers if you would make this fascinating composition live.

JOHANN SEBASTIAN BACH  
(1685-1750)

Grade 5. Allegro M.M. ♩ = 92

*f*

10

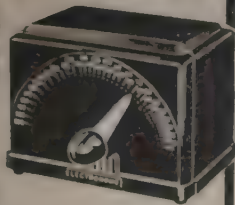
*p*



This page of piano sheet music contains eight systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The measures are numbered 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60. The music features a variety of rhythmic patterns, including triplets, sixteenth notes, and trills. Dynamic markings include *f* (forte), *cresc.* (crescendo), *dolce* (dolce), and *legato*. Fingerings are indicated by numbers 1-5. The piece concludes with a trill in measure 60.



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# THE FORWARD MARCH of MUSIC

A Department Providing the Study-Basis for a Broader  
Musical Background

## THE PRIVILEGE OF PLAYING THE PIANO

WE HAVE just been talking with one of the foremost piano dealers in a large Eastern city. He related a story which is so dramatic that we want to recount it here for readers of THE ETUDE.

One day a fine Rolls-Royce car drove up to his door and a middle aged gentleman in ill health was assisted into the salesman's office by his chauffeur. He asked to be shown pianos, and finally bought one costing two thousand dollars.

"Now," he went on, "I shall need some one to teach me to play the instrument. Wouldn't you like to help me?"

The dealer was a pianist, but not a teacher. He did, however, secure a teacher who went three times a week to the rich invalid's home, until some years later when his wealthy pupil died. This teacher reported that his pupil made many attempts to learn, but finally saw that it was useless and then hired the teacher to play for him regularly, making comments upon the music played. He said, upon one occasion, "I wonder how many students realize what a wonderful privilege it is to be able to play the piano. Here I am, with money enough to buy anything I want, and yet I can not have the thing that, in my present unfortunate situation, would take my mind away from myself and give me the relief that I am sure could come in no other way. I play solitaire, I read, and do other things; but I find that my mind keeps turning back all the time to unavoidable misfortunes. That I do not play is not the fault of my parents. They knew that I was not robust, and they wanted to give me the best. Like so many children, I was foolish and did not take advantage of this opportunity. I spend a certain portion of my day with my secretaries, in managing my affairs. What a joy and a privilege it would be for me to be able at the end of my business day to throw all its cares over and immerse my soul in beautiful music that I could play for myself! The radio and the talking machine are a godsend to me; but I do not participate in the making of the music, and that is the one thing I want most to do."

We used to know a teacher, who had a little book like a bank book, which she gave to each pupil. In this she recorded, after each lesson, what the pupil had accomplished, and then initialed it just as a cashier in a bank would put down his initials in a bank book. In that way her piano pupils were gradually made to realize that they were accumulating musical riches. The pupils got in the habit of comparing their books with each other, and also of showing them proudly to their parents. It proved not only a fine advertisement for the teacher, but also a great stimulation for the pupils. The father of one of the pupils was a banker; and he was so pleased with the idea that he promised his daughter a new piano as soon as she had her musical bank book filled. Word got around that this teacher was doing this, and soon many idle pianos in the community were put to work again by parents who saw that putting music down as an asset brought pupils a new appreciation of its values.

## MUSICAL CULTURE QUIZ ON THIS ISSUE

1. What famous American actress is a fine violinist? (Page 290)
2. Name the daughter of a famous English composer of Negro ancestry who is now noted as a conductor. (Page 305)
3. What famous American Soprano died during March? (Page 290)
4. Where is the world's largest Carillon to be placed? (Page 298)
5. What College President composed the Chapel Song for his institution? (Page 291)
6. What was a Notenbüchlein? (Page 297)
7. How did Victor Herbert advise young composers? (Page 296)
8. Which great foreign nations will participate in the music of the World's Fair in New York? (Page 293)
9. What famous American violinist and teacher was born in New York's Tenderloin? (Page 306)
10. What did Robert Schumann have to say about chorus singing? (Page 304)

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# COURSES IN CULTURE

## MAY PARTY FOR MOTHER

"Call me early, Mother dear, for I'm to be Queen of the May!" is supposed to be a young girl's plea. But this time it is Mother who is to be the real May Queen and Dad and the children will be entertaining her. For Mother's Day comes most fittingly in the merry month of May and Maypoles. Here is a party designed especially for Mother on this, her day of days.

Many of you have undoubtedly thought and thought what unusual thing you could do this year to make her eyes shine, and to hear her say "Now *why* did you do so much!" But you're not to take this too literally. If your Mother is like my Mother, you'll know that she is secretly reveling in this moment in the spotlight and that later she will boast proudly of what her Jim or her Nellie had done. And if she's a typical Mother, she's earned it many times over in the things that she's done for you throughout the year.



Since a Mother's Day party necessarily starts on the practical side, let's plan an eventful meal. Perhaps a surprise family luncheon or supper (one that she is not allowed to cook) using the simply yet beautifully decorated table pictured above. The color scheme is a soft pink and violet blue, featuring Mother's Day carnations.

Cover your table with a pink crepe paper cloth, using napkins to match. To dress up these napkins a little more, paste a Mother's Day seal in the corner of each napkin. The centerpiece is a Jack Horner Pie whose top of paper carnations and tiny powder blue blossoms are surrounded by a lace paper collar like the one which encircled Mother's little Wedding Bouquet. Use dainty blue ribbons as the streamers. Each streamer can be attached to a gaily printed handkerchief which is to be pulled by each guest as a favor after Mother has made the first pull on a special wide ribbon which leads to her place at the table. If you prefer to include other small individual gifts which are to lead to Mother's plate by smaller ribbon streamers, this can add considerably to the gaiety of the party. At each guest's place is a nut or small bonbon cup disguised as a huge carnation. Place cards of pink paper written in gold ink will add greatly to the richness of this ensemble. Two tall candles, set in carnation holders and attached to the old fashioned center bouquet by a spray of blue flowers, complete the table, except of course for your very best china, silver and glass. A gold border plate adds to the general color scheme.

### MENU

Based on the assumption that Mother usually does the cooking herself, the menu has been carefully worked out so that even a novice cook can do it if the directions are followed carefully.

Madrilene (Hot or Cold Tomato Bouillon)  
Small Salted Crackers  
Shrimp Wiggle in Patty Shells  
Potato Chips  
Small Buttered Rolls  
Old Fashioned Strawberry Shortcake  
Coffee  
Pink and White Mints

This menu can be served either of fresh ingredients or already prepared. Those who would like to write me requesting recipes for either the prepared or specially prepared foods listed in the above menu will receive them by return mail. Please enclose a 3¢ stamp with your request. At the same time those who request them will receive full instructions for the table decorations.

You, of course, will know best what the little gifts should be both for Mother and for guests. As the gift Piece de Resistance, she would, I am sure (and so would you whether you are Mother, daughter and/or cousin) enjoy a book that will help materially with a major household problem, that of achieving simply, but beautifully set tables for all occasions. Elizabeth Lounsbury has written a book called "Let's Set The Table" which is by far one of the finest I have ever seen. The thing that impressed me most in this book is its recognition that most of us have to utilize the things we have on hand. With it you can set a table that will be the envy of your most fastidious guest. It should appeal to women in music more than any others; for musicians are looked to as cultural leaders in all things. If you cannot purchase this book locally, write me enclosing \$2.75 and I will have the publisher forward it to you promptly. Write to Elizabeth Fairchild, Room 610, 350 Madison Avenue, New York City.

## YOUR GUIDE TO THE NEW YORK WORLD'S FAIR

Long and eagerly awaited, the New York World's Fair is at last making its debut. As you receive this issue of THE ETUDE. We therefore present below a column of information to aid you in many practical details of a well-planned trip to New York. This is a column tailored to your specifications; for it is essentially a digest of answers to readers' inquiries received by the Travel Department. Write for any desired information to THE ETUDE Travel Dept., Room 610, 350 Madison Ave., New York.

**Music**—The World's Fair musical program will be centered in the Fair Music Hall (MH.), Metropolitan Opera House (MO.) and Carnegie Hall (CH.) Events scheduled are:

April 30—N. Y. Philharmonic-Symphony Orchestra, conducted by John Barbiroli (MH.)

May 1—Norwegian Concert (MH.) National Music Week begins.

2—"Lohengrin," with Melchior, Rethberg, Thorborg, Schorr and List (MO.)

3—N. Y. Philharmonic-Symphony Orchestra, Polish Concert conducted by Artur Rodzinski (CH.)

4—New York Philharmonic-Symphony Orchestra, Marx, Sayao (MH.) "Die Meistersinger," Rethberg, Kullman (MO.)

5—New York Philharmonic-Symphony Orchestra, with Georges Enesco, conductor and violin soloist (MH.)

6—"Das Rheingold," with Schorr, Gabor, Althouse, Thorborg and List (MO.)

7—Aeolian Symphony and Chorus. New York Philharmonic-Symphony Orchestra, Damrosch and Metropolitan Opera quartette.

8—"Die Walküre," Lauritz Melchior and Kirsten Flagstad as Siegmund and Brünnhilde (MO.)

9—New York Philharmonic-Symphony Orchestra, Brazilian program, Marcondes conducting, Sayao as soprano (MH.)

10—"Siegfried," with Kirsten Flagstad, Lauritz Melchior and Friedrich Schorr (MO.)

11—New York Philharmonic-Symphony Orchestra, Swiss program with Garofalo and Schelling conducting, Ziegler, pianist (CH.)

12—"Götterdämmerung," with Lauritz Melchior and Kirsten Flagstad (MO.)

14—Philadelphia Orchestra, Rumanian program conducted by Georges Enesco (MO.)

15—"Tristan und Isolde," with Melchior and Flagstad in the title rôles (MO.)

17—"Parsifal," with Kirsten Flagstad, Lauritz Melchior, and Friedrich Schorr (MO.)

23—"Tristan und Isolde," with Melchior and Flagstad in the title rôles (MO.)

28—Marion Anderson, contralto (MH.)

July 1 & 2—Mammoth national chorus (Court of Peace.)

The following artists will also be heard during the Fair: Kreisler, Pons, Heifetz, Thomas, Hofmann, Kiepur, Paris Opera, Hungarian Opera. The Leningrad and Paris Ballets will also appear. Many Fair musical programs will be broadcast on national networks.

**Cultural Fair Buildings and Exhibits**—Contemporary Arts Bldg., Masterpieces of the Halls of Man & Medical Science, Temple of Religion, Christian Science Bldg., YMCA, Merrie England, N. Y. Zoological Society, Lagoon of Nations, Court of Peace, Court of States, Science & Education Bldg., Democracy (in the Perisphère).

**Admission Prices**—Main Exhibit Area, adults 75¢, children under 14, 25¢, and day a week 10¢. Individual exhibits free, except for Amusement Zone concessions the following: Democracy, 25¢; theaters in the Railroads Bldg., 10¢ & 40¢ respectively; Contemporary Arts, 25¢; Gardens on Parade, 40¢. Music Hall prices vary according to the programs.

**Official Fair Guide Book**—Price, 25¢. 256 pages. Published by Exposition Publications, Inc., 33 West 42 St., N. Y. C. 10¢ mailing charge.

**Guide Books of New York**—"Every Place to See and Everything to Know About New York, 25¢, Supervue Map & Guide Org., Suite 608, 1545 Broadway, N. Y. C.; "Key to New York," by Slocum & Todd, 95¢, Modern Age Books, 432 Fourth Ave. N. Y. C.; "Here is New York," by Helen Worden, \$2.50.

**Sightseeing Tours of New York**—Gray Line, 59 W. 36 St., Blue Line, 208 W. 43 St., Commodore Sightseeing Corp., 1547 Broadway, Central Sightseeing Bureau, 55 W. 42 St.

**Bird's Eye Views of New York**—Empire State Bldg., 350 5th Ave., adults \$1.00, under 15—25¢, under 5—free; Chrysler Bldg., 405 Lexington Ave., adults 55¢, children 25¢; RCA Bldg., 30 Rockefeller Plaza, adults 40¢, under 16—20¢.

**Broadcast Tickets**—For admissions to N. Y. broadcasts, write to the networks carrying the programs you desire: National Broadcasting Company, 30 Rockefeller Plaza, N. Y. C.; Columbia Broadcasting System, 485 Madison Avenue, N. Y. C.; Mutual Broadcasting System, 1440 Broadway, N. Y. C.

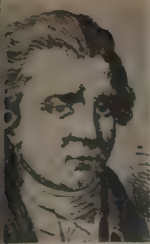
**How to Get from New York to the Fair**—Long Island R. R. from Penna. Station 10 minutes, 10¢. Subways: IRT & BMT (5¢) and 8th Ave. Independent Line (10¢) from various points in midtown Manhattan. Many bus lines from points not served by rail.

**Transportation in New York**—North & South: Buses on Avenues B & C, 1st, 4th, 5th, 6th, 7th, 8th, 9th, Lexington, Madison and Columbus Avenues, River Drive and parts of Broadway. Subways on Lexington, 7th and 8th Avenues and Broadway. Elevated lines on 2nd, 3rd, and 9th Avenues. Street Cars on 3rd and 10th Avenues and parts of Broadway. Crosstown: Buses on Chambers, Grand, Houston, 8th, 11th, 23rd, 34th 50th, 57th, 64th, 72nd, 79th, 86th, 96th, 110th, and 116th Streets. Street Cars on 42nd and 59th Streets. Subway from Times Square to Grand Central Terminal.

**Transportation to New York**—Substantial reductions in transportation rates to New York are available for Fair visitors. The outstanding offer is a flat \$90 rate for a rail-coach trip from anywhere in the U. S. to both the N. Y. and San Francisco Fairs.

(Continued on Page 348)





1871; B. Braunschweig, 1876; d. there after 1876. In 1876 he was in Braunschweig; in Munich; and 1893-1894. Operas torios.

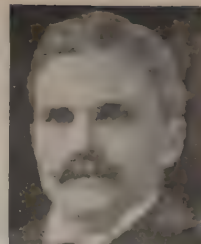


Arnold Trowell—B. New Zealand, June 25, 1887. Comp., violinist. Studied in N. Z. and with Hugo Becker in Ger. Debut in London, 1907. Has appeared frequently as soloist and ensemble player.

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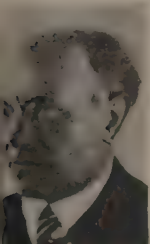
This series which began in February, 1932, has included to date a total of 3828 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued. Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.



Everett Ellsworth Trowell—B. Rockland, Mass., Mar. 14, 1861; d. Brookline, Mass., Dec. 18, 1933. Comp., organist, writer. Former ed., Org. Dept., THE ETUDE. A fdr. of A. G. O.



Florence Trumbull—B. Chicago. Pianist. Pupil of Leschetizky and for ten years one of his chief assistants. Has appeared in all prominent centers of Europe, also in many cities of U. S.



Trunk—B. Taubert, Baden, Feb. 1, 1861. Comp., cond., crit. of male choruses in and in N. Y. Dir. of of Mus., Munich, and chl. wks.



Piotr Ilyitch Tchaikowsky—B. Volkensk, Govt. of Viatka, May 7, 1840; d. Petrograd, Nov. 6, 1893. Famous comp., cond. Was prof. at Moscow Cons. Many orch. wks.; also chamber mus. and songs.



Wilhelm Tschireh—B. Lichteneau, Ger., June 8, 1813; d. Gera, Jan. 6, 1892. Comp., cond. Mus. dir. at Liegnitz, then court cond. at Gera. Vis. U. S. in 1869. Chl. wks. for male voices are notable.



Princess Tsianini—B. Muskogee, Okla. Indian mezzo-soprano, pnst., writer. Asso. with Cadman twelve years. His "Shanewis" written for her. Operatic and concert appearances in Eur. and U. S.



Teresina Tus—B. Turin. Violinist. Pupil of Massart at the Paris Cons. Debut in England at Crystal Palace, 1883. Toured America in 1887. Has concertized in all European countries.



Carrie Tubb—B. London. Soprano. Stud. at Guildhall Sch. of Mus. Sang in opera at Covent Garden under Beecham. Soloist at Promenade Concerts under Sir Henry Wood. Many festival appear.



Earle Tuckerman—B. Eaton, N. Y., Aug. 19, 1882. Baritone. Studied with Frederic Martin in New York. Has made many appearances in concert and oratorio under prominent conductors.



C. Albert Tufts—B. Centerville, Ill., 1883. Organist, dir., pedagog. writer. Studied with many prominent teachers. Has been active for some yrs in Los Angeles. Many appearances as recitalist.



Tully—B. Cornling, Dram. soprano. In Paris. Debut in N. Y. Has made many appearances in European cities and in U. S.



Franz Tuma—B. Kosteletz, Bohemia, Oct. 2, 1784; d. Vienna, Feb. 4, 1774. Gamba virtuoso and contrapuntist. Fr. 1741 Chamber comp. to dowager Empress Elizabeth. Wr. 30 masses and other wks.



Rosalyn Turek—B. Chicago. Pianist. Pupil of Olga Samoroff-Stokowski. Debut in N. Y., 1935. Winner of National Federation of Mus. Clubs Award. Soloist with Phila. Orch. in 1936.



Horace Elder Tureman—B. Virginia, Ill., June 5, 1878. Cond. Studied Paris Schola Cantorum. Cond. of Denver Civic Symphony Orch. Head. Theory Dept. of Denver Cons.



Joaquin Turina—B. Seville, Spain, Dec. 9, 1882. Comp., pianist, critic. Studied with Moszkowski and d. Ind. Debut as pianist, Seville, 1900. Ops., sym. wks., cham. mus., songs. Res., Madrid.



Alfred Dudley Turner—B. St. Albans, Vt., Aug. 24, 1854; d. there May 7, 1888. Comp., pianist, teacher. Studied, N. E. Cons. Taught there and at Boston Coll. of Mus. Ens. wks. and pia. pes.



Florence Turner-Maley—B. Jersey City, N. J. Comp., soprano. Pupil of Oscar Raenger and Jacques Bouby. Has made many concert appearances. Has written piano pieces and songs.



Edmund Hart Turpin—B. Nottingham, Eng., May 4, 1855; d. London, Oct. 25, 1907. Comp., organ virtuoso, writer, lecturer. Was ed. "Mus. Standard." Masses, oratorios, ens. & smaller wks.



Thas Turton—B. Eng., Ontario, May 15, 1937. Comp., cond., Fdr. cond., Eng.) New Chl. Soc. in Can., 1922. Soloist. Symph. O. Fdr. of Toronto Phil. Soc.



Fritz Tutenberg—B. Mainz, Ger., July 14, 1902. Writer, opera librettist, Dir. of operas in Kiel, Hamburg, and since 1934 in Chemnitz. Has written various literary works of value.



Luigi Tutela—B. Grottole, Italy, May 2, 1885. Comp., vlnst., pnst., tchr. Stud. at N. Y. Coll. of Mus. and Naples Mus. Acad. For some yrs. active in Newark, N. J. Songs, pia. & vin. pes.



Burnet Corwin Tuthill—B. N. Y., 1888. Cond., comp., clarinetist. Secty., Nat'l. Assn. of Schools of Mus. Was gen. mgr. Clin. Cons. In 1935 apptd. prof. of Mus. Bwn. C. Memphis, Tenn.



William Powell Twaddell—B. Phila., 1870. Orgnst., educator, chl. dir. Pupil of F. Maxson. A. M. Virgil, D. D. Wood. Orgnst. in Phila., Balt., Durham, N. C. Mus. dir. of Durham city schs.



Delphine Ugalde—B. Paris, Dec. 3, 1829; d. there July 19, 1910. Sopr., teacher. Debut 1848. Sang leading roles in Offenbach's operettas. Taught in Paris. Among pupils was Marie Sess.



Hans Uldall—B. Flensburg, Ger., Nov. 18, 1903. Comp. Was active in Berlin, then in Hamburg. His compositions include orchestra works, chamber music, cantatas, and songs.



William Ulrich—B. Bremen, Ger., 1891. Cond., teacher. Stud. at Royal Acad. of Mus., Berlin. Cond. of Women's Symph. Orch., Los Angeles and Glendale (Cal.) Symph. O. Head. O. Dept., U. of S. C.



Unger—B. Leipzig, 1837; d. there Feb. 18, 1886. Dram. tenor. Debut 1867. His creation of "Der Schokoladen" great fame.



Heinz Unger—B. Berlin, Dec. 14, 1895. Cond. In 1922 became dir. of the Cicilian Chorus; since 1924, dir. of the Society of Friends of Music, Berlin. Many appearances as guest cond.



Hermann Unger—B. Kamenz, Saxony, Oct. 26, 1886. Comp., writer, mus. critic. Pupil of E. Istel, J. Haas, M. Reger. Active in Cologne. Has written orch. mus., ensemble, choruses and songs.



Karoline Unger—B. Stuhlweisensburg, Hungary, Oct. 28, 1803; d. near Florence, Italy, March 23, 1877. Famous op. sopr. Sang in first perf. of Beethoven's "Missa Solennis" & "Ninth Symph."



Max Unger—B. Taura, Saxony, May 28, 1883. Writer, mus. critic. Studied at Leipzig Cons. Active for some years in Leipzig as chor. cond. Has edited Beethoven's complete letters.



Marie von Unschuld—B. Olmütz, Austria. Pnst., tchr., lecturer, writer. Studied at Vienna Cons. and with Leschetizky and Starobin. In 1904 estab. Von Unschuld Univ. of Mus. Wash. D. C.



Ludwig Unterholzner—B. Salzburg, Nov. 22, 1902. Comp. Active in Hanover and Munich. His writings include wks. for each; also masses, cantatas, chamber music, and songs.



George Putnam Upton—B. Roxbury, Mass., Oct. 23, 1835; d. Chicago, May 20, 1919. Music writer, critic. For more than 50 years in Chicago. A fdr. in 1872, and since then the Apollo Club.



Treat Upton—B. Wash. D. C., Dec. 17, 1917. Orgnst., pia. tchr., Studied at Oberlin Mus. Prof. emeritus at Oberlin Cons. Wash. D. C.



Ernest Urchs—B. New York, Aug. 10, 1864; d. there, July 12, 1928. Executive, amateur pianist, music patron. Many years associated with Steinway & Sons. Pres. of MacDowell Mem. Assn.



John Ulrich—B. Trinidad, Sept. 9, 1840. Comp. Pupil of Gounod. His operas have been produced in La Monnaie, Brussels; Monte Carlo; Cannes; Berlin; Zurich; Hamburg and other cities.



Jacques Urius—B. Hergenrath, Ger., Jan. 9, 1868; d. Noordwijk, June 6, 1935. Noted Wagnerian tenor. Debut at Amsterdam, 1894. Amer. debut, Bos., 1912. Fr. 1913-17 with Met. Op. Co.



Camilla Urso—B. Nantes, Fr., June 13, 1842; d. N. Y., Jan. 20, 1902. Violin virtuoso. Pupil of Massart. From 1862 to 1895 her tours of Europe and Amer. were a succession of triumphs.



Anton Urspruch—B. Frankfurt-on-Main, Feb. 17, 1850; d. there Jan. 11, 1907. Comp., pianist. Pupil of Raff and Liszt. Tchr. at Hoch Cons. & at Raff Cons. Wrote many large works & smaller pieces.



Viorica Ursuleac—B. Cernovitz, Dram. sopr. Opera appearances, Vienna & Berlin. R. Strauss ded. opera "Der Friedenstag" to her. Created title role in his "Arabella" (1933).



Gastone Usigli—B. Italy. Comp., cond. Stud. in Italy. For five years lived in Venice. In 1907 moved to Los Angeles where he died. Mus. Prof., composer, cond. Los Angeles Phil. Orch.



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### SPECIAL NOTICES

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## The Etude Music Lover's Bookshelf

(Continued from Page 306)

upon the publication of "The International Cyclopedia of Music and Musicians," edited by Oscar Thompson. In this large undertaking the editor was assisted by a corps of one hundred collaborators and associates, including many musicians and writers of high distinction in the musical world. The book, of twenty-two hundred and eighty-seven pages, is excellently printed and bound. Perhaps the highest compliment is that contained in the introduction by the noted critic, Lawrence Gilman, who refers to the book as unrivaled.

The primary difficulty in organizing a work of this kind is that of determining the relative amount of material or copy to be devoted to the individual subjects. This in itself is a tremendous task. The needs of the average purchaser must be foreseen and a wholly impartial estimate of the quantitative importance of each item made with judgment, fairness and precision. With thousands of different subjects, the difficulty of this appraisal may be imagined. The next obligation of the lexicographer, and one of equal importance, is accuracy—accuracy which can be obtained only when the copy and the proof have been checked and triple checked by competent people trained in doing this work and un-hurried in executing it. Third in importance is the art of defining musical terms so that the words employed are sufficient, not excessive, and employed with authority and nicety of expression. This Karl W. Gehrken did in remarkable manner, in his definitions of musical terms in the Webster International Dictionary.

In the new International Cyclopedia the requirements we have just mentioned have been, in so far as our observation goes, effected with far more than the customary rate of success. The work is not only a fine dictionary, from the standpoint of the clean cut definition of musical terms listed and the thousands of biographies finely presented, but it is also enriched by a series of valuable and authoritative essays from many distinguished writers and specialists. For instance, in the case of Anton Bruckner, nearly three pages are given to a signed article upon the great Austrian master, by Gabriel Engel. For Chopin, nearly nine pages are given to the great Polish genius. The biography of each of the great composers is followed by a representative catalog of his chief works. Nearly one hundred such major articles, each by an authority of note, make this book one of the outstanding volumes of its kind in the international field. There is a fine appendix with the plots of three hundred operas. Sixty-two pages are devoted to an excellent bibliography.

"The International Cyclopedia of Music and Musicians"; edited by Oscar Thompson; published by Dodd, Mead and Company; Pages, 2287; Price, \$12.50.

## Additional Suggestions for Good Reading

The following very useful books will be reviewed in later issues:

**The Victor Book of the Opera**, published by the R. C. A. Manufacturing Co., 533 pages finely illustrated—Price 70¢.

**Georges Bizet**—by Martin Cooper, published by Oxford University Press, 127 pages—Price \$2.75.

**The Making of Musical Instruments**—by T. Campbell Young, published by Oxford University Press, 190 pages—Price \$3.00.

**Your Child's Music**—by Satis N. Coleman, published by The John Day Co., 180 pages—Price \$1.75.

# Shopping for Charm

## FEMININE FRAGILITY

There comes a time in every woman's life when she would appear femininely fragile, delicately nurtured, wide-eyed and dewy, yet glow with a sophisticated glamour withal. But when the woman is a musician she must radiate *all* these qualities *every* time she steps on a concert platform. She must present the perfect appearance background to her music.

Perfume, like music, is a creation of inspiration, a symphony in odors, instead of in notes. So when I stepped into the magnificently appointed salon of *Lentheric*, creators of such favorite perfumes, as *Shanghai* and *A Bientot*, for my consultation with them on a new platform make-up for your May recitals, I was ready to appreciate the perfectly glamorous new make-up shade which they romantically call "Deep Orchid." Here is a combination of make-up colors that give your skin a fresh, glowing quality; that give you a wide-eyed, young countenance; that add the consciousness that you look your very vivid best. "Deep Orchid" can be worn with all pastel shades, black and white, but should never be combined with red, chartreuse, yellow or orange. It is particularly effective with the new violet and blue shades that Spring Openings are dictating. And of course you are just as anxious to know just how to apply this flattering combination as I was.

Lentheric makes a Cleansing Cream (#2) which contains a fine lubricating ingredient, and can be used as a mild night cream. This cream was carefully and *gently* spread over the entire face, but was not removed in the ordinary manner. It was *dissolved* with *Skin Lotion*. This was poured on dry squares of cotton and patted most gently until every vestige of cream disappeared. Then some more of the skin lotion was poured on a moistened square of cotton (the kind I showed you how to make in a previous issue), and patted on gently to stimulate the skin and leave it glowing.

Since most of us have dry skin, *Lait Onctueux* was designated as a powder base. This is so delicate a base that it must never be applied with the fingers since it absorbs immediately. The proper method of application is with a small square of cotton. (Use *Complexion Lotion* in the same manner if your skin is normal.) This powder base is neutral in color, so is fine for any shade of complexion.

When your skin is perfectly prepared, place 3 dots of *Deep Orchid*, a beautiful pinky orchid cast, in the center of your cheeks. After you have blended the rouge well up to the outer edge of the eyes, and have placed it properly, *blend from the outside in* so that the rouge does not spread where you do not want it, and the color remains toward the center of your cheek so as to highlight it from out front.

With *Rose Fonce Powder* (a good-enough-to-eat strawberry and cream color) apply in the following manner: First put a dab of powder on the following five highlights of your face, in the order given, your forehead, nose, chin and both temples. Now to powder, work around the contour line of your chin. *Do not touch cheeks*. Powder the forehead and work temple powder well back toward ears. Powder nose. Now without dipping your puff into your powder again, put what is left (a *very thin* coating) over the cheeks, so that they do not appear powdered, but are left young and fresh looking. (For street wear powder cheeks a little more.)

The next step is the use of *Violet* eye-shadow. Lentheric recommends lightly

shading the entire upper lid, from eyelashes to eyebrow, making sure no white line appears at either end. After trying this on my blue-eyed model, and finding that it made her eyes seem larger and of a quise hue, I tried it on myself. I have brown eyes, and the effect was most interesting, deepening the color of my eyes and making them appear more youthful. Now with black mascara (blue for street wear) cover the upper lashes heavily, and the lower outer lashes lightly. This adds the necessary outlines to the eyes. If you have light brows, brush them delicately with mascara, or use the smudged line, have spoken of frequently.

To complete the picture, *Lentheric's Deep Orchid* lipstick should be carefully used on the upper lip. When this is properly outlined, press against the lower, for contour and finish with the stick or your finger, depending on whether you need more lipstick, rouge, or not.

When you are wearing formal clothes cover your neck and arms with *Complexion Lotion* as a base and *Rose Fonce Powder* to give the proper complimentary tint to your new and lovely feminine fragility.

If you are unable to obtain this brand new shade, at your local cosmetics dealer write me for name of your nearest dealer. Theodora Van Doorn, 350 Madison Avenue, New York City.

## BOWS TAKE BOWS

"Bows" are logically enough the best catchers of beaux this season. Big girls, little girls, sophisticated girls, coy girls, cute girls, smart girls, all wear bows in their hair. Some are perched at the star of a cue in the manner of G. Washington. Others sit coyly on top of a mass of curls or seem ready to take off from the vertex center of an upswept "hairdo." Still others follow one another in an ascending pattern up a back or side part. And still others carry us back to the days when (when party bound) one reposed serenely over each ear. Still another is worn high on the head with ends sweeping over your page boy bob. The makers of the *Pinette Tu Combs* which were so popular in our August "sampler" have attached bows of various fabrics and colors to these marvelous hair holders and are selling them through the local chain stores in a price range from 5 to 25¢ each. The most popular colors right this minute are black, red, Kelly green, wine, fuchsia, purple, royal blue and American beauty. If you can't get these locally, write Theodora Van Doorn, 350 Madison Avenue for shopping information.

## ADMIRACION BRINGS ADMIRATION

When you are planning your new gown and make-ups for the coming busy season be sure you start from "scratch." That is to say, do a general spring housecleaning in all respects. Now the average good house cleaning starts with the attic, and I am going to start with the top of your hair. We almost never think of a shampoo as a means of beautification, but it actually can be. *Admiracion Laboratories* have developed three shampoos directed at individual hair and scalp needs. *Foamy Oil Shampoo* is for the average normal hair. *Non-lathering Olive Oil Treatment* is for the abused, dry scalp, and *Non-lathering Pine Tar Treatment* for the oily, stinging type. These unusual shampoos come in 50¢, 75¢ and \$1.25 sizes. If you cannot buy these locally, write me for the nearest dealer's name. You will be sure to win admiration with *Admiracion*.



# COME JESUS, REDEEMER

Adapted to the melody of "A Dream"

PALMER

J. C. BARTLETT

1. Come Je - sus, Re - deem - er, a - bid - e Thou with  
 Thou bless - ed Je - sus, who once for me

me, Come glad - den my spir - it that wait - eth for Thee; Thy smile ev - 'ry shad - ow shall  
 died, Made clean in the foun - tain that flow'd from Thy side, I shall see Thy full glo - ry, Thy

*quietamente*

chase from my heart, And soothe ev - 'ry sor - row, tho' keen be the smart, And  
 face shall be - hold, And praise Thee with rap - ture for ev - er un - told, And

soothe ev - 'ry sor - row, tho' keen be the smart.  
 praise Thee with rap - ture for ev - er un -

2. Oh! told.



# JES' LONESOME

Words and Music  
LILY STRICKLAND

Temperamente

*mf*

1. Don't you come roun' heah, mock-in' - bird,  
2. Don't you come neah me, whip-po' - will,

*mf*

*Col pedale*

Sing - in' yo' sweet songs to me; 'Cause all dat you do an - y - how Is  
Moan - in' de way dat you do; 'Cause all dat you do an - y - how Is

*rit.* *a tempo* *mp* *p*

stir up mah mem - o - ry! (whistle ad lib.)  
break mah po' heart in two!

*mf poco accel.* *rit.* *a tempo* *mp*

Don't want you ei - ther, ol' Souf' - win', Scent-in' de air so free; 'Cause all dat you do  
E - ven de frogs am sing-in' too, Soun' lak' dey's mock-in' me; 'Cause dey sho' make me

*cresc.* *rit.* *f accel.*

an - y - way Is bring back mah woes to me!  
feel so blue, Jes' adds to mah mis - er - y!

Stop dat sweet laugh-in', ol' Bay-ou!  
Seem lak' ah jes' cant stan' no mo'!

*cresc.* *rit.* *f accel.*



*rit.* *a tempo* *cresc.* *f* *p* *rit.*

Can't you see dat ah'm lone - ly? What am de use ob mah ban - jo When ah can't play but one tune  
 Lawd - y! What am ah gwine to do? Jes' set - tin' heah in de moon - light When ah'm miss - in' an' want - in'

*rit.* *cresc.* *a tempo* *f* *p* *rit.*

on - ly? What am de use ob de moon - light, Shin - in' so clare from a - bove?  
 jes' you! What am de use ob de young Spring Wait - in' its sweet joys to prove?

*mf a tempo*

*mf a tempo*

*cresc.* *rall.*

What am de use ob dis sweet Spring night, When ah ain't got no - bod - y to love?  
 What am de use ob mos' ev - er - thing, When ah ain't got no - bod - y to love? When ah ain't got no - bod - y to  
 When ah ain't got no - bod - y to

*cresc.* *rall.*

*1 a tempo*

love!

*a tempo*

*2 f* *rall.* *a tempo*

love, to love!

*f* *rall.* *a tempo*



# POSTLUDE

CUTHBERT HARR

Prepare: { Gt. to Fifteenth, Sw. coupd.  
Sw. Full, Sw. box open  
Ch. Soft 8' & 4' Flutes  
Ped. 16' & 8', Gt. coupd.

**Allegro moderato**

MANUALS

PEDAL

Gt. *ff*

Gt. G

Ped. 4-3

Sw. *mf* (Full)

Sw. G

*cresc.* *a* *cresc.*

*ff* Pull Gt.

Gt. A

Open Sw. box

*ff*



The piano introduction consists of several measures of music. It begins with a treble and bass staff showing chords and single notes. The melody is introduced in the treble staff with eighth and sixteenth notes. A 'rall.' (rallentando) marking appears in the middle of the introduction. The introduction concludes with a final chord in the treble staff.

# NO ACCORDION SONG OF THE PINES

MILDRED ADAIR  
Arr. by Pietro Deiro

Slowly, with swaying motion M.M. ♩ = 144

The main body of the music is written for a single melodic line (treble staff) and a single accompaniment line (bass staff). The key signature has one sharp (F#), and the time signature is 3/4. The melody is marked with fingerings (1-5) and includes dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). The accompaniment consists of chords and single notes, often marked with 'M' for middle finger. The piece concludes with a final chord in the treble staff.



# THE VILLAGE BLACKSMITH

(Handel - Verdi)

Arr. by PRESTON WARE OF

Moderato M.M.  $\text{♩} = 108$

SECONDO

("Harmonious Blacksmith," Handel)

The first system of the musical score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is Moderato M.M. with a quarter note equal to 108 beats per minute. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various dynamics including *f* (forte), *decresc.* (decrescendo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also markings for *a tempo* and *mf rall.* (mezzo-forte, rallentando). The system includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (accents, slurs).

("Anvil Chorus," Verdi)

Maestoso

The second system of the musical score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is Maestoso. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features various dynamics including *cresc.* (crescendo), *ff* (fortissimo), and *f* (forte). There are also markings for *mf* (mezzo-forte) and *p* (piano). The system includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (accents, slurs).



# THE VILLAGE BLACKSMITH

(Handel-Verdi)

Moderato M.M. ♩ = 108

PRIMO

Arr. by PRESTON WARE OREM

*f* *decrese.* *p*

("Harmonious Blacksmith," Handel)

*mf* *f*

("Anvil Chorus," Verdi)

*p* *mf rall.* *f a tempo*

*p*

*cresc.* *1* *ff*

Maestoso



# AVATOR MARCH

C.W. BENNET  
Arr. by John N. Kl

Violin

Piano

VIOLIN OBBLIGATO

## AVATOR MARCH

C.W. BENNET



TRINET in Bb

# AVATOR MARCH

C. W. BENNET

First system: *ff* *mf* *f*

Second system: *ff* Cor.

Third system: 1 2

NET in Bb

# AVATOR MARCH

C. W. BENNET

First system: *ff* *mf* *f*

Second system: *f* *ff*

Third system: 1 2

SAXOPHONE

# AVATOR MARCH

C. W. BENNET

First system: *ff* *mf* *f*

Second system: *f* *ff*

Third system: 1 2

O or TROMBONE

# AVATOR MARCH

C. W. BENNET

First system: *ff* *mf* *f*

Second system: *mf* *ff*

Third system: 1 2



# DOLLY DEAR

Grade 1.

Andante M.M.  $\text{♩} = 60$

ADA RICHT

Dol - ly dear, dol - ly dear, Close your pret - ty eyes; Soon the love - ly ba - by

stars Will twin - kle in the skies. Ev - 'ry flow'r in the field Nods its lit - tle head;

Dol - ly dear, dol - ly dear, It is time for bed. M'm

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# THE LION AT OUR ZOO

Grade 2

Moderato M.M.  $\text{♩} = 152$

HUGH ARNO

There's a Li - on at our Zoo with a large and hand - some mane; I think he knows he's hand - some, for

acts so ver - y vain. He pa - ces all a - round the floor, pa - ces up and down; An

then he roars an aw - ful roar that's heard a - round the town! When the Li - on at the Zoo roars an

aw - ful, aw - ful roar, I'm ver - y sure' he's say - ing, "Please look at me some more!"

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# SONG OF THE BROOKLET

Words by Hugh Arnold

Grade 1.

GRACE KAISER

Moderately M.M.  $\text{♩} = 72$

Down in the meadow 1 heard a glad song

Sung by a brook - let Flow - ing gai - ly a - long. Fine

While flow - ing on - ward To its home in the sea. 15

"Work cheer - ful - ly al - ways," 20 Sang the brook - let to me, D.S.

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Grade 1½.

# MY JOLLY PAL

Moderato M.M.  $\text{♩} = 138$

H. P. HOPKINS

mf

f

f rit. D.C.

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Grade 2.

# UNCLE BEN

Allegretto M.M.  $\text{♩} = 144$

SIDNEY FORREST

p

mf

10

D.C.

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## LILACS

ARTHUR C. KIN

Moderato M.M.  $\text{♩} = 152$ 

*mf* *p* *mf* *cresc.* *15* *poco rit.* *D.C.*

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Grade 2½.

## MINSTREL BOY

RENÉE MILES

Light and graceful M.M.  $\text{♩} = 100$ 

*mp* *a tempo* *poco rit.* *p* *Fine* *a tempo* *f* *poco rit.* *D.C.*

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## My Old Kentucky Home

(Continued from Page 299)

no record that My Old Kentucky Home and Massa's in the Cold, Cold Ground were performed, as has often been reported. The records indicate that as his remains were covered in the grave his friends played Old Fks at Home and Come Where my Love is Dreaming. The late Theodore Presser, too, as a youth of sixteen, witnessed the ceremony said that the scene was so affecting that the players in the band all but broke down several times in their playing.

### With Authentic Furnishings

OLD KENTUCKY HOME at "Federal Hill" in Bardstown, Kentucky, has been furnished with contemporary pieces, in the spirit of taste for the period, but how much this Foster ever saw is hard to indicate. The old Georgian house, built of red brick, stands upon a sloping lawn, the entrance from the road being at the side. Near the house is the family burial ground, with its rather beaten stones giving the genealogy of those who had lived in the old mansion. Somehow we have a feeling that these old family cemeteries bind a home to past generations of residents, with sentimental reminiscences which make the bald and bare apartment life of to-day seem grossly temporary and material. The Rowan home is as much a part of the Rowan family as the old Senator himself. It represented the fine spirit of a southern manor house of nothing else can. A small admission charge for upkeep is made. Guides explain many pictures, papers and documents relating to Foster's life. The rooms are large and high. From the kitchen, with its modern utensils, to the upper room on the second floor, with its quaint trundle bed, the home is a fine picture of the southern splendence of antebellum days. The parlor is handsome and has a beautiful old piano with mother-of-pearl keys. Mother-of-pearl is not in uncommon use for pianos in the early part of the last century. It was just like a piano as Foster might have played on.

Foster's wife was devoted to him but would not stand his profligate habits and therefore did not live with him in his later years. A very pretty picture of their wedding is given in a letter that her sister wrote to another sister, immediately after wedding festivities. The description of the serenade or "shivaree" given by a triumphant band after the manner of the times is very effectively told.

"Pittsburgh, Tuesday morning  
My Dear Sister:

"Jane is really married, and can it be possible. It seems so strange to me that she is married and gone, I cannot realize it still, and the wedding over. Jane and Stephen F. were pretty much frightened. Steve quite pale. They each had to repeat some part of the ceremony after Mr. Lyman which made it, I think rather embarrassing. Jane repeated her part in a different kind of voice altogether from her usual tone of voice. It was owing to her strain. She looked very sweet, her wedding dress fit her beautifully, gloves and buttons to match her dress, very pretty air of coiffure and collar. Steven looked

very nicely. I was brides maid and Morrison groomsman. I can assure you I felt rather squeamish, I had never been brides maid before. Something so entirely out of my line. I presume you would like to know what we had at the event in the way of eating.

"We had a bride's cake which was very nice, two or three kinds of wine, and ice cream. That was all, sufficient, too. All of Jane's dresses fit her beautifully and her other garments were made quite neatly. Sarah Kerr gave her a very pretty French work night cap. She had several others that she had purchased herself but none so pretty as Sarah K. Uncle Snaith gave Jane away. Mr. Lyman did not omit any part of the ceremony. Mr. Lyman had his white surplus on. You remember that at your wedding Dr. [name illegible] wore his black surplus. The white is much the prettiest. We got a very pretty lantern lamp for the hall. John fixed on the hook for us. I do wish you had been here. I think you would have enjoyed the wine. Ma is up to the eyes in fixing away the china, also numerous other things. I received your very welcome letter a few moments since. Mr. Scully brought it down to me.

"We had a most delightful serenade last night, a parcel of plebeians were the serenaders. They did not know the house exactly and they went up to Mrs. Townsend's, played for at least a half of an hour there and then they found our house out. I really think they must have played for two hours, most horrible music, at our house they got up on the steps, rang the bell, and said we were the meanest people that ever was, that we even did not give them vitnals. Before they went away, they said that they would bring tonight forces [?] to hovel for us and their sheet iron band to accompany the forces [?]. There is no cholera here, at all. I send you some brides cake to dream on. Kiss Jeanie and remember me to all inquiring. All send their love. Write soon.

"Your affectionate sister,  
"Agnes."

Agnes has confounded surplus with surplice. Ministers, generally speaking, are not burdened with surpluses.

The Fosters had one child, Marion, born in 1851. At the time they were boarding and paying five dollars a week. The "little blessing" raised the board to six dollars, much to Stephen's consternation. Marion Foster married Walter Welsh and had one daughter, Jessie Welsh Rose. The name was originally spelled Welsh. Later Marion changed it to Welch, but her daughter employed the original spelling. Marion was, for much of her life, a music teacher. She lived to an old age in Pittsburgh.

So many stories of great interest have been written about Foster that the bibliography of the subject is now immense and much of this is fortunately preserved in the magnificent Foster Memorial in Pittsburgh adjoining the University of Pittsburgh's beautiful Cathedral of Learning.

### The Tone Beautiful

"When pleasing and correct tone emission is thoroughly established, the voice is then responsive to every emotion and shows it in stress and inflection. Then, singing comes to be the result of automatically applied principles, all the more responsive because they are a part of the automatic vocal procedure. The truly responsive voice is one in which the correct tone is automatic, and has been placed beyond the point of thought or quibble."—E. C. Rowden.



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# THE ORGANIST'S ETUDE

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## Registration for the Small Organ

By IRVING BARTLEY

**I**S IT NOT POSSIBLE that the mysteries of well chosen stop combinations cannot be simplified so that even the smallest organ can be brought out to its fullest advantage?

Many of the organ concerns are making an intensive study of small organs and are all the time trying to make their products more satisfactory. In this connection I would like to say that any church organ should contain at least four sets of pipes: Gedeckt (often called Stopped Diapason), Salicional, Dulciana (the very softest stop, which is indispensable to the quieter moments of the service), and the Open Diapason, which furnishes the real organ tone. The above mentioned stops fall into three different classifications, or families, of organ tone: Gedeckt belongs to the flute family; Salicional and Dulciana are both strings; and the Open Diapason is in a class by itself, often called "foundation stops." An organ of this size will probably contain only one 16' pedal, the Bourdon.

Smaller organs, containing not more than four ranks of stops, are nearly always made flexible, by having the range of their stops extended both below and above one octave, or even more. Thus the Gedeckt 8' furnishes pipes for the Flute d'amour 4', Flautino 2', Nazard 2 2-3' and probably Bourdon 16', both for manuals and for the upper range of the pedals. The range of the Salicional may be extended an octave higher, thus producing a 4' string tone called Violina. Similarly, Dulciana extended becomes Dulcet 4', and Open Diapason becomes Octave 4'. With such a set up, opportunities for effective registration are many. This type of organ is known as a unit.

### The Charm of Contrast

ONE OF THE FUNDAMENTAL RULES of contrast in organ registration is that the beauty of a string tone (Salicional or Viol de Gamba, a strong, biting string) is always enhanced by an accompaniment of a flute stop (Gedeckt or Melodia, for instance). In this connection it should be said that Melodia and Viol de Gamba are not found on unit organs. Even a strident string tone is pleasing, if used against the proper background. To illustrate contrasts in tone color: solo on Salicional and accompaniment on Gedeckt, or *vice versa*. In case both of these stops are controlled by the same swell pedal (as it would be on a unit type of organ), it might be that one of these combinations would not balance correctly; as doubtless the Gedeckt would be slightly too strong as an accompaniment for Salicional. Other combinations would be solo on Viol de Gamba, accompanied by Gedeckt; or Melodia accompanied by a soft Salicional.

It follows that a flute used with a string on the same manual is also good; as, for instance, Gedeckt with Salicional; or Viol de Gamba with Melodia. On the unit type of organ, Gedeckt can be used with Violina 4' to particularly good advantage.

For still softer effects, a solo on the Gedeckt accompanied by Dulciana is satisfactory. More striking yet would be an accompaniment of Dulciana with the 4' and

16' couplers, both solo and accompaniment having tremolo drawn. For solo work the tremolo is always good. It is equivalent to the violinist's vibrato, which transforms an otherwise dull tone into one that is full of beauty and richness. Even the Salicional against Dulciana is also good, although both belong to the string family. Since Dulciana is a very soft stop, it is sometimes difficult to think of it as being a string.

A sudden change from flutes to strings is particularly refreshing: for instance from Vox Celeste alone to 8' and 4' flutes with tremolo. Vox Celeste is a soft string stop and obtains its "celestial" quality by having its rank of pipes tuned slightly sharp with some string stop, generally Salicional. Even Gedeckt alone (with tremolo) is a welcome change from some of the more brilliant combinations. There is no reason why

Salicional or Gamba should always be sounding.

### Pipes of Regal Tone

AS TO THE DIAPASONS, they always should be used for congregational hymn singing. They are especially adapted to hymns and chorales and are the richest tones that are found on the organ. They are probably best in four-voice work, when both hands are playing on the same manual. If the Great Diapason is under expression (capable of being controlled by a swell pedal), a solo on the Diapason (with tremolo) is effective if accompanied by Gedeckt (or Gedeckt and Salicional, depending upon the strength of the Diapason). If the Great Diapason is unenclosed, almost the only way to use it is when all parts are being played in concert.

Thus far the essential stops have been

discussed. Another family of stops, known as the reeds, contribute a certain brilliancy or "fire" to the ensemble. Such stops are the Oboe, the Cornopean and Tuba, known as the chorus reeds. The Vox Humana is not a strong reed; and it is not designed to add brilliancy to full organ as do the chorus reeds. Furthermore, it should not be used for full organ effect because of the fact that the tremolo is generally drawn automatically with the Vox Humana, thus causing the louder stops to have a tremulous tone and producing a most undesirable effect.

### Beware the Sensitive Ones!

AS TO SOLO EFFECTS, the Vox Humana and the Oboe are both used in this capacity. Since the Vox Humana is a sensitive stop and easily affected by changes of temperature, it is often impossible to use alone because of some of its notes being out of tune. Gedeckt blends with the Vox Humana well and often improves the tone of the Vox Humana, at the same time covering up the notes that are not in perfect tune. The Vox Humana, aside from being a good solo stop, can be used in chords in the middle register. Incidentally, it would be always a good plan not to couple the pedal to the Vox Humana, as its low tones sometimes sound ludicrous. Use the Gedeckt 8' on the pedal, instead.

Gedeckt also may be used with Oboe, as a solo combination. It serves two possible purposes: it may succeed in some measure in covering some notes on the Oboe which are not in perfect tune, or it may take some of the harshness out of an oboe stop which is otherwise slightly too heavy. If the Oboe is of soft, smooth quality, however, the Gedeckt should not be used.

In general the heavier reeds, such as the Cornopean or Trumpet, should be used only when the Diapasons are drawn.

Other stops to be considered are the mixtures, such as Tierce (1 3-5'), Nazard (2 2-3'), and the Twelfth (2 2-3'). Tierce and Nazard are light in quality, but the Twelfth is of the Diapason family and should be used only when the Great Diapason is drawn. Mixtures serve to supply the missing harmonics in the series of overtones, thereby adding brilliancy to the diapasons and other stops. One must be careful that the higher pitched stops do not predominate, for it is an invariable rule that the fundamental (8') tone should be considerably stronger than the 4', 2' and 2 2-3' stops. If such is not the case the combination is said to be "topheavy."

The lighter mixture stops such as Nazard and Tierce can be used as synthetic solo combinations. Nazard and Salicional can approximate an Oboe, for instance; and Tierce combined with certain other stops can sometimes form a combination that sounds very similar to a clarinet. In many organs the flute 4', Nazard and Flautino are borrowed by the same set of pipes, and one must beware of playing in the lower register (below middle C) when Nazard or Tierce is drawn, as the intervals above the fundamental tone will often be overbearing and produce an unpleasant effect. In the louder combinations those overtones



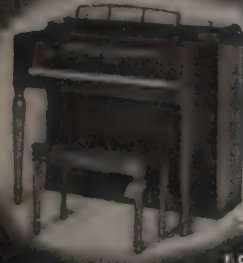
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will scarcely be perceptible and therefore will not be objectionable; they will add "punch" to the ensemble.

### Watch for Duplexings

IF THE ORGAN IN QUESTION is a unit, it will be duplexed also. By duplexed is meant that most of the stops are playable from each manual. The organist would do well therefore to sound one note on the swell manual with any 8' stop, then sound the same key on the great manual and determine if some stop on that manual has the very same strength and quality. If the tone is identical, observe the names of the two stops. They may or may not be different, for organ manufacturers very frequently use a different nomenclature for the same stop (set of pipes) when it appears on a different manual. Thus Salicional and Viola. Bass Flute 16' and Bourdon 16', Salicet 4' and Viola 4' are often identical.

As to what pedal to use, it is always a good plan to have a pedal coupler along with the Bourdon 16', in order to clarify the sound of the bass, and to serve as a good support. If playing on the Great alone the Great to Pedal should be drawn; if playing on the Swell, the Swell to Pedal should be used. In the unit type of organ,

since there is neither Great to Pedal nor Swell to Pedal, discover from which set of stops the 8' stops on the pedal are borrowed and choose the stops which approximate the strength of the manual on which you are playing. For instance, if the Open Diapason on the Great is drawn, by all means do not hesitate to use the Diapason 8' on the pedal. For the softer combinations, use a stop marked Flute 8' or Gedeckt 8' along with the 16' pedal stop.

In the case of a solo and accompaniment, the pedal coupler should be drawn for the manual which provides the accompaniment, that is, the softer one. (This rule again applies to the "straight," as opposed to the "unit" type of organ.) For instance, if an Oboe solo on the Swell is being accompanied by a Great Melodia, the Great to Pedal is the desirable pedal coupler. Otherwise there would be two oboe solos, one in the soprano and the other in the bass part.

If your organ is fortunate enough to have a strong bourdon 16', or even an Open Diapason 16', on the Pedal, do not fail to use it occasionally. It really does not sound as loud to the congregation as to the organist, and it helps tremendously in rounding out the fuller combinations, and in supporting the entire musical structure.

## How to Understand the Pipe Organ

By ALBERT TUFTS

### Part II

JUST AS THE LOUDER EFFECTS are produced by coupling the manuals, conversely we get the softer effects by removing the loudest stops and the bright colors and by uncoupling the several manuals. By prescribed planning, the loudest organ may be instantly reduced by pressing down the crescendo pedal to the very softest stop, and by planned lesser volumes or colors (pre-arranged upon different manuals) we may quickly play the softest, sweetest effects. Not much variety can be gotten upon a one or two manual organ, because one cannot change stops as often; and the music and tempo suffer when we "take off" what we had in order to gain new combinations. When we play upon a three manual organ (possibly a two manual one, if the latter has many push buttons), we may pre-arrange new sounds upon new stops and hence can jump to another manual of different colors or wanted volume, so quickly that not a note is lost. The following key will explain fairly well the planning an organist does, always in advance of his present playing or sometimes instantaneously before the change, and yet previously planned. When we speak of "Positive," we mean volume, color and brilliancy. By "Negative" is meant much more quiet in color, and mood, and possibly less volume. *ff* means very loud and *pp* means very soft. *mf* indicates medium loud, and so on.

### A Colorful and Expressional Scheme

Positive: Reeds (red) both *ff* or even *p* in color and volume Strings (yellow) *mf* to *pp* are "positive" in color but not volume.

Negative: Diapasons (grey) *f* stops are positive in volume, but negative in color.

Flutes (blue *f*, *mf* or *p* are negative volume and color.

Positive Expressional Points are: strict human *a tempo*; staccato (touches) effects, *accelerando*, *crescendo*; two-four and four-four time; fast tempos.

Negative Points (certainly nothing weak but rather beautiful) are:

*Legato* touches; slow tempos, soft volumes and the duller milder colors. *Diminuendo*, *rallentando* (to be done rarely), changes of pace, and nine-eight, six-eight, three-eight and three-four tempos.

Dramatic music, brilliant music and fast playing come under a positive head; while beautiful, *cantabile*, lovely, sentimental, quiet, serious music is under a negative emotional spell.

Singers, orchestral directors, choir leaders, church congregations, and the general public, have not begun even slightly to appreciate the difficulties of good organ playing and the profound mechanical difficulties under which the organist labors when he plays this Emperor of Instruments.

### There Be Kings and Kings

IT IS NOT TRUE, in any sense of the word, that the violin is the most difficult instrument, or the oboe, the violoncello, or the French horn, difficult as they really are. That is but conversation among orchestral players who never have attempted to play an organ. The piano and all concert instruments do have very difficult digital maneuverings at times; but none of them can begin remotely to compare in mental preparation to the difficulties encountered in organ playing; and it is time the public should understand something about this fact and give especially the concert and advanced church organist his due regard! Reference is here made to the supreme logical work, not necessarily the digital feats which organ playing demands.

Singers have a great art of placement, timbre, diction and so forth; but after they are through singing a song, a solo in an anthem, or perhaps two or three solos in an oratorio, they have little else to do in a given program. The same is true with many instrumentalists; but an organist accompanies every single soloist, the choruses, tries to imitate the orchestral instruments (when accompanying an oratorio), turns his pages, pre-registers, plays with both feet (creating expression and bass tones), uses both hands not only to play the notes of the music, but also to do all of this while

(Continued on Page 348)

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## ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I am enclosing a list of stops of a small organ. Will you kindly indicate a registration for March of the Magi; and also for Children's Choir, and for a four voiced choir singing a mass?—E. K.

A. We are taking it for granted that you refer to the March of The Magi by Dubois. For the sustained high note, representing the "Star," we suggest the use of Swell Flute Harmonic and Swell to Swell 4' coupler (Tremolo ad lib.). Since you have only three stops on the Great organ, we suggest the use of the Dulciana and Melodia, with the Open Diapason reserved for use in the louder passages (Swell to Great coupler ad lib.). Use both Pedal stops and Great to Pedal coupler. For Children's Choir, use whatever stops are necessary to support their work, omitting Vox Celeste and Great Open Diapason. This procedure may also be followed for the singing of the Mass by the four voiced Choir, adding Open Diapason for increasing volume, and 4' coupler for added brightness.

Q. I use a Vocation reed organ with two manuals—list of stops enclosed. Which are the best solo stops? What stops for hymns sung by a small congregation; also stops for accompanying a contralto soloist?—E. A. S. D.

A. Some solo stops that you might use are Violin Diapason, Stopped Diapason, Harmonic Flute (8'), Trumpet or Melodia. You might also try adding Harmonic Flute 4' to any of the mentioned stops. We presume your Great Dolce to be an 8' stop, which appears, from your list, to be the only stop available for accompanying the solo stops. However, we think some Great stops are omitted from the list of stops for that manual and are indicated in your list as not belonging to that manual. Any satisfactory combination may be used for solo effects, with proper accompanying stops on another manual. For singing by small congregation, use whatever stops you find necessary to support their singing, omitting Open Diapason 16'. Trumpet and Tremulant. Use Octave Couplers if brilliancy is desired. The stops to be used for accompanying a Contralto soloist will depend on the amount of tone desired, character of the passage to be played, and so forth. Your ear must become your best guide.

Q. I note your answer to L. H. B. in THE ETUDE. Kindly advise me of conditions for obtaining a copy of the Requirements for membership in The American Guild of Organists.—R. H.

A. Examination Requirements for The American Guild of Organists may be secured by addressing the organization at RKO Building, Rockefeller Center, 1270 Sixth Avenue, New York City. The 1939 Examination Requirements also appear in the July 1938 number of The Diapason, which is the official organ of the Guild. The Address is 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago, Illinois. Persons wishing to take the Examinations must be elected to Colleagueship in the Guild. This is accomplished by the endorsement of two active members, and details may be secured from the headquarters office in New York, as already mentioned.

Q. Our church recently purchased robes for the choir. Is it proper and necessary that the choir director wear a robe when the choir is robed? He also leads the congregational singing, and our church services are not very formal. Should choir members, singing as a quartet, trio and so forth, be robed when the choir is not singing at the same service?—M. A. D.

A. While we are not aware of any rule governing the matter of the director wearing a robe, we should think he should wear a robe when appearing with the choir. The quartet, trio and so forth being robed when the choir is not singing is a matter to be decided by local preference and circumstances.

Q. I am playing an organ built in 1863. When this organ was installed in our church, some years ago, the Trumpet pipes were damaged and discarded. A young man is anxious now to install another stop on the Great to take the place of the Trumpet. What Solo stop would combine with the rest of the registration, a list of which is enclosed herewith?

A. The disadvantage of the use of an additional solo stop on the Great organ is that it is, no doubt, an unenclosed Great organ and the added stop would not be under expression. You might consider a Gamba, an English Horn or a Cornopean.

Q. Enclosed is a list of stops included in our church organ (reed-pipe tone). Please group them, very soft, medium full organ for chorus singing, solos, quartets and other combinations. Also, please give correct pronunciation of each stop and of your music magazine "The Etude."—J. H. H.

A. It would be unwise for us to judge the power of the stops without hearing them. We presume Dulcet Bass and Dulcet Pipe to be your soft 8' stops. A general explanation of

stops may assist you, 8' stops are normal pitch—same as piano, 4' stops speak one octave higher, 2' stops two octaves higher, and stops one octave lower than normal pitch. "Etude" is pronounced a'-tid'. The words B (base) and coupler (cupler) pipe, Perfecting Harp, Roman and Reed are pronounced according to customary usage. We give the following as the pronunciation of some of the other words—as included in Webster's Dictionary—

|            |                |           |
|------------|----------------|-----------|
| Dulcet     | dū'let         | (Dyah for |
| Diapason   | pi' zōn        | first two |
| For        | for' ta        | syllables |
| Viola      | ve' o' la      |           |
| Violina    | (not given)    |           |
| Acolian    | ē' o' li' an   |           |
| Vox Humana | vō'k hū mā' nā |           |
| Flutino    | (not given)    |           |
| Sackbut    | sak' bŭt       |           |
| Piccolo    | pik' o' lō     |           |
| Cremona    | krē' mō nā     |           |
| Celeste    | (not given)    |           |
| Cello      | chēl' o        |           |

The following key to the pronunciation may be useful:

|                 |                   |
|-----------------|-------------------|
| "ā" as in pay   | "ō" as in connect |
| "ē" as in end   | "ō" as in obey    |
| "ī" as in ill   | "ū" as in unite   |
| "ō" as in old   | "ā" as in arm     |
| "ū" as in up    | "ē" as in eve     |
| "ā" light "nh"  | "ō" as in Lord    |
| "ē" as in event | "ī" as in menu    |

Q. Will you please send me the names of the five lowest priced pipe organs and their builders and quote their prices; also if you know anything about an electric organ, which it is rumored, is priced about half that of two pipe organs, please send particulars.—J. R. V.

A. As noted at the head of this department, we cannot name any particular builders in these columns. We suggest your consulting various builders, advertised in our columns and other magazines, requesting prices and so forth.

Q. We have a two manual organ placed in a recess of the church, which is larger than the organ. We should like to eliminate the main space on each side and above the instrument. An architect suggests that drapes of some such material as velvet be hung above the organ and down each side. Will this muffle the sound? If this plan does not meet with your approval, will you suggest an alternative?—B. C.

A. We would not advise "drapes" or any cloth material, which might muffle the sound. Our suggestion would be wooden grill work decorated to match the case, with generous sized openings. The cost might be ascertained from your nearest mill man.

Q. We have a two manual organ consisting of Tubas, Flute, Violin, Diapason, Oboe and Vox Humana, and are concerned with its being kept in tune. The Flute stop remains fairly constant, but the others drop as much as a whole tone over a period of six months. The organ chamber is of 6" concrete and there is no humidity or speak of during the twelve months of the year. Our tuner claims that the seasonal changes in temperature affect the pipes. Regardless of the change in temperature the pipes always drop in pitch. If there is contraction it would seem that there should be a like expansion during the opposite season.—E. T. S.

A. The trouble you mention might be due to a faulty reservoir, or lack of wind due to leaks occurring at season when the organ is "dry." Otherwise, if properly tuned, it should contract and expand as you suggest, sharpening (except Flute stops) in summer time, and flattening in winter time. Since the reed and flute stops are not evenly affected by temperature, they will of course not be in tune with each other at all times, but they should not always drop in pitch.

Q. I have a one manual reed organ, containing stops included on enclosed list, which is extremely hard to pump. If the feet are not kept moving very fast the notes are blurry. Can anything be done to remedy this condition? Can you give me information concerning different combinations? Will you give me a list of books for the reed organ and prices? How much is an organ like mine worth?—D. H.

A. We suggest that you have the instrument examined by a practical organ mechanic, as a leak may be causing the trouble you mention. We presume your organ contains only 8' stops, with the exception of the Viola, which may be a 4' stop. We suppose Dolce and Dulciana to be your soft stops. Treble coupler couples treble notes an octave apart while Bass coupler couples similarly in the lower section of the keyboard. Forte I and Forte II increase the power of certain stops. Vox Humana is a tremulant. Books of music for reed organ include "Keys for the Organ," by Jackson (\$1.50); "Reed Organ Player," by Lewis (68 cents); "Original Pieces for Harmonium," by Francis (\$3.38); "Reed Organ Selections for Church Use," by Diltson (68 cents); all of which may be secured from the publishers of THE ETUDE. You might inquire of the builders of your organ as to its present worth.



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## THE ACCORDION DEPARTMENT

### The Accordion as a Suitable Instrument for Ladies

By PIETRO DEIRO

As told to Elvera Collins

IT SEEMS A REGRETTABLE FACT that there are not more lady accordionists. Perhaps this condition might be changed if more ladies knew that the accordion makes a particularly suitable instrument for them, whether they are quite young and interested in it for a vocation, or whether they are near middle age and looking for an instrument to serve as a hobby or pastime.

The first thing to consider in this discussion is a suitable instrument. We have an idea that some ladies may have become prejudiced against the accordion when they chanced to witness the performance of some woman of slight stature with what seemed to be a heavy and massive instrument.

The good news for ladies of small or delicate stature is that such performances are entirely unnecessary. Modern manufacturers have perfected a type of instrument for ladies which is not only light in weight but also small in size. By the process of special designing and the use of certain materials, this instrument is made to compare favorably with the large sized accordion, as to both quality and volume of tone. The bass section of one hundred twenty bass buttons provides the same wide range of accompaniment as the larger instruments. Also register switches for both hands have been provided. The carrying cases are durably built, although light in weight. Fortunately for the ladies, such instruments are available at popular prices.

#### Professional Possibilities

HAVING REMOVED the imaginary handicap of the weight and size of an accordion for ladies, let us consider its possibilities as a vocational instrument. Our first example will be that of a young lady who wishes to become a professional musician, but who has not had the advantage of early musical training. The accordion is particularly suitable here, because if the young lady applies herself diligently she can become a good performer in a fraction of the time it would take to progress to the same degree on such instruments as the piano or violin.

Lady accordionists are in demand as solo performers at social functions such as teas, receptions, musicales, dinner parties and banquets. The repertoire for such playing should include numerous light classics, as well as many standard well known selections. A few of the more difficult overtures should be kept rehearsed at all times, for there are many occasions when it is advisable to open a program with an overture. It not only adds distinction to the program but also reveals the musicianship of the performer. The rhythms of the tango, rumba and bolero seem exceptionally well projected on the accordion and always should be included in a program. Medleys of light opera selections are well received, and one of these often serves as appropriate material with which to close a program.

It is quite imperative in this line of playing that all selections be memorized. Naturally a lady accordionist appears more charming if she plays while standing.

Many of the foregoing facts apply also to young ladies who wish to become orchestra accordionists. The requirements for repertoire and memorizing are not so great in orchestra work, but other demands take their place. The orchestra accordionist must be a rapid sight reader. Her technique must be exceptionally well developed, and she must have a thorough knowledge of harmony. She must be also adept at im-

provising. Unfortunately, most modern popular song orchestrations do not include an accordion part, so the accordionist must be prepared to create her part at sight, from whatever sheet may be given to her, whether for piano, violin or other instrument.

The radio field also is open to lady accordionists, and those who do not care for either solo or orchestra playing may enjoy forming a ladies trio of accordion, violin, guitar or violoncello. Such a trio could provide entertainment at social functions, as recommended for the solo performer.

Young ladies who are vocalists, as well as accordionists, should have little difficulty in securing a position either as individual performer or in ensemble.

#### A Field for Piano Teachers

PIANO TEACHERS should be interested in the accordion as a second teaching instrument. They are well prepared for such teaching, because practically eighty percent of their musical knowledge can be immediately transferred to the accordion. Only a brief period of concentrated study would be required for them to master the manipulation of the accordion. There is an actual need for such instruction, because the demand for competent teachers is greater than the number available.

It is easy to understand why many pianists remained aloof from the accordion in the early days of its development, because most of the instruments were crudely made, and the reeds were so inferior that it was impossible for the entire instrument to be exactly in tune. The accordion of to-day is quite a different instrument, because the reeds are so perfectly constructed and tuned that they are capable of emulating the deep vibrant tones of an organ.

This article would not be complete unless mention were made of still another group of ladies who should be interested in the accordion. We refer to women who have studied music in their girlhood and then put it aside while they devoted their attention to their homes and families. After these responsibilities are over, there comes a time when a hobby or pastime of some sort may be sought. Reading and listening to the radio become tiresome, so what could be more fascinating than to recall the music learned in early life and to put it in actual practice by learning a group of accordion solos?

The accordion is the only complete portable instrument. It is convenient as a hobby, for it can be stored in the back of a car and taken to the beach or summer camp, or to the home of friends for an evening of music. Simple little tunes take on added charm when played on the accordion, even though the player is not an accomplished musician.

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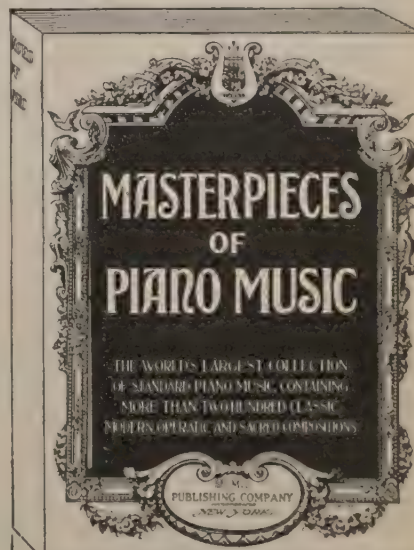
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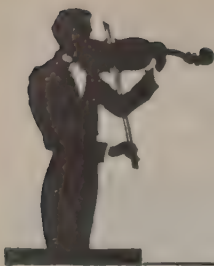
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# THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



## The "New Deal" in Violin Teaching

By HYMAN GOLDSTEIN

THERE IS A NEW approach in violin teaching. The modern teacher is developing neither Paganini nor Heifetz, but he is bringing music closer to the average student. His procedure sounds a challenge to the struggling teacher of soloists, as well as to the violinist who has abandoned teaching for jazz, ensemble or symphony work.

In the pre-depression era, almost every fiddler had his eyes set on Carnegie Hall and the solo stage. Those who failed as soloists became teachers to show others the road to success. Fond parents visualized a Heifetz, an Elman, a Zimbalist, every time squeaks and scratches rose from the practice room.

This spirit made for nothing of deep value. Would be soloists listened to soloists—not to appreciate, but to imitate. The isolation bred by conscientious practice, varied by lessons, by concerts, had no good effect on mediocre fiddlers. True, with a few pupils of rare talent this system worked. Ricci, Menuhin and others were developed on a basis of lessons by Persinger, and constant practice (as much as five hours daily) supervised by an assistant teacher. Heifetz, Seidel, Rosen, Brown, Elman and other Auer pupils were developed from unusual talents.

Against that record, place the thousands of would be soloists who have failed dismally; who have given all they had—their youth—to the violin, and received from it a dim knowledge of violin music; or, at best, a disgruntled place in an orchestra, ensemble or jazz band—or a precarious living as a teacher of other soloists to come.

Violin teachers of the old guard were sincere. To their mind, the only way to teach violin was to teach it individually, with the aid of the standard etudes, concertos, and shorter pieces. For unusual pupils, this method had advantages. But to-day we must teach non-professional amateurs, adults and children.

From our own experience, and from that of friends, music teachers and school music supervisors in all parts of the country, we have come to the conclusion that ninety-nine out of every hundred violin students have no definite talent sufficient to warrant the sacrifice of time, money and energy that a career as soloist demands.

Obviously, for such pupils the usual routine of soloist training is futile. They will

not respond to Mazas, Pleyel, DeBeriot, Laoureux, Ševčík, Rode, Kreutzer. It is not their diet. That is why violin study has a high mortality rate. Pupils give up after a month, or a year, or five years, and never look at the violin again. They are not to be criticized; usually it is the fault of the teacher.

How many old fashioned teachers see violin lessons not as an end in themselves, but as an open sesame to music appreciation in all its phases? How many think violin playing should be fun, should be really playing?

Play is essentially a social activity. Other people are involved. Play is one of the necessities of a balanced life in adult or child. In the past, violin playing was largely an individual affair between teacher and pupil; imitating, interpreting, learning (perhaps); nothing of the real spirit of play. At home, the washboard drudgery of practice. Why should pupils practice? There was no motivation, no incentive.

### Playing for Pleasure

MODERN VIOLIN TEACHING takes these facts into account. It assures supervised practice. It develops music appreciation. It makes violin playing fun. And it limits technical studies to those pupils preparing for a concert career.

This is no haphazard series of class violin lessons. Nor is it merely ensemble or orchestra training. This is an attempt to teach violin by means of a graded ensemble violin group, which uses players at all stages of advancement, and develops orchestral flavor from violins alone.

This approach may be used by teachers who write their own material as they work with each group—an excellent plan. Established methods in common use include the Van Hoesen series and the Church-Dykema "Orchestral Training Series."

The excerpt in column III shows the new method in action. Group I of the pupils have never played a fingered note. They have been told about notes, time values, positions, bowing. Group II pupils have played quarter notes, using three fingers. Group III have played eighth notes, using all fingers. Group IV have played simple melodies in complex rhythms.

The melody is a hunting call, used by Mozart in a piano sonata, and by DeKoven in "Robin Hood." And so we have our

appreciation, right from the beginning.

The unit is played through, then corrections are made. The teacher conducts, teaches, prevents important mistakes. Units are graded in a continuous series: pupils progress from Group I work to Group II, and so on. Their progress is as rapid as their ability.

This type of class work enables every player to participate in a social group which actually makes music from the very first moment. Even the most clumsy beginner, navigating uncertainly on open strings, learns something about music, learns to play in a group. Coöperation, work with the group, is the purpose of modern education. Coöperation, and appreciation of music, are the purposes of modern violin teaching.

Melody No 1.

Group I

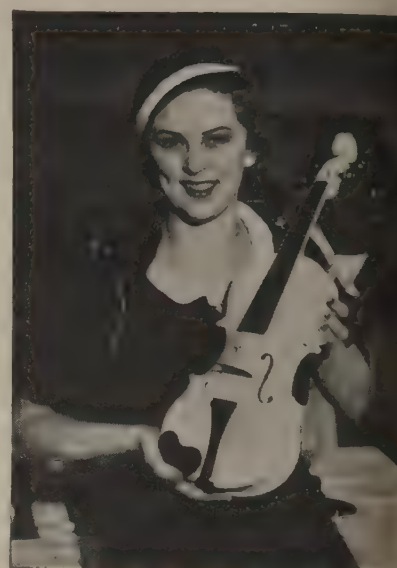
Group II

Group III

Group IV

The teacher should arrange his favorite melodies, taking care to grade them for his study groups. Four measure units are most convenient.

The same groups meet three times a week for ensemble playing. On the other two days, they study technical material, scales, time relationships, and so on. But there is music at every meeting of the groups. Music is reviewed frequently. Meet-



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ings are planned; familiar music begins and ends each session.

Every pupil receives one hour of lessons supervised practice and playing for the nominal fee of twenty-five cents. For each group of eight, the teacher receives ten dollars a week.

Using this method, the teacher will have a fairly definite income. He will have prestige in the community. He will have time to develop exceptional talent—at rates the traffic will bear—in the approved manner for training soloists. Moreover, some of his mediocre students may surprise everyone, including the teacher, and develop new interest in the instrument, or possibly solo ability.

This method may be modified to specific needs. In emergencies, it may be adapted for WPA educational work.

This plan will help the teacher make music a vital part of community life. Violin playing will become fun—play—as it should be. Child and adult beginners will enjoy their spare time hobby. The violin teacher will have justified his right to existence in the new social order toward which we are moving.

## How to Teach a Beginner to Tune His Violin by His Own Ear

By BENJAMIN E. GALPIN

ANY PRIVATE or public school violin teacher who imparts to his student the ability to tune his instrument without the aid of piano or pitch pipe, will have added something not only of great value in the development of his pupil's musical hearing, but also of prestige to his professional reputation as a teacher who does a certain necessary thing which other teachers fail to do.

How pleased the young student and how proud the parents when "Johnny" can tune his instrument at home by his own musical "ear."

He will be encouraged to discover new powers put to practical use.

Every child can recognize the right pitch sounds in the little song by Mozart known in Europe as the a, b, c, song and in America commonly as "Twinkle, Twinkle,

Little Star" (do do, sol sol, la la, sol).

Using this ear training the very beginner is able to tell whether or not the open strings A and E are at such a relative pitch as will make the little song sound as it should.

Twinkle, Twinkle

A A E E

do do sol sol

In psychology of music the ability to

recognize pitch and rhythm without aid referred to as independent leadership hearing type, while that class which finds it necessary to have aid to "carry the tune, or pitch, is sometimes referred to as a matched tone type.

A few years ago we often heard the word, monotone (referring to that type who were supposed to be unable to sing or to execute on an instrument); but physical



ing, dramatics and public school music done wonders to eliminate the monotone that made monotone unnecessarily nt. ny violin teacher, by using his own ument and tuning the E string high, or correct, will have a surprise await- when he discovers how keenly all stu- can discern accurate pitch as they n for "Twinkle, Twinkle," or A A, , or do do, sol sol. seems unnecessary to add that it is a

disastrous effort, and very discouraging, when a young student attempts to tune a steel E without a tailpiece tuning adjuster. Using one makes tuning this string very simple. The open strings D D, A A sing the same little song by making D argue with its perfect fifth A. Tune the D string being sure not to disturb the pitch of A when once it is fixed with its perfect fifth E. In like manner the G and D may be tuned.

## Each Student to His Own Talent

By J. W. HULFF

RE ARE MANY young violin students consider practice periods and taking ns a waste of time. There are some will go to almost any lengths to avoid weekly or semiweekly visits to the ner. Many and varied are the excuses are offered: Want of time on account me school work; objections to study- the violin because one of the parents a young had a love and desire for a music, but could not purchase an ument or take lessons on account of ial reverses; dislike of the violin be- of an urge to become a saxophone r or a drummer; "not interested be- it is easier to turn on the radio and music without working for it," and n, and so on. ere is no need here to answer these tions. The fact is that instruments co-day be secured to "fit" any pocket and violin instruction can be secured asonable cost, or taken free of charge r public schools. The other objections e met with the truthful and convincing tion that every child should have some c in his or her life. it is the wish of the parents, every should willingly take up the study violin; and, if at the end of a year's ction, with regular and conscientious ice, the student absolutely does not to continue, another instrument should osen; then, in later years, the son or

daughter cannot say that they never had a chance to study music. No matter what instrument is chosen when the violin is laid aside, the first year's study will not have been wasted.

It so often happens that those who can best afford to secure violin instruction are the very ones who do not appreciate their opportunities, while many a poor child, hungry for music expression through the medium of the king of instruments, must be content with corn stalk fiddles or cheap machine made instruments picked up in pawnshops or second hand stores for a few precious dollars. It is these latter children who so frequently accomplish wonderful results within a short space of time. They soon discover that the violin is not difficult to play, for, after all, there are but four strings and four fingers that are called into use.

If you have had a few lessons and meet with some slight difficulties that can easily be overcome with a little extra practice, do not be quitters! You owe it to yourselves, your parents and your friends to make good—and you can make good if you are sincere. If the violin required no practice it would become so common that none would care to listen to it.

There is no more need for you to become a second Kreisler than there is for you to become the greatest mathematician because you study arithmetic.

## The Science of Bowing

By H. JOSEF KLIMPL

THE DAYS OF TARTINI to the present the movements of the right arm in rela- to bowing have been referred to as the of Bowing. Granted that the knack of olling and producing a beautiful tone her with absolute control of every type wing under every condition is surely t, what of the great amount of pre- rory work involved in creating this erful art of bowing? The science of g enters when we start to analyze the ments of the upper arm, lower arm rist. And what of the many intricate s across the strings which, when ized, produce all sorts of figures; s, circles, semicircles, lines and what Surely this is a science all of its own. en attempting to analyze the right do not become confused and wonder er too little or too much arm move- is being used, or too little or too wrist. Do not lose hope because your g does not conform to the standards re set by Mr. So and So. Remember owing is of such an individual nature o analyze, and, if it were possible, to te the bowing of the great artists of y we would be doomed to immediate

failure, simply because of the individuality of bowing. Does Kreisler bow as Menuhin, or Huberman as Elman? And to go further, the three violinists, Heifetz, Zimbalist and Elman are disciples of the same school of violin playing (the so-called Russian school developed by Leopold Auer) but they do not bow alike, nor could they, as the bow- ing technic of these three artists is as far apart as their respective personalities. This, in spite of the fact that they were taught bowing by the same teacher.

But perhaps the most important factor in the matter of bowing is, and always will be, instinct—the instinct to cross the string with the proper movement, at the correct angle, the right amount of bow, neither too little nor too much wrist or arm. Instinct will be your guide in the proper movements. Remember, as no two people have the same finger prints, no two people can bow alike and the sooner you begin to develop an in- dividual style of bowing, the sooner will the goal be reached. Analyze each and every movement of the right arm and wrist and remember that bowing is an art only when its science is perfected when applied to the individual.

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## VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

#### A Semböck Violin

O. B. R.—I cannot find the name of Gabriel Semböck in any of the lists of famous violin makers, but your violin may be an excellent instrument for all that. When you visit a large city take your violin with you, hunt up a leading dealer in old violins, and get his opinion on yours. In his business of selling old violins he may have come across some Semböck violins.

#### A Town Named Viola

T. P.—Yes, there is a town in the United States named Viola—Viola, South Dakota.

#### A Book on Viola Makers?

H. J. G.—I do not know of a work on the viola, listing the most famous viola makers, and giving a price list of their instruments. There may be such works, published in Europe, but I do not know of any.

#### Flicker from Markneukirchen

C. A. D.—Johann Christian Flicker was a violin maker who made violins in the Markneukirchen region in Germany, from about 1755 to 1800. As the label in your violin by this maker is dated 1753, it would be approximately one hundred eighty-five years old. The violin was probably made two or three years before 1755. Flicker had only a moderate reputation as a violin maker. I cannot find prices of the violins of this maker listed in any works on the violin. Take your violin to a dealer in old violins, and he can estimate the value. Violins made by Johann Christian Schoenfelder, another Markneukirchen maker, are valued at from one hundred fifty to two hundred fifty dollars, in late catalogs.

#### Violin Playing an Aid to Singers

H. L.—Many famous female singers have perfected themselves in their art by learning the violin. Marion Talley, the famous American soprano is an excellent violinist. She formerly sang with the Metropolitan Opera Company, and now she is a star of a well known radio program. She is said to learn her songs by playing them on the violin before singing them. Many other singers have made a practice of this.

#### Names of Famous Violins

S. T. G.—Practically all of the most famous violins of Cremona have names, which, however, were not given them by the makers of the instruments, but by the owners, collectors, or famous artists who used the instruments in their concert playing. Thus, of the Stradivarius we have, the "Doyen," the "Adam," the "Prince Uchtomsky," the "Derenberg," the "Conte D'Armaille," the "Archinto," and so on. Some of the names given to the Joseph Guarnerius violins are, the "Leduc," the "Doyen," the "Spanish Joseph," the "Jarnowich," the "Mario." Other famous Cremonas have been given various names. A famous Guadagnini, is known as the "Leonard," a famous Bergonzi as the "Bonjour de Paris," a great Amati as the "Roxas." As far as known none of the great Cremona makers named their violins. Collectors and violin dealers consider it an advantage, from the standpoint of advertising value, for such instruments to have names.

#### Vibrato and Bowing

W. G. V. 1. In the example you send, the four notes, each with a dash underneath and a curved line below the four notes, are played in one bow, with a slight stop between the notes. In other words, push the bow four times in the same direction, giving a short stroke to each note. 2. A prominent teacher says of performing the vibrato, "The violin's neck should rest lightly upon the middle joint of the thumb, also, the index finger's root-joint should positively not be in contact with the edge of the violin neck, as the hand could no more wave back and forth than a flag which was nailed on at the lower section of its pole."

#### The Famous Maud Powell

T. R.—The late Maud Powell enjoyed the reputation of being the greatest American violinist. She studied the violin in the United States and Europe, where she was the favorite pupil of the great Joachim of Berlin, and concertized with great success all over the world.

#### Another Stainer?

A. G. M. 1. No one can tell, without examining it, whether your supposed Stainer violin is genuine or not. You will have to submit it to an expert judge of old violins. There are thousands of imitation Stainers in the world, many of which are clever copies of the originals. A translation of the labels (written with pen and ink) in Stainers' violins would read; "Jacobus Stainer (made this violin) in Absam, near Innsbruck in (the date follows). 2. Some violinists prefer to have the strings higher above the fingerboard than others. Get the advice of a good violin maker on this point, or try several violins until you find one which you can play easily. Then measure the height of the different strings above the fingerboard. After you have ascertained this, you can cut

your bridge, so that the strings will be of corresponding height. Some players like the strings low and some high.

#### François Partelle

A. L. McA.—Sorry I cannot trace the history of François Partelle, Bologna 1770, or his violins. There are thousands of violin makers quite unknown to fame, some of whom, nevertheless have made excellent violins. If you visit Detroit at any time, which is near the city where you reside, you might take your violin with you and show it to some of the dealers in old violins, in that city, and they may know something of the maker.

#### A Popular Violin Solo

A. C.—The violin solo by Kellar Bels, "Son of the Pusztá," is pronounced, "son of the pooz-tah?" It means "Gipsy."

#### Cannot Judge Violins

J. H. T.—We are sorry but it is against the policy of THE ETUDE to express an opinion for or against the quality of violins sold by various dealers. Your best plan is to have your teacher or some violinist friend examine any violin you are thinking of purchasing.

#### An Older Beginner

M. W. 1. Just how any teacher can expect you, after but two months study, to be ready for the "Kreutzer Studies," fingered octaves, the vibrato, the "Concerto, No. 23," by Vieuxtemps, and other violin works of similar difficulty, is past my comprehension. Maybe he meant for you to study these works after two or three years of study. They would do you no good short of that time. The fact is, if you try to study these difficult works after only two months of playing, you will be wasting your time, and getting nowhere. Thousands of pupils, hoping to become good violinists, accomplish nothing because they are working on material years beyond their present ability. I would advise you not to spend too much time and money on your violin lessons, since you began at the age of twenty-eight, which is rather late for a violin student hoping to learn music of more than ordinary difficulty. If you have talent, you could, of course, learn pieces and exercises of moderate difficulty.

#### An Unknown Maker

S. A. L.—I am unable to trace the history of the maker whose name appears in your violin. According to the label the violin seems to have been copied from an instrument made by Carlo Bergonzi, one of the most famous makers of Cremona, Italy. You might write to some of the leading dealers in old violins in the large cities; who may know something of the maker. There are thousands of obscure violin makers scattered all over the world whose names are quite unknown to fame.

#### Seating Arrangement for Quartet

E. B. T.—There is some variation in the seating arrangement of string quartets, as some quartet leaders prefer one arrangement and some another. The arrangement used by the Flonaley and London String Quartets, two of the world's most famous quartets, who have made frequent concert tours in this country, are both excellent.

#### A De Beriot Work

G. F.—The "Concerto No. 1, in D," by De Beriot, is a very brilliant and effective work, which is often used in concerts. It has much effective left hand pizzicato work. It can be obtained with piano, or orchestra, accompaniment.

#### Steel Strings for Violoncello

E. M.—Some of the leading music houses in the United States can supply steel strings for the violoncello; that is, the A and D strings. One well known brand of these strings is described thus, "Aluminum A and D, of aluminum wire wound on first grade steel." The C and G strings are of gut, wound with silver plated wire. It is possible to get a string-gauge for a violoncello, so that you can select the thin strings you require. If not, the music dealer could no doubt select some very thin strings, which are of the size you have been using.

#### When Did They Begin?

H. K. F.—The exact date on which the most famous violin prodigies began to study the violin is not known, but in most cases it was very early. Heifetz, Elman, Zimbalist, and other virtuosi, at present before the public, are supposed to have begun at the age of four or five. Now comes Gulla Bustabo, Italian-American, who, at nineteen years of age, is just finishing a world tour, in which she has achieved remarkable success. Recently, in New York, she played the "Violin Concerto in D minor, op. 47," by Shubert, accompanied by the New York Philharmonic-Symphony Orchestra, and received an ovation. She is reported as having commenced to study the violin at the ripe age of two years, but whether this is the exact age or not we have no record. She has rapidly advanced and is now a world famous violinist.



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## Bands and Orchestras

(Continued from Page 305)

The tongue should strike the reed with a firm, quick and well defined stroke and in no case should remain in contact with the reed. It must be drawn back very quickly both to permit the reed to resume its interrupted vibrations and to prepare for the next stroke. The lighter and more rapid the stroke, the more spontaneous and clean will be the *staccato*. The stroke must be thought of as a reaction rather than as an action. Drawing the tongue back is the most important part of the stroke. It is akin to the backswing in golf or the wind-up of a baseball pitcher. All too many beginners have the erroneous idea that a *staccato* stroke involves "hitting" the reed. The motion of striking the reed should be about the same as that of touching a red hot plate with the finger—most of the muscular force is used in getting away from it. This sort of mental image will prevent the very bad habit of remaining in contact with the reed after the stroke.

Above all, it should be remembered that the tongue alone produces the *staccato*. The breath should not be used except as a support for the tone, which, broken by the tongue into small sections, is thereby converted into *staccato*. An even pressure of the breath should be maintained at all times to supply the reed with the means for necessary vibration upon the renewal of the tone; vibration is on and off in a clear-cut manner. The jaw should not move while tonguing—"tonguing" is tonguing, and not "chinning." No outside aid to the tongue is necessary, such as moving the throat muscles, blowing the breath in short bursts, or moving the lower jaw.

### Theory Put to Practice

WITH THE FOREGOING SUGGESTIONS in mind, the student will be ready to try the *staccato*. Take a deep breath, remembering that the diaphragm must be depressed and forward for good support. Blow a long sustained tone such as an open G, for example. Bearing in mind the instructions as to motion of the tongue and its placement on the reed, pronounce the syllable "du." This syllable is merely a suggestion, as many other syllables may also be used with good results—the "du" syllable seems to work best, however, for most people. If everything has been executed correctly, the result of this procedure will be a clean *staccato* note.

The mental concepts which lie behind these physical activities are extremely important. As mentioned before, the main concept to be retained is that a *staccato* is a short, long tone. That is to say, the quality, pitch and intensity of a tone should be exactly the same in a *staccato* note as it is in a long sustained tone. In fact, the *staccato* passage is merely a long curve of tone interrupted by the intermittent stopping and starting of the sound vibrations. This does not mean, as is so often assumed, that a *staccato* passage is a number of tonal sections following each other consecutively. Such a concept is confusing, for, try as hard as we may, no two tonal sections will be exactly alike. It is only by considering the "whole" as an aggregate of its "parts" that we can correctly describe or produce the effect of the pure *staccato*. The *staccato* is an "effect"—an effect or variety in the long curve of tone. It is something done to the tone, rather than a series of entities. Tone is always a prime consideration, and without the tone there could be no such thing as the *staccato*. If *staccato* is produced awkwardly, it will lose its value rather than add to the expressive possibilities.

In the conception of *staccato* there are variations, and the two most recognizable are the "*staccato proper*" and the "*legato-staccato*." The *legato-staccato* is not, as

generally supposed, a product of a more sluggish manner of tonguing, nor is it the dragging of a lazy tongue. It is merely a softer stroke of the tongue as contrasted with the *staccato proper*, which is in itself a quick, light stroke. The very short *staccato*, or *picchettate*, should seldom be used and is simply a shorter and lighter stroke than the *staccato proper*.

When the correct *staccato* is produced upon the clarinet, a very pleasant effect is secured. It is as though a series of small bells had been struck, one after another. They ring with a mellow sound and give the effect of light, clear, cleanly rapid movement. The slight ring after the *staccato*, which is such a valuable and also such a difficult effect to obtain, is one of the most charming and fascinating of the clarinet's multitude of moods. Anyone who has heard it can remember it vividly as an inimitable and extremely pleasant sound. The *legato-staccato* has a more hazy, crepuscular effect. It is moody, languorous and caressing, much like activity on a summer day—not fast enough to be pressing, but simply movement arising out of the joy of living and moving.

In order to attain proficiency in the *staccato*, it is best to approach the problem by means of the *legato-staccato*, or soft stroke of the tongue. This will, of course, involve the use of the "du" syllable previously mentioned. *Legato-staccato* can be procured more slowly and with less interruption of the tone quality. Slow passages in the lower or chalumeau register are the best practice. Repeated *staccato* strokes on the same tone ascending and descending chromatically are excellent as well. Before trying a *staccato* be sure to establish the embouchure by playing one long sustained tone. Keep a steady breath support, and try to use nothing but the tongue in striking the reed. As proficiency is reached in this slow *staccato* work, speed will be found to be simply a relative matter. Strike the reed faster and with a slightly sharper stroke, and the *staccato proper* will be produced. Listen at all times for the bell-like ring after the *staccato*. It is the sure guide for measuring success with this effect.

There are many good exercises to be found for the development of a good, *staccato*. One of the very best is the *Staccato and Trill Exercise* in Baermann's "Celebrated Method for the Clarinet, Book III." The scales and arpeggios in this book are excellent also, particularly for the *staccato*. Do not try for speed at first—try for clarity.

One of the most difficult accomplishments is the playing of one clean, clear cut, perfect *staccato* note in any register, without extraneous sound before or after. This is possible only when complete control of the tongue has been attained. By working on the *staccato* by the principles mentioned, and by constantly experimenting, the student will at last accomplish good results. After a certain degree of proficiency has been attained in the use of the tongue, the student will find that his next problem is the correlation of the tongue and fingers. This constitutes another problem intimately associated with the problem of technic, and which must be treated elsewhere. The suggestions given here aim fundamentally at the acquisition of perfect use and control of the tongue. The Blancou studies from the works of Mazas are excellent in this respect.

For the solution of the problem of *staccato*, as well as in all other problems in clarinet playing, there is no substitute for practice and patience. The only limitations are the extent of his own ability to apply the method presented.

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## FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

## The Care of Instruments

SOME YEARS AGO we were happy in the possession of a fine guitar that had just arrived from abroad. Its tone was superb, the workmanship beautiful. Four months later it was in the hands of an expert repairman, as the top had split in several places.

We had overlooked the fact that it had been made in a country where central heating plants in homes are still a luxury; and, while the wood used in its construction had been thoroughly seasoned, it was not prepared for a sudden climatic change.

Instruments of very light construction are easily affected by changes in atmospheric conditions and should be handled accordingly. To keep them for any length of time in a room with a temperature of seventy-five to eighty degrees is inviting disaster. During the winter season, whenever the instrument is not in use, it should be put in its case and placed in a room with a temperature between sixty-five and seventy degrees, with the case kept on or near the floor and not on top of the piano, and of course some distance away from a radiator. When traveling about in cold or stormy weather, it is advised to have the regular carrying case enclosed in a weather-proof covering to insure the safety of the instrument. While the guitars and mandolins with carved top and back are able to withstand greater wear and tear, on account of their heavier construction, it is well not to take too great chances with them, but to use the same caution as outlined above.

### Be a Good Housekeeper

MOISTURE AND DUST left to gather on the instrument will eventually clog up the pores of the wood, regardless of the lacquer finish; and an occasional treatment with a little furniture polish is strongly recommended, as this will help to preserve the wood, and in addition it will enhance the appearance of the instrument.

We have known players of the classic guitar who were of the mistaken opinion that the lowering the tension of the gut and silk strings before putting the instrument away for the night, would help to minimize their breaking; but long experience has taught us that keeping the strings at the same pitch will actually improve the tone of the guitar, as the wood of the sound board will gradually adjust itself to this string tension and on that account prove more responsive. The frequent lowering and tightening of strings make it difficult to keep them in perfect tune after returning them to pitch, and they will lose their brilliance of tone sooner than if kept at the same pitch.

Banjoists should keep a careful check on the "head" of their instruments, which, at all times, should be kept stretched as tight as possible. After a spell of moist and humid or rainy weather, it is well to wait until the head is thoroughly dry before beginning to tighten it again. On the night of a concert engagement it is advisable to arrive at least a half hour before the performance, to give the instrument a chance to adjust itself to the temperature of the auditorium. A pick guard made of aluminum or tortoise shell, to protect the head against the pick, and also against the moisture of the right hand, is a good investment.

### Selection and Care of Strings

NO MATTER HOW GOOD the instrument, unless the strings used are of a better grade, the guitar, mandolin or banjo will not give the player the satisfactory tone one might

expect from it. We have met players who have spent seventy-five, a hundred or even a hundred dollars for a guitar; but, buying strings, they will try to save cents and then wonder why the tone is brilliant and of as good quality.

Perhaps no string has given us as many headaches as the gut string for classical guitar. Until we finally find the right string, a great deal of experimenting is necessary, as some instruments sound better with thin strings and others require heavier ones, depending on the thickness of the sounding board. In the beginning is advisable to gauge the strings used after carefully deciding which gives the best results, stick to that particular brand.

While violin strings can be used for the second and third strings on the guitar, they frequently prove "false," especially in higher positions; and so we prefer a string made expressly for the guitar. String makers now offer these strings, guaranteed to be "true" in all positions.

As the fretted fingerboard of the guitar and the right hand action both contribute to the wear and tear, a string that is made of hard rather than soft gut and one of even texture without any yellowing is preferable. Occasionally rubbing the tire length of the string from nut to bridge with a bit of oil will lengthen its life.

When putting on a gut string it is customary to tie a knot at the end and insert this in the slot of the bridge. Instead, a small loop is made and the string is tied into it and then inserted in the slot. Breakage of strings at that point may be kept down to a minimum.

In selecting the wound silk bass strings the use of a gauge is again advisable. A thick heavy string will produce a dull, less tone, while a string too thin for the particular instrument will lack sonority and carrying power.

The life of strings depends of course on the amount of usage; but when once they begin to lose their brilliance it is time to replace them. In the matter of replacing strings, the worst offenders are generally found amongst players of plectrum guitar, Hawaiian guitars, the tenor banjo and mandolin, instruments, requiring more strings. These strings do not break easily and players will argue, "Why buy new ones?" The main trouble with plain strings is that perspiration of the left hand fingers, together with moisture in the air cause them to rust, and, in addition, wound wire bass strings do eventually gather dust, which after a time will deaden the tone. Wiping the strings regularly with a woolen cloth kept in the instrument case for that purpose, will help to delay the accumulation of rust.

On the plectrum guitar with carved top and back, also on the Hawaiian guitar, a heavy string gives the best results; the top guitar sounds best with strings of medium thickness. We are very much in favor of the polished strings used for so long time on Hawaiian guitars and now available for all plectrum instruments. Their facilitates plectrum technic and also helps to minimize the "squeak" often caused by some finger of the left hand gliding over one of the bass strings from a lower to a higher position.

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#### Question of Rhythm

In the second measure of the following from La Paloma is the sixteenth note of the triplet in the right hand or the triplet?—Mrs. J. K.

It is played after the triplet.

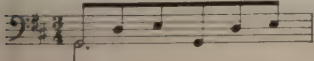


#### Long is an Accidental in Effect?

1. In Moonlight Waters (July Etude) is a B-flat in measure 17. In the next measure a natural sign is placed before the B. Is this natural sign superfluous? I thought an accidental held good only one measure.

In Valse Joyeuse (October Etude), measures 14 and 15, appears a dotted line connecting the left hand with G in the right hand. This means that these two G's are to be played melodically?

In "Heller, Op. 47, Book 2," page 22, in this measure:



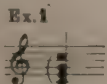
Do you release the first G to play the second—D. O. D.

1. You are right, but in this case, the user was afraid the player might play in the next measure, as such a note sound about equally well.

Yes, the G is repeated, the repeated G held through the rest of the measure.

#### Hand Trills in the Funeral March

1. How long does the ritenuto in measures 99 and 101 indicate the chord is arpeggiated?



Please write out any one of the trills occurring in the left hand part of the Funeral March from this sonata—Miss R.

1. I think Chopin means here to take for a deliberate roll of this chord. I do believe the five note motive should be rolled; at least, very little, if any. That is why Chopin has not marked an A.

## QUESTION AND ANSWER DEPARTMENT

Conducted

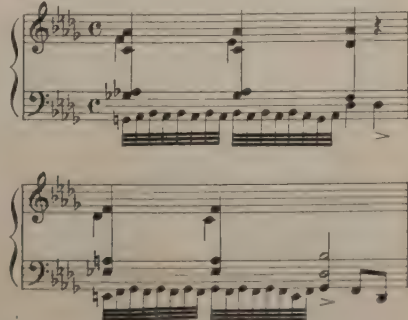
By KARL W. GEHRKENS

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

2. This sign does not mean that the chord is arpeggiated although composers do sometimes use it in that way, especially in chords having a stretch of a tenth. However, in this case (four measures preceding the *ritenuto*) it is used to show that all notes so marked are to be played with the right hand.

#### Ex. 2



#### How are Diminished Triads Constructed?

Q. 1. How are diminished and augmented triads constructed?

2. How are diminished seventh chords constructed in all their inversions?

3. How would they be arranged in arpeggio form?

A. 1. Why, in Hanon's "The Virtuoso Pianist," are not dominant and diminished seventh chords shown beginning on the black keys?—Mrs. E. W. T.

A. 1. A diminished triad consists of a minor third plus another minor third, as D—F—A-flat. A-flat—D—F is a minor third, as is also F—A-flat. A diminished triad is thus one degree smaller than a minor triad which on D would be D—F—A-natural. Following the principle of putting one minor third upon another, diminished triads can easily be built upon any pitch, as:

#### Ex. 1



etc.  
An augmented triad consists of a major third plus another major third, as D—F-sharp—A-sharp. D—F-sharp is a major third, as is also F-sharp—A-sharp. An augmented triad is thus one degree larger than a major triad, which on D would be D—F-sharp—A-natural. Following this principle of constructing augmented triads by putting one major third upon another, augmented triads can be built on any pitch thus:

#### Ex. 2



etc.  
2. Diminished seventh chords are built by combining three minor thirds. In root position the root (tone on which the chord is built) would be the lowest voice; in first inversion the third would be the lowest voice; in second inversion the fifth would be the lowest voice, and in the third inversion the seventh would be the lowest voice.

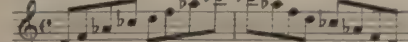
#### Ex. 3



Root 1st 2nd 3rd  
Position Inversion Inversion Inversion

3. In arpeggio form this would be:

#### Ex. 4



To play the arpeggio in first inversion the notes would be the same, only begin on the third of the chord, F; for second inversion begin on the fifth of the chord, A-flat; for third inversion begin on the seventh of the chord, C-flat.

4. I do not know of any exact reason why Hanon did not give the dominant and diminished seventh chords beginning on black keys. It would seem probable, however, that he omitted them because had he begun them with the thumb on the black key, a somewhat clumsy fingering would have resulted when the arpeggio was carried for more than an octave; and had any finger other than the thumb started the arpeggio, the desired finger pattern would have been lost. To-day many piano teachers do teach the dominant and diminished seventh arpeggios beginning on the black keys. This can be easily done by playing the notes in Hanon a half-step higher or lower than they are written.

#### Rhythm in Schumann

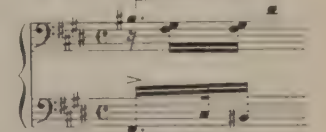
Q. 1. In playing measure eleven of Enthusiasm in Schumann's "Carnaval," how is this complex rhythm played?

#### Ex. 1



2. In the "Symphonic Etudes" (Variation 11, measure 16) how is the following rhythm played?—Miss J. S.

#### Ex. 2



A. 1. In the two previous measures you are playing five notes on the first beat and three on the second. In other words, you have two beats in the treble, so this measure is really a two against three rhythm; but a very complicated one. The main thing is to feel the two beats in the right hand just as you felt them in the two measures before, and then to sense the triplet against them. Artists are often careless about this measure, and it would seem, judging from all the editions of this piece, that Schumann meant the last quarter note in the left hand to be played with the first note of the triplet in the right hand.

2. This measure from the "Symphonic Etudes" is not as complex as it looks. You probably are thinking that it is a two against three rhythm, but if you will notice you are playing triplets in the right hand throughout the entire variation. The C-sharp (32nd note) in the bass is on the "and" count of two, and the D-sharp (32nd note) in the middle is on the "and" count of three.



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## Your Guide to the New York World's Fair

(Continued from Page 320)

back. To New York, there will be 30-day round trip railroad rates, the reduction ceasing as the distance to New York increases. First-class 30 day rates will be in effect from June 1 to Sept. 30. Coach rates from April 28 to Oct. 28.

**Rooms**—Here are some representative N. Y. hotels of various types:

Midtown transient hotels: New Yorker, 34th St. & 8th Ave., singles \$3.50 & up, day, doubles \$5 up. Wellington, 7th Ave. & 56th St., singles \$2.50 up, doubles \$3.50 up.

Uptown, semi-residential: Breton Hall, 2350 Broadway, singles \$2.50 up, doubles \$3.50 up. Narragansett, 2510 Broadway, singles without bath \$1.50 up, doubles with bath or singles with bath, \$2.50 up, doubles with bath \$3.50.

For women: Barbizon, 140 East 63 St., singles without bath \$2.50 up, doubles with bath \$4.00 up, singles with bath \$3.00 up, doubles with bath \$5.00 up. Martha Washington, 29 East 29 Street, singles without bath \$2.00 up, doubles without bath or singles with bath \$3.00 up, doubles with bath \$4.00 up.

For furnished rooms, write to Registered Rooms, Inc., 551 Fifth Ave., stating type of room you would like. For information on YWCA rooms, write to 129 E. 52 St., N. Y. C. For information on YMCA rooms, write to 420 Lexington Ave., N. Y. C. For rooms nearer to the Fair grounds, consult the Flushing, L. I., Chamber of Commerce.

**Eating Places**—Besides countless individual restaurants of every conceivable variety there is a number of chains with eating places all through the city. Inexpensive cafeteria chains include Horn & Hardart, Foltis-Fischer, Willow, Bickford's and Stewart's. Childs, Stouffer's and Schrafft's are higher-priced chains. The finest quality chain is Longchamps'. For rare and exotic foreign eating places, from Syrian to Japanese, consult the Travel Dept. On the Fair grounds, there will be at least 20 restaurants of every type and price level. A special Fair feature will be the eating places in the pavilions of foreign nations, where all sorts of interesting foreign dishes will be served.

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## Ten Years Before the "Mike"

(Continued from Page 302)

things, but one may buy 'individual' things. Some dresses I have let down and taken up countless times, according to the style of the season, before I could bear to part with them. I like jewelry, especially diamonds and rubies. Diamonds reflect light and are such cheerful companions. Rubies are red; and red is my color. I believe that I am always lucky when I wear red, though I do not carry this to extremes.

"To young singers, asking for help and advice, I reply that the more I see of life the more am I convinced that there is more real chance for happiness and contentment in the home town than in big cities like New York. Success, too often is dearly bought. Every ambitious singer or player should pause and think a hundred times before trying for a career in the big city."

## How to Understand the Pipe Organ

(Continued from Page 339)

preparing the registration of the next movement, always in advance and exactly on time, meanwhile accompanying those who, as a rule, have only one definite thing to do. The writer is certainly not decrying any artist who plays any other instrument, because music may be very difficult for any one of them, including the noble human voice with its many art problems, well understood by the author who used to sing; but the mental, digital, physical endurance and adroitness, and especially the pre-arranged logical planning necessary for good organ playing, all of these are so much more advanced and more difficult to do than efforts upon any other musical instrument, that there is no comparison.

Therefore, the next time that any of you hear an organist play solos, or listen to an accompaniment being done by an organist for a singer, do not go rushing up to the soloist and tell her only that she did a great job, meanwhile forgetting completely that the organist was not only the accompanist, furnishing the harmonic color for the singer's melody, but that he was successfully keeping up with the singer, maneuvering many complicated gadgets and at the same time was producing an aesthetically musical and proper volume background.

\* \* \* \* \*

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"I'm sorry, sir," the waiter answered "but the band is playing that."

\* \* \* \* \*

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## VOICE QUESTIONS

Answered

By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

**Tonsils**  
I am sixteen years old and have taken singing lessons. I have a wide bass-range, with lots of volume; and my ambition is to be an opera singer. My teacher has given me much encouragement in this. My tonsils are infected. Would it be wise to have them removed? What is the best method of doing this?—C. G.

You should consult the most famous doctor in your neighborhood; for, once they are out, no doctor can put them back. Your surgeon should have the knowledge to use your case and the technique necessary to remove the tonsils without injuring the muscles of the throat. Have the operation, if he thinks it necessary. There is no injury to your voice if the surgeon is, but rather the voice will improve. Be very young. Be careful that you do not strain your voice by forcing or by straining high tones. Be content to make haste

**Questions from a Very Young Girl**  
I am a thirteen year old girl and have started taking singing lessons. My range



are there different ways of going up the scale? Would you suggest taking from a different voice, who does not teach choirs? Is my range ordinary or extraordinary? I am too young to take singing lessons?—F. M. M.

Your teacher should explain and criticize your scale. She will endeavor to make you understand that it must have the same range from the bottom to the top, so that the notes will not be throaty nor the high notes strained.

Your teacher is a well qualified musician. There is no reason why she should not teach a choir in her leisure time. Your range of tones is long. The question is how many tones you have in your voice. Many of these tones are good in quality and are easily produced.

It is very young for serious vocal exercises. Be careful that you do not strain your voice by strenuous exercises. Learn to make haste.

### Uvula

A young lady friend of mine speaks of her uvula. She does not have enlarged uvula. It is not in the center, hangs a distance to the rear of the soft palate. Would this cause a nasal voice? Please describe in speaking and singing and tell me she should read.—Mrs. A. C. D.

Your description of the position of the uvula in relation to the soft palate suggests a slight malformation. You should see a specialist. Perhaps some straining of the uvula is in order, or even a slight operation. The uvula is able to return to its position.

The young lady learn to breathe deeply. The breathing muscles instead of just the upper chest, as she probably does. The pitch of the speaking voice should be low, especially in speaking. She should project the tones through the nose. Do not attempt to achieve the so-called "Resonance." Nor should she raise the head and toward the back, in an attempt to "breathe the throat." She should learn to project the action of the breath upon the vocal cords and to leave throat, soft palate, external muscles alone, so that they act automatically. Read Shakespeare's "Plain Words on Singing"; Clara Katharine's book, "English Diction" Vol. I; small brochure, "What the Vocal Student Should Know." The publishers of THE ETUDE furnish these.

### Baritone

A baritone twenty-four years of age, has taken lessons for one year and a half. His voice is full and vibrant and strong, but I have not been able, as yet, to breathe properly on the breath and to sing in such a way that I am unable to sing "Ah" correctly.

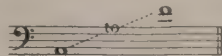
Can you suggest a remedy for this uncertainty? My teacher advises the use of a wide belt abdominal support. What is your opinion?—H. E. F.

Perhaps your feeling of uncertainty is a nervousness, or what the psychologists call an "inferiority complex." The singer is not at all either of these things, or immediately experience a lack of vocal power. The diaphragm may be considered to be the most important of many breathing muscles which include the intercostal, the abdominal and the abdominal muscles. The diaphragm is explained to you in detail in "The Art of Breathing" and Douglas Stan-

ley's "Vocal Science." Tone placement is a very vexed question. Read Shakespeare's "Plain Words on Singing" and Ellingworth's "Resonance in Singing and Speaking."

2. Sbriglia advocated putting a wide belt upon heavy, fat men and women. This was never suggested to a person of normal weight and good physique. On the contrary, he insisted that the clothing should be suspended from the shoulders, so that the breathing muscles should be unimpeded in their actions.

3. There is no average range for any voice. If you can sing a smooth scale from



and can say the words easily and distinctly upon all these tones you should be happy.

### The Young Vocalist

Q.—I am fourteen years of age and I have a well set voice. It is heavy, strong and musical, with a range from A below Middle C to E-flat above High C. I have studied piano for eight years, but my goal is to be an opera and concert star. There is no vocal teacher near here from whom I can take lessons, so I must study by myself.

1. Give me the names of booklets and solos that will help me.

2. Is there any library where I can borrow "Opera Books" so I can study one opera a month and its composer? I will pay the postage.

3. Should I go on with piano or voice?—M. G.

A.—You are very young to attempt the serious study of singing. Your letter suggests that you have a voice and are musical. Please be careful not to strain it by singing too loud, too long, nor too high. As you have studied piano for eight years, you know that one does not commence with Beethoven's sonatas and Liszt's concertos. So it is with the voice. Years of careful preparation are necessary before singing the difficult music of the operas. Read Shakespeare's "Plain Words on Singing" and many similar books. Commence your studies with simple exercises like Abt's "Singing Tutor" and Concone's "Vocalises." When you sing a song choose a simple one with comfortable words and not too great a range. Proceed slowly. The more haste, the less speed.

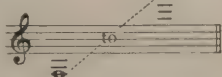
2. In every great city there is a library which will permit you to borrow its music free. Communicate with the librarian of the great city nearest to your home.

3. By all means study both piano and voice. You are too young to be sure which will be best suited to your talent in the future. Besides one never can know too much.

### Should She Sing as Well as Play?

Q.—I am a girl eighteen years of age, with a voice ranging from below Middle C to above High C. I never have taken singing lessons, but my friends tell me that my voice is extraordinary. I cannot afford lessons, for I am studying piano and preparing for a scholarship competition at a conservatory this fall. Please advise on self-training. Do you think my voice would be worth it?—L. A.

A.—Your range



is extraordinary; and if you can make a sweet and lovely tone upon all these notes and sing a smooth scale you should certainly go on with your vocal study. Try for beauty, clarity, and freedom of enunciation, rather than great power of sound. Quality is, after all, more important than mere noise. If you are successful in obtaining a scholarship for the study of the piano in a conservatory, ask one of the singing teachers to give you an audition and advice. Perhaps you might win a vocal scholarship also, for there are very few good voices in the world.

### A Singer With No Repertoire

Q.—I am twenty-four years of age, a lyric soprano, and I have studied for four years. My teachers never give recitals or take the same keen interest in their pupils as the ones who write to THE ETUDE seem to do. My voice is good and has been compared to Melba's. Can you tell me the name of a coach who gives vocal lessons, prepares his pupils for recitals, and whose lessons are moderate in price?—A. S.

A.—If your voice is really comparable to Melba's, you should have no difficulty in getting either singing lessons or engagements. Her voice was one of the really great voices of musical history, so ravishingly beautiful as to charm every audience. Added to this was a delightful personality, a wonderful technique, and good musicianship.

There are many fine, musical teachers in New York, who would be able to teach you how to use your voice, how to study the usual repertoire of songs, arias and operas, and how to act upon the stage. Seek diligently until you find such a one and then work hard for him.

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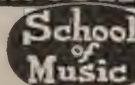
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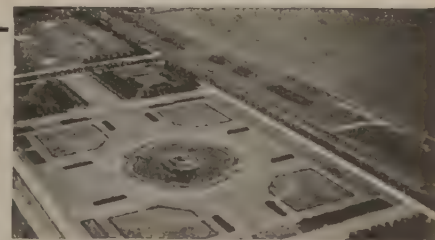
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(Continued from Page 296)



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of that dancing melody and the pervading *rubato* gave him away. Before the number was out a week, he had to confess to its authorship.

*Rubato* is the outstanding characteristic of all his music. Without it, his music does not really exist. It peeps coyly out of almost every measure he ever wrote. The interpreter who fails to recognize this is unable to bring a Herbert composition to life. The fact that so many conductors and performers are unaware of this vital and all important thread in the pattern of every Herbert composition is the one thing that leads to so many dull current interpretations and threatens the longevity of the Herbert compositions.

This *rubato* is not only vitally essential throughout the body of his compositions; it is imperative in the up-beats to many of them, especially his marches. These very often start with an up-beat consisting of two notes:

Ex. 1



Do not, please, put heavy pauses on those first two notes. They should be slightly ritarded, but not stiffly so, reserving the regular tempo for the first full measure. Nearly every conductor today interprets incorrectly the *March of the Toys* from "Babes in Toyland." The whole thing becomes stiff and un-Herbertian, when heavy pauses are slapped on those four notes that immediately precede the first full measure of the march proper. Keep them free, and sprinkle on them a dash of *rubato*. Otherwise, it is a dull dish and fit to set before no one.

In the Herbert waltzes, give them the Viennese lilt he brought to their composition, and without which they are just numbers in three-four rhythm. Anticipate the second beat and delay slightly the third. In print, his accompaniments usually look like this:

Ex. 2



but always interpret them this way:

Ex. 3



Herbert made his fame and his fortune from his operettas, musical comedies and light orchestra pieces; but, deep down, he always regretted that his major works were not better known, especially his two grand operas, "Natoma," in three acts, and "Madeleine," a one act opera. The first was produced in 1911 and given thirty-eight times by the Chicago Opera Association; whilst the Metropolitan Opera Company gave "Madeleine" just six times. Herbert was especially proud, as he had just cause to be, of "Natoma"; and the fact that it was allowed to languish in silence always rankled him.

He was strongly outspoken against the attitude of operatic producers here, not only as they affected him but also as exhibited towards all American opera composers. He deplored the poor casts at one time assigned to works in English; and, in Herbert's day, do not forget, there were few American singers to do the leading rôles in native works.

"You cannot cast a grand opera in English with all American singers, he once said. "When my 'Madeleine' was produced at the Metropolitan Opera House, the baritone coughed his part in Spanish."

He often referred to those first dismal rehearsals of "Natoma." Each day would bring cries of "C'est impossible!" from conductor, chorus-master and singers.

"Do you recall that portion of the opera just before the sixth scene in the first act where *Alvarado* is on the stage with *Castro*? *Natoma* eyes the pair suspiciously. *Alvarado*, turning to *Castro*, sings, 'I never liked that girl. She broods too much.'

At this point, the rehearsal was stopped. "Broods," said the director. "What does that mean?"

"Then and there a great discussion was begun centering about that very, very strange word 'broods.' It simply meant nothing to the Italian director. Finally, Joe Redding, the librettist, had to change the word to one that jingled less queerly in the ears of the director. Would this trifling but annoying occurrence have arisen in a company of American singers?"

### An Expansive Versatility

HERBERT COVERED A VAST AMOUNT of musical territory in his day. Starting off with operettas of the old school, he later turned his facile pen to musical comedy, grand opera, revues, music for the movies, and finally jazz. He did not object to jazz, as such; only to bad jazz. His musical shows at the end, were light pieces of small worth and little from them has lived. Nor did he think much of them, as compared with such fine works as "Eileen," "Princess Pat," "Naughty Marietta," and "Babes in Toyland"; but the writing of them did keep his large coffers filled.

"What can I do?" he once asked, as he stood before the mantel of his room at the Hotel Belvedere in Baltimore. "The managers want nothing but shows with sentimental tunes that are easy to sing and easier to dance to. I have a family. They must live and I must live; so . . ." significant shrug finished the sentence.

One of the last things he wrote was "Suite of Serenades for Jazz Orchestra" (Spanish, Chinese, Cuban and Oriental), which was commissioned by Paul Whiteman and written especially for his historic making concert at Aeolian Hall, on February 12, 1924, when Oom Paul made a bold attempt to make a good woman out of jazz.

In the years prior to this, Herbert had been touring the leading movie theaters in the country. Those were the days when thirty to forty men in the pit of a picture palace was not an unusual sight. Herbert guest-conducted in nearly every large movie house from Montreal to Los Angeles. Those early houses had meager appointments, and there were no provisions for artists. Herbert was forced to change his clothes in everything from the manager's office to the check room.

### Subduing A Recalcitrant Orchestra

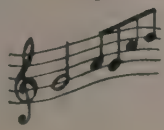
IN THOSE DAYS OUR PATHS CROSSED OFTEN and in all sorts of places. The background and conditions varied; but Herbert was always the same, and so were his results with any orchestra. To see him conquer an orchestra was always a thrilling experience for the spectator, if not for the musicians. We saw our first orchestral rehearsal under Herbert when he was making "Princess Pat" ready for its première at the Cort Theater in Atlantic City, in the summer of 1915; our last, in 1923, when he was at the Rivoli Theater in Baltimore.

In nearly every rehearsal at which we were present, the local orchestra started out with a chip on its shoulder the minute Herbert stepped into the pit. Why? The men knew he would make them work. Most of them preferred to take things easy.

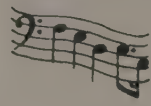
(Continued on Page 353)



# Publisher's



# Notes



A MONTHLY BULLETIN OF INTEREST  
TO ALL MUSIC LOVERS

## Advance of Publication Offers

—May 1939—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

### ALL-CLASSIC BAND BOOK—LEIDZÉN

|  |       |
|--|-------|
| Parts, Each  | \$.05 |
| 25 or More Parts, Each                             | .10   |
| Conductor's Score (Piano)                          | .25   |
| MANUAL OF FUGUE—OREM                               | .40   |
| OUT OF THE SEA—CHILDREN'S OPERETTA—STRICKLAND      | .35   |
| PLAY AND SING—PIANO—RICHTER                        | .25   |
| SIXTEEN MODERN ETUDES—TRUMPET—HUBER                | .40   |
| TEN STUDIES IN BLACK AND WHITE—PIANO—MANA-ZUCCA    | .20   |
| TWELVE MASTER ETUDES IN MINOR KEYS—(Piano)—ZACHARA | .20   |
| YOUTHFUL BARITONE, THE—SONG ALBUM                  | .35   |
| YOUTHFUL TENOR, THE—SONG ALBUM                     | .35   |

**SUMMER MUSIC STUDY**—Have you noticed, lately, the advertising pages of magazines that number among their subscribers music teachers and students? How page after page is devoted to announcements of Summer Courses at leading educational institutions, of Summer Music Camps for boys and girls? It is heartening to see the interest displayed in these cultural activities, the ambitious youth of the nation turning aside from idleness and frivolity to devote generous portions of their vacation to musical advancement.

The Publisher's experience of the past decade, or more, reveals that not all Summer Music activity is confined to large schools or to the metropolitan centers. Many a teacher in small towns, and in suburban or rural districts, has profited by this thirst for knowledge on the part of American youth by organizing classes in various musical classifications, such as appreciation, history, theory, harmony, the opera; all pleasing subjects to study and easy for the teacher to undertake. Teachers, looking to next season's enrollment in their classes, to the future in their pedagogical careers, find that Summer Classes take up little of the teacher's or pupils' leisure time, yet they keep alive interest in matters musical and stimulate a desire for more musical knowledge, with the resultant determination to continue "taking music lessons."

Materials for use in Summer Study Classes easily are obtainable, some standard text books being especially adaptable for such use. James Francis Cooke's *Standard History of Music* (1.50) offers a splendidly arranged program for an intensive course in the subject; Preston Ware Orem's *Harmony Book for Beginners* (1.25) lays a solid foundation for future musicianship and advanced study. A most fascinating course can be arranged from Clarence G. Hamilton's *Music Appreciation* (2.50); younger students will enjoy study with *Introduction to Music Appreciation and History* (1.50) by Dorothy Tremble Moyer.

Space here does not permit more detailed listing of suggested materials but the Publishers will be glad to supply such information upon request, covering also other subjects for Summer Music Study like piano classes, violin classes, singing groups, opera, etc. Just address a note to Theodore Presser Co., 1712 Chestnut St., Philadelphia, stating the subjects in which you are interested.

**THE COVER FOR THIS MONTH**—It was necessary to combine two photos to place the young musician and singer depicted on THE ETUDE cover this month in an outdoor setting



suggestive of his solo singing of the favorite cowboy song, *Home on the Range*.

While the song may have a cowboy origin, we doubt if the number of cowboys who have sung it can equal anywhere near the number of "bathroom baritones," "banqueting basses," and "tuxedo tenors," who have vibrated their vocal chords with this number. It does have a real cowboy atmosphere and it is easy to sense behind the rhythmic feel of the number the long, slow lope of the range ridden horse.

The photographic material utilized for this cover came from the studio of Harold M. Lambert, Philadelphia, Pennsylvania.

**TWELVE MASTER ETUDES IN MINOR KEYS, For Piano, (Grade 6-8) by Franciszek Zachara**—Rarely is it our privilege to publish so important a work for advanced pianists as this latest opus from the pen of the young Polish pianist, Franciszek Zachara, whose pieces for piano appearing recently in THE ETUDE have attracted so much favorable comment.

Mr. Zachara's first public appearance as a soloist in this country was in New York City in 1928. Since then he has given numerous recitals in Town Hall, New York, and is a member of the faculty of Brenau Conservatory in Gainesville, Georgia. His press comments indicate a mature, highly skilled brand of pianism and interpretative ability noteworthy for its musical taste.

Like his countryman Chopin, his gift seems to flourish best in music of grace, intimacy, and minute detail. The *Twelve Master Etudes* constitute his Opus 29 and present a composition in each of the twelve different minor keys. These Etudes are first and foremost real music, from which, however, may be derived many technical phases of value to the performer. There are octave and chord studies for both hands, arpeggio and rapid scale passages, intricate rhythmic designs, and studies with chief emphasis on tonal production. Obviously the work is for none but the competent and ambitious pianist, the grade of difficulty ranging from 6 to 8.

Teachers desiring for their teaching materials library a reference copy of this important work, which will be brought out under the cover of the Music Mastery Series, may take advantage of the low advance of publication cash price, 20 cents postpaid, and order a single copy now, delivery to be made as soon as the work is published.

**ALL-CLASSIC BAND BOOK, For Young Bands, Arranged by Erik W. G. Leidzén**—When the non-musical person thinks of a classical music composition he is apt to think of something too involved for those other than musicians to enjoy. Such an individual misses much, because he will find some very beautiful and, at the same time, simple melodies tucked away in the works of the great classic masters.

It is to give the youth in modern school bands the opportunity to enjoy some of these melodies and to delight their audiences with them that this *All-Classic Band Book* has been planned. From Schumann, Martini, Schubert, Mendelssohn, Bach, Handel, Gluck, Verdi, Haydn, Beethoven, and Mozart, have been selected these melodies, in the main keeping away from those so often repeated in music circles.

These numbers have become splendid band selections under the musical craftsmanship of Erik W. G. Leidzén. Although the parts provide a variety of playing styles,—staccato, legato, soft tonguing, etc., there are no technical demands beyond the abilities of the average young bandman.

The instrumentation comes for the full school band set-up, but all the instruments are not essential since clarinets and brasses provide a full harmonic structure. The Conductor's Score has a playing piano score for study and rehearsal, together with a two stave compact short score for use in conducting.

The advance of publication price for the instrument parts is 15 cents each; where the set ordered runs 25 or more, 10 cents; Conductor's Score advance of publication cash price 25 cents.

**THE YOUTHFUL BARITONE, An Album of Songs for Studio and Recital**—In this age of advancement, opportunities for vocal culture are much more plentiful than was the case a generation or two ago; also, there are better teachers, and so many more of them that tuition fees for competent instruction are comparatively reasonable. Along with good teaching there always are chances for participation in group singing—chorus, choir, class, glee clubs, cantatas, operettas, etc. Increased poise and smoothness of singing come from these "song fests," proving their value.

Nature favors men with voices of different range—some high, some low, and some medium. Medium-range men singers (classed as baritones) are in the majority, and therefore, have a multitude of good songs from which to make selections when called upon for solos. But because of the steady demand for new material in collective form, we are preparing *The Youthful Baritone*, a group of especially fine material of interesting variety, containing numbers suitable for almost any occasion. The texts are particularly adapted for artistic enunciation, and the songs for effective rendition by men singers of limited experience in vocal solo work.

Those wishing to secure single copies of this book at the special advance of publication cash price of 35 cents may place their order now; the copies to be sent as soon as received from the printer.

**THE YOUTHFUL TENOR, An Album of Songs for Studio or Recital**—*The Youthful Tenor* is the title of a new collection of choice songs of moderate range, selected with much care. The aim has been to present as large a variety as possible in the size of the book, so that, from its contents, the singer might always be able to find something to fit his needs. The editors have omitted many songs whose main characteristics were a plentitude of high notes; at the same time the upper range has not been avoided if it has been reached melodically and in the line of effective climax. Melodiousness, interesting variety, suitability of words and music, opportunity for effective interpretation, and ample chance to use the rich middle tones of the voice, have been the aim throughout.

This work, while prepared especially for young tenors, will appeal also to more advanced and mature singers. The singer with a good, well-trained tenor voice always is likely to be a social favorite and in constant demand for any occasion where singing is featured. Such a singer should have a large and varied repertoire of suitable songs.

For the small cash price of 35 cents, postpaid, customers can now order single copies on our advance of publication offer, copies to be sent upon publication.

**THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES**—Another use which music educators put this remarkable series of portrait-biographies was discovered recently when a school librarian informed us that she is making from this page a vertical card index for ready reference. Four pictures, with accompanying biographies, fit nicely on the standard size (3 x 5) filing card, and 11 cards take care of each month's additions to the series. This seems to us a most practical idea for a ready-reference library for program maker or for anyone interested in those who have made noteworthy contributions to the art of music. And it isn't necessary to mutilate your copy of THE ETUDE to use the series in this manner, as extra copies of every page that has appeared may be obtained at 5 cents each.



**GRADUATION AWARDS AND GIFTS FOR MUSIC STUDENTS**—This is the season when parents, relatives and friends of graduation candidates are seeking appropriate gifts and remembrances to mark the happy occasion. For graduates of music courses nothing, probably, could be more appropriate than a volume of music, or book on some interesting musical topic. The Publishers will be glad to offer suggestions.

Teachers, who plan awards to graduates and honor students, will find a most attractive listing, with descriptions and illustrations, of diploma and certificate forms, medals, etc., in *Presser's Musical Jewelry Catalog V-15*. Send for a copy. It's Free.

There still is time to arrange for special lettering on diplomas, certificates and medals, but as the time of June commencement draws near, sufficient notice to us will be necessary to insure prompt delivery. The "Presser Service" this year.

**TEN STUDIES IN BLACK AND WHITE, For the Piano, by Mana-Zucca**—In keeping with the policy of including the *Music Mastery Series* only the most meritorious of piano studies



by contemporary composers, the Publishers believe that this addition in this new book of *Ten Studies in Black and White* by the distinguished American composer, Mana-Zucca.

These studies cover technical training needed by advancing pupils in the upper intermediate grades, four and beyond. Each is attractive and appropriately titled. Melody and accompaniment in legato style, octave study, crisp staccato, wrist attack, left hand arpeggio study with right hand melody, dotted notes, study in quick attacks, study in velocity and the stretch of the hand, some of the technical problems covered.

Piano teachers and advanced students planning a bit of extra study during the Summer Vacation season should order a copy of this book now while it may be had for only 20 cents postpaid, the special advance of publication cash price.

**16 MODERN ETUDES FOR THE ADVANCED TRUMPET PLAYER by John Huber**—No one can complain about the amount of study material that has been written for the trumpet, or cornet. The standard "cornet methods" made forty or fifty years ago, or more, certainly are voluminous.

But modern developments in trumpet playing, the demands made by modern orchestras and band arrangements, necessitate modern etudes to prepare the trumpeter for his part in the ensemble. Mr. Huber, a successful teacher, has prepared these *16 Modern Etudes* for ambitious trumpet students to improve their technique, especially in the coveted ability to play the brilliant passages in various compositions requiring triple tonguing. Helpful suggestions precede each study.

This probably will be the last month in which copies of this work may be ordered at the special advance of publication cash price, 40 cents postpaid.

(Continued on Page 352)



OUT OF THE SEA, *An Operetta for Children, In One Act, Music by Lily Strickland (Book and Lyrics by Ethel Watts Mumford)*—There are times in our



more mature years when we wish we once again were young and able to join children in their games, plays, and amusements. A feeling of this kind is almost inevitable when we read over the dialog of such a sparkling operetta as *Out of the Sea*; everything about it is so wholesomely natural for children to say and think. The idea of the story is that a company of children, summering near a rocky seashore, wanders into a group of sea people with whom they become instantly acquainted, as children will. Here are met King Neptune (majestic yet easily upset), Undina (a mixture of jollity and womanly sympathy), the Sea Serpent (a queer character, sometimes critical, sometimes "weezy"), the Oyster (how he can boast!), the Hermit Crab (very "crabby"), the Fiddler Crab (exactly the opposite), Davy Jones (sore at Mr. Beebe for drawing his locker up from the ocean's depths), and the Aviator (a cynical land person who has an occasional habit of "seeing things").

The resulting dialog sparkles and the situations abound in humor. The solos are easy and lie in a medium range; there are choruses and refrains, some in unison, some in simple two-part form; none of them hard to learn. At a comparatively small expense a good stage setting can be made so as to be both attractive and colorful. Full directions for staging, costuming, and dancing are included in the book.

Single copies, ordered at the special cash price of 35 cents, postpaid, if ordered now, will be sent to the customer as soon as received from the press.

**MANUAL OF FUGUE** by Preston Ware Orem, *Mus. Doc.*—A knowledge of this subject is important, even if one doesn't aspire to be a composer. For such, of course, it is indispensable. Understanding of the works of the great masters, especially symphonic works and chorus compositions in the larger forms, is so much enhanced by a knowledge of Fugue and methods of part-writing, that every well educated musician must necessarily include it in his course of study.

Sometimes Fugue is referred to as a "dry" subject; Canon, Imitation, Double Counterpoint, etc., have a rather forbidding aspect. Dr. Orem, in his own inimitable manner, makes the study "a pleasing way of making beautiful music."

The Publishers hope to have copies of this book ready before long, but advance of publication orders still will be accepted this month at the special cash price, 40 cents postpaid.

**CAUTION! SWINDLERS ARE ABOUT!** It is our unpleasant duty to warn all music lovers against swindling canvassers, both men and women. Beware of unauthorized bargain offers of THE ETUDE MUSIC MAGAZINE. Pay no money to strangers unless you are absolutely assured of their responsibility. Do not be swayed by the worn-out threadbare canvass of the "young man working his way through college." Not one in a thousand has the slightest intention of using commissions to pay for tuition. Sign no contract and pay no cash until you have read the receipt, or contract, which the canvasser offers you. Do not accept any ordinary "stationery store receipt" for money paid. Representatives of THE ETUDE MUSIC MAGAZINE always carry the official receipt of the publisher, Theodore Presser Co., authorizing them to collect money in our name. Help us to protect you from swindlers.

**ETUDE SUBSCRIPTION REPRESENTATIVES WANTED**—Many music lovers, teachers as well as pupils, add substantially to their incomes through securing ETUDE subscriptions. If you prefer cash instead of merchandise premiums, send a post card for full particulars. We pay substantial cash commissions on each \$2.00 subscription secured (not your own). Address the Agency Division, THE ETUDE MUSIC MAGAZINE, for further details.

**PLAY AND SING, Favorite Songs in Easy Arrangements for Piano, by Ada Richter**—In the education of young piano pupils one of the most effective means of creating and maintaining interest, of inculcating a sense of time and rhythm, is the assigning of exercises and pieces set to texts or verses that may be sung by children. Mrs. Richter, a most successful teacher of juvenile piano students, knows this and her previously published books and pieces prove that she is especially talented in writing and arranging such material.



*My First Song Book* (75c) is one of the best selling music books for youngsters; *Cinderella, A Story with Music* (60c) and *A Child's Journey, 16 Rote Songs for Primary School Activities* (75c) (less than a year old) already are established successes; *Ada Richter's Kindergarten Book* (1.00) is considered indispensable by many.

Youngsters who have completed these books are clamoring for more. Their teachers, needless to say, are glad to give such material to them, as evidenced by the unusually large advance sale of this forthcoming volume. It will be a bit more advanced than *My First Song Book* and will contain about the same number of familiar songs grouped under the headings: School Songs, Songs of Other Lands, Songs of My Country, Songs from Operas and Songs My Grandparents Sang Long Ago.

Single copies of *Play and Sing* may be ordered now at the special advance of publication cash price, 25 cents postpaid, copies to be delivered when the book is published. The sale of this book will be restricted to the U. S. A. and Its Possessions.

**ADVANCE OF PUBLICATION OFFERS WITHDRAWN**—By the time this issue of THE ETUDE reaches our readers, the Mechanical Department of the Publishers in all probability will have completed printing and binding two books, descriptions of which have been appearing for several months past in this Publisher's monthly bulletin. As is customary when these new books are placed on sale at music stores, the special advance of publication prices at which they have been offered are withdrawn and copies now may be had from the Publishers for examination.

*Fragments from Famous Symphonies* for the Piano, by William Baines is a book of easy-to-play piano arrangements of the best known themes from familiar symphonic masterpieces, immortal melodies brought within the playing ability of young players. Supplementing the now frequent performances of these works, in concert and via the radio, these pieces should do much to elevate the musical standards of American youth and should prove interesting and gratifying to the parents of the youngsters who play them. Price, 75 cents.

*Organist's Resource*, a volume of compositions and arrangements from the works of I. V. Flagler, will be welcomed by all organists, especially those church organists whose repertoires necessarily must be available in as compact form as possible and who cannot afford to have on hand volumes from which only a few numbers are suitable. Organists of a former generation knew the 5-volume edition of this noted American organist and composer's works called *Flagler's Organ Folio*. This volume contains the best and most frequently used numbers from the original work, making a compact collection at a most reasonable price. Price, \$1.00.

**THE TRUNK, THE BRANCHES, AND THE SHOOTS**—The moods of the times have their effects on creative efforts, and as a result things that are not deserving as growing out as true branches on the main trunk of music materials come into being, but they soon are identified by those having need for music materials and are quickly cut off.

Things having qualities giving them a place as a true branch or even as only a twig on a true branch are encouraged in their growths. Those publications which are encouraged in growth are soon found coming up on the Publisher's Monthly Printing Orders.

The following list gives some selected from the Printing Orders of the last thirty days. The Theodore Presser Co. will be glad to give any reputable worker in music an opportunity to examine complete copies of any of these numbers.

| SHEET MUSIC—PIANO SOLOS |                        |       |        |
|-------------------------|------------------------|-------|--------|
| Cat. No.                | Title and Composer     | Gr.   | Pr.    |
| 26657                   | Spring Blossoms—Hopson | 3 1/2 | \$0.35 |
| 18344                   | Moonlight Revels—Andre | 3 1/2 | .50    |
| 26132                   | Ticklin' Toes—Price    | 3 1/2 | .40    |
| 4251                    | Shower of Stars—Wachs  | 5     | .50    |

| SHEET MUSIC—PIANO DUETS |   |       |     |
|-------------------------|---|-------|-----|
| 24589                   | Song of the Drum—Risher                     | 1 1/2 | .40 |
| 26153                   | Londonderry Air—Hodson                      | 1 1/2 | .25 |
| 18312                   | Jolly Dairies—Bechter                       | 2     | .40 |
| 26590                   | On the Beautiful Blue Danube—Strauss-Sawyer | 3     | .75 |
| 5132                    | Melody of Love, Op. 600—Engelmann           | 3     | .60 |

| SHEET MUSIC—TWO PIANOS—EIGHT HANDS |  |   |      |
|------------------------------------|--|---|------|
| 19944                              | Invitation to the Dance—Weber-Sartorio | 4 | 1.50 |

| MUSIC MASTERY SERIES—PIANO |  |       |     |
|----------------------------|--|-------|-----|
| 18799                      | Short Melody Etudes with Technical Points—Bilbro | 1 1/2 | .60 |
| 22674                      | Recreative Etudes—Morrison                       | 3     | .60 |

| PIANO STUDIES                            |  |  |      |
|--|--|--|------|
| Preparatory School to Bach—Liftl...      |  |  |      |
| Mastering the Scales and Arpeggios—Cooke |  |  |      |
|  |  |  | 1.50 |

| PIANO SOLO COLLECTIONS                |  |   |     |
|---------------------------------------|--|---|-----|
| Play with Pleasure—Felton             |  |   |     |
| Standard Compositions, Vol. 5—Mathews |  |   |     |
|                                       |  | 5 | .75 |

| PIANO DUET COLLECTION |  |  |        |
|-----------------------|--|--|--------|
| Just We Two—Spaulding |  |  |        |
|                       |  |  | \$0.75 |

| SHEET MUSIC—VOCAL SOLO |  |  |     |
|------------------------|--|--|-----|
| 26669                  | Trifles (Low)—Flood                        |  | .40 |
| 26722                  | God Made a Rose (Med.)—Hibbs               |  | .40 |
| 12241                  | Jean (High)—Burleigh                       |  | .60 |
| 30585                  | All the World Is Sunshine (High)—McFarland |  | .50 |

| VOCAL SOLO COLLECTION |  |  |      |
|-----------------------|--|--|------|
| Opera Songs (Alto)    |  |  |      |
|                       |  |  | 1.50 |

| VIOLIN AND PIANO COLLECTION                   |  |  |      |
|---|--|--|------|
| Collection of First and Third Position Pieces |  |  |      |
|   |  |  | 1.00 |

| OCTAVO—MIXED VOICES—SECULAR |                               |  |     |
|-----------------------------|-------------------------------|--|-----|
| 20339                       | Spring Greeting—Strauss-Bliss |  | .15 |

| OCTAVO—WOMEN'S VOICES, SECULAR |                                 |  |     |
|--------------------------------|---------------------------------|--|-----|
| 20275                          | Song of Joy—Paderevski—Liftl... |  | .12 |
| 20802                          | When Twilight Comes—McIntyre    |  | .12 |

| OCTAVO—MEN'S VOICES, SECULAR |                              |  |     |
|------------------------------|------------------------------|--|-----|
| 10790                        | The Long Day Closes—Sullivan |  | .10 |

| OCTAVO—SCHOOL CHORUS |                                      |  |     |
|----------------------|--------------------------------------|--|-----|
| 20466                | Spring Greeting (S.A.)—Strauss-Bliss |  | .15 |

| OPERA  |  |  |      |
|--|--|--|------|
| H. M. S. Pinafore (Vocal Score)—Gilbert and Sullivan |  |  |      |
|  |  |  | 1.25 |

| OPERETTAS                 |  |  |     |
|---------------------------|--|--|-----|
| Rainbow's End—Dodge       |  |  |     |
|                           |  |  | .60 |
| Pageant of Flowers—Kountz |  |  |     |
|                           |  |  | .60 |

| MUSICAL RECITATION |                                   |  |     |
|--------------------|-----------------------------------|--|-----|
| 22525              | The Lord Is My Shepherd—Fergus... |  | .40 |

| HARMONICA                    |  |  |     |
|------------------------------|--|--|-----|
| The Harmonica Soloist—Sonnen |  |  |     |
|                              |  |  | .50 |

| BAND  |                         |  |     |
|-------|-------------------------|--|-----|
| 34004 | New Colonial March—Hall |  | .75 |

| THEORETICAL WORK            |  |  |     |
|-----------------------------|--|--|-----|
| Rudiments of Music—Cummings |  |  |     |
|                             |  |  | .60 |

**FINE REWARDS FOR SECURING ETUDE SUBSCRIPTIONS**—Hundreds of music lovers have secured fine merchandise absolutely without cost as a reward for securing subscriptions for THE ETUDE MUSIC MAGAZINE. Your immediate circle of musical acquaintances will produce many an ETUDE subscription. One point is given for each yearly subscription, two points for each two year subscription. Following is a list of rewards offered which are sure to please you:

**Electric Toaster:** With this new style toaster you can toast as many as four slices of bread at one time. Lowering of the doors automatically turns the toast. The base, top and ends, are black enamel, while the doors are chromium plated. Awarded for securing two subscriptions.

**Hot Cake or Toast Dish:** This new design Hot Cake or Toast Dish will prove very useful as well as decorative. The plate is crystal glass, 8 1/2" in diameter, while the cover has a chromium finish with a convenient finger hole. Your reward for securing one subscription.

**Oil & Vinegar Set:** A very handy set for the table. The center handed tray, 6 1/2" x 3 3/4", as well as the clip-on-off holders are chromium finish. The tinted glass containers come in amber, blue, green and amethyst. Your reward for securing four subscriptions.

**Butter Dish With Knife:** The plate and knife of this attractive reward are chromium-plated while the container is fluted crystal glass. Size 6 1/2" square. A fine gift or prize. Your reward for securing one subscription, not your own.

**Relish Dish:** This handy dish for pickles or olives has a chromium finish base and fork, and a crystal glass insert. The base is 8 1/2" x 4 1/2". Your reward for securing one subscription, not your own.

**Crystal Glass Sugar & Creamer:** This set is a little different in that the Sugar and Creamer are crystal glass on a chromium base. The tray also is chromium-plated. Awarded for securing three subscriptions.

Send post card for complete catalog of gifts. There are many articles illustrated which you will wish; all are standard merchandise and are guaranteed by the manufacturers to give satisfaction.

**CHANGES OF ADDRESS**—When changing your address, please advise us at least a month in advance of such a change, giving both old and new addresses. Wrappers for THE ETUDE necessarily are prepared some time in advance of the publication date, so we should be notified promptly to prevent copies going astray.

**A Two-Piano Number for Young Performers**

**Kinder Concerto**

By Joseph Haydn

Arranged by LOUISE ROBYN

Price, 75 cents


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| <b>LYRE IN SHIELD</b><br>(Clasp Pin No. 90)   | <b>MEDAL</b> —Same as brooch, with bar and chain   | <b>WINGED HARP</b>                            |
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| A brand-new design in musical jewelry novelties. The lyre and border are in gold or silver, the background in black, blue, red or green. State color preference and quality number in ordering. | *No. 2B—Sterling Silver ..... 3.00                 | *10K Gold .....\$2.00 Gold Dipped..... .30    |
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## Building a Vocal Instrument

(Continued from Page 296)

OFTEN HEAR PEOPLE SPEAK regretfully of the passing of the "grand old days" of Lilli Lehmann, Caruso, Melba, Nordica, Nipper, the brothers De Reszke. These artists subjected themselves to a long artistic discipline.

Moderns appear to believe that a certain credit attaches to the speed with which a young beginner can assert himself in his career. I have heard young singers with pride that they learned a major scale after only three years of study. On the other hand, Lilli Lehmann once said in her opinion, no one should be allowed to sing even the simplest song, before the smallest public audience, without a minimum of five years of careful musical groundwork, and perhaps more. At the same time you have an entirely different approach. One school believes in quick results; the other held to long and careful preparation. I think that Lilli Lehmann's way is by far the safer one.

It cannot be sufficiently impressed upon young students that *there are no quick cuts into success*. No "methods," no clever tricks, no special exercises, can make an artist. Only hard work, conscientious study, and a thoughtful probing of one's own abilities can do that. And the time of study is during the normal study years. Once a singer has entered upon his career, there are demands which crowd out the sort of preparation that properly belongs to the studio. And the result is that much of the most necessary preparation is neglected. The moment the singer steps out on the stage, he carries with him a complete and visible record of his training. Nothing can remain hidden. If he is still learning to rub off the corners, his work shows it; if he has spent long and devoted time in perfecting himself, his work shows it, too.

### The Test of Small Things Tells

THE YOUNG SINGER should develop a concert style along with his operatic preparation.

tions—and the professional singer does well to keep both types of work well in command. These two styles of singing are entirely different. Of the two, I should say that concert work is the more difficult. Operatic work is calculated on a vast scale. One paints with big strokes and, except for the delicacies of Mozart, or the classic purity of a work like Gluck's "Orfeo," it is often possible to cover up certain vocal shortcomings. The orchestra supports the singer, and the audience has the entire stage play to watch, which takes its undivided attention from any one person in the cast. On the concert platform, however, the singer can depend upon no one but himself. There is no covering up of imperfections, and the proportions of the work are reduced from big, bold, epic strokes to the finest of miniature detail. Obviously, this is the more subtle test of the singer's grasp of his work, his musical concept, his vocal and emotional discipline. A song like Schubert's *Der Doppelgänger* builds a picture, a mood, a color, a drama in less than four minutes, and one person alone is responsible for the building. In "Lohengrin," the picture, the mood, the color, and the drama take nearly four hours to unfold, and a complete cast unites its efforts to accomplish it. This very bigness may make the opera seem more glamorous, but the artistic projection of the *Lied* seems to me to be the greater test of skill.

For this reason, I would advise all young aspirants to fame, to perfect themselves in just that form of their work which makes the greatest demands upon them. Only such work can reveal the real capacities of the singer. The easy road leads nowhere, because it does not exist. Only by searching and developing one's capabilities can she hope to bridge over the gap between the vocal technician and the mature artist. It is difficult enough to build a distinguished vocal instrument; its correct use is the work of a lifetime.

## World of Music

(Continued from Page 290)

"CYNTHIA PARKER," an opera with a libretto based on the abduction of Cynthia Ann Parker of the Texas pioneers, by the Comanche Indians, with her recapture twenty-four years later by the rangers, and with a musical score by Julia Smith, a Texas composer, had its premiere, with an all Texan cast, on February 16th, at the North State Teachers College of Denton.

SIXTY-NINE AMERICAN COMPOSITIONS, one on every public or radio program, have been played during the last two seasons of the Indianapolis Symphony Orchestra under the baton of Fabien Sevitzky. Zelig Solomon and his orchestra, of Chicago, have performed thirty-five American works in the same period. Wake up, other leaders!

### COMPETITIONS

PRIZES FOR WORLD'S FAIR: First, \$3,000; second, \$1,000; to best chorus of one hundred and fifty to two hundred voices singing the *Sanctus* (in Latin) from the *Mass in B minor* of Bach, and *By the Waters of Babylon* by Philip James. First, \$1,000, second \$500, to best chorus of sixty to one hundred voices singing *Lucifer in Twilight* by Bantock (unaccompanied) and *The Nun of Nidaros* by Protheroe. Also liberal prizes for men's choruses of sixty to one hundred voices; for women choirs of fifty to seventy voices; and for male and female soloists. Complete information from Dr. D. E. Jones, secretary, Scranton Tribune, Scranton, Pennsylvania.

THE EURIDICE CHORUS of Philadelphia offers a Prize of One Hundred Dollars for a Chorus for Women's Voices, in three or more parts, either a *capella* or unaccompanied,

and to words of the composer's choice. Compositions must be received not later than October 1, 1939, addressed to The Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania, to whom application may be made for further information.

PRIZES OF TWO HUNDRED DOLLARS each, for a composition for organ alone, and for one for organ, strings, horns, and tympani, or any part of this combination, are offered in the John Haussermann Prize competition. Compositions may be from five to twenty minutes in length; and they must be delivered by mail not later than June 1st. For complete information, address John Haussermann, 40 Scarborough Road, Briarcliff Manor, New York.

A PRIZE OF FIVE HUNDRED DOLLARS is offered by the Henry Hadley Foundation for the best composition in any of the major forms to be submitted within the autumn months. Full particulars may be had from the Henry Hadley Foundation, 633 West 155th Street, New York City.

A ONE THOUSAND DOLLAR HONORARIUM towards one year of piano study with Tobias Matthay in London, is offered by the American Matthay Association, Inc. The Contest will be held in May, in New York City; and candidates will take a preliminary examination in theoretical subjects, and play a *Prelude and Fugue* from "The Well Tempered Clavichord" of Bach, the *First Movement* from Beethoven's "Sonata Appassionata," and a composition of not more than six minutes in length, of their own selection. Further particulars from Miss Margaret Littell, 2600 West 17th Street, Wilmington, Delaware.

## Victor Herbert as I Knew Him

(Continued from Page 350)

Attack, bowing, phrasing were mere academic terms. But, before long, "Victor the Vigorous" had cowed them into doing his bidding. All of the men were sitting on the edge of their chairs, the violins were bowing in unison and the attacks were perfect. He would whip them into line by cajolery, he would shame them, tell them jokes, jump down from the conductor's stand to pick up the violoncellist's instrument and show them; but win them over he always did. For that night or week, the orchestra played better than it knew how. After Herbert left, it would slump down to its former standard; but, while he wielded the baton, things happened. He was always particularly, naturally hard on the violoncellists—having been first violoncellist of several of the world's best orchestras; and he was insistent that the flute parts be played just so, the latter interest harking back, in all probability, to his boyhood days when he studied the piccolo.

### The Ready Story Teller

SOMEWHERE DURING THE PERFORMANCE, in the case of his stage productions, or after the overture of Herbert melodies, during the years as guest conductor in movie houses, he would make a speech. The audience expected it, and so did Herbert! The spotlight would swing around to him and he would give one of his characteristic little talks. Two of his pet themes were the "Independence of the Irish" and "The Spirit of Puritanism" which he deplored and declared was rampant in this country. Ireland came close to him and he sometimes let his patriotism get the better of

his wisdom, especially during the war years. As for prohibition, it was a distinct pleasure for him to turn loose the full force of his wrath on what he felt was "the greatest imposition ever foisted on the American public."

No extended reference to Herbert would be complete without mention of the extremely important part he played in the formation of the American Society of Composers, Authors and Publishers. He was one of the rocks on which the organization was founded. With Gene Buck, its able president, and aided by Sousa, Berlin and others, Herbert launched one bitter attack after another before Congress, on behalf of his fellow composers, in a valiant effort to see that they received their just dues. Herbert was the leading composer of his day, and his support was invaluable. His sincere, determined leadership in the early days of the Society did much to vanquish the hostile hosts that gradually fell before it. Every composer of the present day is enjoying, to some degree, the benefits of the battles fought in those early days by Herbert and his band of musical musketeers. He was fearless and loved a good fight.

In putting these memories of Herbert to paper, for a little while we have felt once more something of the force of his electric, ebullient personality, the sparkle of his wit, the charm of his manner, his keen alertness, his terrific energy, and his sharp outspokenness. To have known Victor Herbert was a rich and memorable experience. He was a great man and musician—even if he was not a pianist!

## Music Study Means "Music" Study

(Continued from Page 308)

But I cannot tell you how to make a perfect tone, because the tone you draw is the result of what you create musically. It is inseparably bound up with the entire musical phrase and the interpretation of that phrase. It involves color, nuance, individual conception of the music.

All the helpful things about tone, that I have just said, mean very little if they are applied to a simple drawing of the bow across the G string. They would result, naturally, in an agreeable sound, as contrasted with a scratchy, disagreeable sound; but they would never stir a listener. Apply your findings about tone to the *Humoresque* of Dvořák, however, and an entirely different problem arises. Your tone, as tone, is subservient to the meaning you bring out of the composition. In the case of a great actor, you say that he has a stirring voice; when you mean that he declaims a certain passage in a tone that enters your heart, stirs it, causes you to feel something you did not feel before. If the man were to say "Ah," you would not feel stirred. His voice becomes stirring only when he applies it to the interpretation of a passage. It is exactly the same with musical tone. First and foremost must come the musical meaning. Tone, technic, anything and everything that you work at externally, take on meaning only when you use them as the means of expressing or liberating your musical interpretation. For that reason, the student cannot be too strongly reminded of the dangers of subdividing his studies into little compartments of which music is only one. Do not practice a little while at technic and another little while at tone, and then trust to Providence to let you get through a piece as a result. Practice music only!

WHEN YOU BEGIN to study a piece, read it through (or play it through, or get your teacher to play it for you), and look upon it as a musical whole. Think about it. What mood and meaning will you extract from it? Which phrases are the important ones? Which is the melodic line. Which is the chief theme, and which the secondary one? Which phrases speak to the heart and which are of a more transitional character? Build yourself a complete musical conception of the piece before you begin to practice it. As you practice, you may discover meanings in the work which did not occur to you when you heard it for the first time; and you may then change your mind about it. But never work without a clear picture of what you are working towards. Then, in second place, apply your technical resources to making your musical picture come to life. Is this passage of fingered thirds marked *presto*? Then practice fingered thirds until you can play them *presto* and bring out the meaning of the passage where they occur. Does this phrase require an unusually round, lyric, singing tone? Then work at that tone until the meaning of the passage can be expressed in the required way. But remember that neither the fingered thirds nor the singing tone are going to mean a thing until they are applied to the musical interpretation of some passage. That is what I mean by working at music. The student who trains himself to do this need not worry about the future. If greatness awaits him, it will come in good time. If he is destined, by the inborn fibres of his being, to develop into something less than a genius, he will still be able, through sound habits, to derive great joy from his music.

(Continued on Page 356)





# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



## ??? Who Knows ???

1. What does the title mean in Schumann's *Fraumerci*?
2. When was Schubert born?
3. Give five musical terms that can be applied to baseball.
4. What composer is this?



5. In what oratorio is the *Hallelujah Chorus* found?
6. Who wrote it?
7. What is the signature of the minor scale whose fourth tone is G?
8. From what country does the folk song, *Annie Laurie*, come?
9. Who wrote a famous *Air for the G string*?
10. How many sixteenth notes equal a dotted quarter rest?

(Answers on Next Page)

## Letter to Handel

DEAR MR. HANDEL:

Last month I wrote a letter to John Sebastian Bach and now I think I will write one to you because the first piece of music I ever knew was one my mother used to sing when I was little and I thought its name was "Handel-slar-go."

It was just awfully pretty but I never could imagine what the name meant until a long time afterwards when I found out you wrote it and that *Largo* means slow. Then I learned it on the piano. And our school orchestra often plays it.

Somehow I don't seem to know of many pieces that you wrote but my uncle sings a song that he says is from your oratorio "The Messiah." And next winter it is going to be given by our choral society and my uncle is going to take me to hear it. He sings in our choral society.

I have your picture in my scrap book and I often think about your handsome wig. I'm glad we don't have to wear those things now. They'd be a nice mess under a football helmet, wouldn't they?

My teacher says you became blind. That was too bad. Imagine hearing music in your mind and not being able to see to write it down. That was probably because you had to use candles instead of electric lights. We had to use candles one night when the electric power went off and they were terrible. I used my electric flash until it burnt out.

At our club meeting someone asked when you were born and I said 1865 instead of 1685, and was my face red! Well, I must go and practice now, so good bye.

From JUNIOR.

## Symphony

By ANNA H. HUTCHINSON

IT WAS TWO DAYS after Jack's birthday, and he was bored. He had finished the two books he had received for presents; the skis, which were his particular interest, could not be used until the winter; he was wearing the new necktie; and he had already mislaid the penknife.

Under one of the books, almost concealed, was an envelope he had put there when Aunt Jane handed it to him on his birthday; he had really forgotten about it, as he supposed it was just one of those fancy little greeting cards—such senseless things, he thought. At length he took a sly peep and discovered a ticket for the next symphony concert. Now, why had Aunt Jane given him that, anyhow? He could not play on any instrument, so he never had been able to experience the thrills of being in the school orchestra; and he had never cared much about going to concerts. Still, he thought, he would have to go to this one because Aunt Jane would surely ask him about it.

He went up stairs, with the ticket in his vest pocket, and as he passed his mother's door he asked, "Say, mother, why do you suppose Aunt Jane gave me a ticket to the concert? She knows I never go to such things."

"But she thought you would enjoy it, I suppose. You see Bob and Bill and several others from the school orchestra are going and she thought you would like to go, too."

"Well, maybe I would," answered Jack, doubtfully.

"Why don't you go down to the Public Library and see if they have any books about the symphonies?" asked his mother, interestedly, "Then you would enjoy the concert more."

Jack, thinking this was as good an idea as any, started down the street. In reply to his request for something on the sym-

phony, the young lady at the desk said, "Yes, we have some very good books; just wait until I find what is in now. They are so much in demand lately!"

Hearing that so many people were calling for these books, Jack was beginning to take more interest in the matter; and he felt quite pleased when the smiling lady brought him a book—a very good one, she explained; she was sure he would like it.

Thanking her, he took the book and settled himself in a quiet corner. Two hours passed and he was still absorbed. By hurrying home he got there just in time to sit down to supper. "Did you find a book?" asked his mother.

"Yes, I got something," he said, not ready to show too much interest; but his family noticed that he settled himself with the book in the big chair by the light and did not say a word until bedtime.

The night of the concert came and Jack was ready long before Aunt Jane called for him in her car. He discovered that it was a very good seat, and he saw many of his friends from the school orchestra here and there among the audience, as well as most of the faculty. From the moment the music started he was enthralled. The violins, violas and violoncellos interested him most, but he was thrilled at the runs on the flutes, the martial tones of the brass, and the quick movements of the percussion players.

As the last note died away, the loud applause brought Jack back to this world. After a pleasant ride and chat with Aunt Jane he reached home, and his mother brightly inquired, "Well, how was the concert?"

"Fine. O. K!" said Jack, enthusiastically.

"Aunt Jane has pretty good taste in birthday presents, after all. The book helped, too, as it gave me an idea of what was go-

(Continued on This Page)

## Franklin's Instrument

By E. A. G.

BENJAMIN FRANKLIN was a great old man and gave lots of time to improving the conditions of his fellow man in various ways. But not many people realize that he was also interested in music. Not, however, as a performer, so much as an inventor. For Franklin loved to invent things that had not yet been invented, and to improve things that were already in use.



GLASS HARMONICA  
Invented by Benjamin Franklin

In those days people sometimes put water in finger bowls of assorted sizes, and played tunes on them, so Franklin thought he would invent a better way of doing this and made an instrument which he called the glass harmonica. It "ran" with a little foot treadle, like an old fashioned sewing machine. Twenty or thirty glass disks, or bowls, were attached to a horizontal rod which was revolved rapidly by the treadle. When wet fingers were pressed against the glass disks musical tones were produced. The larger bowls produced deeper tones and thus a scale was made, the pitch depending on the size of the bowl.

Would you like to play on one of these queer instruments? You would probably be glad to come back to your piano or violin. Mozart and Beethoven each heard one of these instruments in Germany and wrote little pieces for it, and a German composer wrote six sonatas for the glass harmonica. There are a few of these harmonicas still in existence, mostly in museums.

## Symphony (Continued)

ing on. By the way, how much does a season ticket to the symphony concerts cost?

As his mother answered, naming a price well within some money he had been saving, she smiled to herself, well pleased.

"And," he continued, "how do you think it would be if I started violin lessons?"

"Fine," answered his mother, "and perhaps Uncle Fred will lend you his extra violin. You know it is a good one, and he always said someone should be using it. I'll call him up tomorrow."

"Won't Aunt Jane be surprised!" he said to himself as he hurried to bed with the symphony's themes ringing in his ears.

## The Violin Recital

By E. A. G.

One pussy cat said  
To another, one day  
"Oh, come, let us hear  
Our old ancestors play."

"Pray, what do you mean?"  
Number Two Pussy said,  
"For how can our ancestors  
Play when they're dead?"

"Well, that's just the joke,"  
Answered Puss Number One;  
"A fiddler is here,  
And the concert's begun."

"So let's go and hear  
What he plays on the strings  
Because they are made  
Of our ancestor's things."





# JUNIOR ETUDE—(Continued)

## Jack's Circus

By ERNESTINE and FLORENCE HORVATH

"THERE ARE so many things to watch all the time!" grumbled Jack, closing the piano. With a sigh, he put away the music that he was to play at Miss Eunice's recital. "Wrists, fingers, time, notes—who can remember everything?"

"Jack, Jack!" called his sister Arlene. "Uncle Tom is here to take us to the circus!"

"And was Jack excited! The difficult music was forgotten as he watched the animals and the clowns, the riders and the tumblers.

"I don't think you missed a thing!" laughed Uncle Tom, on the way home. "A few times I thought your head was going to turn completely around!"

"If there had been twice as much, I

would still have missed nothing!" boasted Jack. Then, suddenly, he was thoughtful. Could he not be just as alert and watchful with his music as he had been at the circus?

The next day, Uncle Tom was amazed to see a cut-out circus near Jack's piano. One cut-out clown had the name *Finger Action*. A tumbler was *Wrist Work*. There were also such performers as *Relaxation*, *Phrasing* and *Time*.

"It's my Good-Habit Circus," laughed Jack. "Every performer in it must be watched and drilled! When Miss Eunice says I've corrected a musical fault, that performer goes on top of the piano, in a place of honor. Circuses and musical faults both need constant watching."

## Rosemary's Combination Scales

By GLADYS M. STEIN

"WHAT in the world are you practicing?" Patricia demanded as she entered Rosemary's home one summer morning. "It sounds as if two people were playing scales and arpeggios at the same time, and on the same piano."

"Well, there's only one person practicing," answered Rosemary; "but I am playing both scales and arpeggios at the same time."

"That's impossible!" declared Patricia.

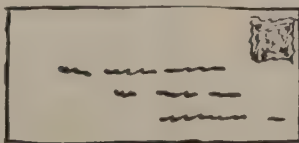
"No, it is not!" Rosemary replied. "Just you watch now while I play the C major arpeggio back and forth in one octave fourteen times with my left hand, and at the same time I'll play the C major scale up and down three octaves with my right hand. There will be a note in the right hand for each note in the left hand, and if I don't make a mistake I will end on the very same keys on which I began."

"Oh, please show me how to write down

that idea," Patricia begged after Rosemary had finished playing. "I don't want to neglect my scales and arpeggios this summer while teacher is at the University studying; but I do get so tired of practicing them over and over again in the same old way."

"Suppose we type out a scale and arpeggio chart for you on my little portable typewriter," Rosemary suggested.

It didn't take the two girls long to get the typewriter settled on a low table near the piano. Then Patricia typed the letters of the keys exactly as Rosemary played them on the piano. The letters for the right hand she typed on a straight line with tiny dashes between them. Then below these she typed the letters for the arpeggio which Rosemary played with her left hand. To help her in remembering that this hand went up and down only one octave she zigzagged the letters up and down. Try it.



DEAR JUNIOR ETUDE:

My mother thinks she has a very musical family, as I play the violin, my brother plays the saxophone, and my sister plays the xylophone. I also have studied piano lessons for six years. We have lots of fun in our family, by playing together.

From your friend,  
BEVERLEY BENY (Age 12),  
Illinois.

## Letter Box List

Letters have been received also from the following, which, we regret, space will not allow us to print: Lucile Oswald, Flora Lloyd, Dorothy DeBar, B. D. Burns, Bernice Beach, Carolyn Cunningham, Marion E. Morley, Maurine Perry, Peggy Kehoe, Ellen Matlack, Jane Melders, Irene Swanson, Hilda Bruner, Ardell Winters.

## Honorable Mention for February Essays:

Theda Maya Pearson; Harriette Hildson; Billy Claiborne Hooper; Dell Singer; Mary Donnelly; Wanda Mae Raselle; Dorothy Mae Jaeger; Donald Givens; Leonard Davis; Frances Brannan; Shirley Anderson; Marion Quinn; Betty Jane Christian; Lois Neimeier; Ann Barker; Lydia Pizlo; Teresa E. Carson; Martha Wallace; Mary East; Jack Nicko; Dorothy Lindsey; Lorraine Marie Della; Lois Gellers; Genevieve Young; Doris Hanger; Virginia Shmak; Melba Chehak; Bobby Snuffer; Patricia Boyle; Charlotte Condren; Alice Daniels; Roberta Anderson; Jim Leeman; Betty Jane Cooper.

## The Year Around Music Game

By Gladys M. Stein

TAKE THE FIRST letter of the current month and make a list of music terms beginning with that letter. The player with the longest written list wins.

Another month the list may be made of composer's names; still another month with instruments, or titles of compositions.



John Behren Prichard, Iowa  
Age six months

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "National Music Week."

Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by May the Eighteenth. Names of prize winners and their contributions appear in September. The thirty next best contributors will receive honorable mention.

## RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriters and do not

have anyone copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

## Instrument Circle Puzzle

By Mrs. G. A. Risch

START with any letter in the circle, move clockwise always (never go backwards), jumping over some letters. How many musical instruments can you find?



## Answers to February Octagon Puzzle:

1-2. sopranos; 1-3. staccato; 1-4. Schumann; 1-5. singsong; 1-6. scholars; 1-7. Schubert; 1-8. serenade; 1-9. songster; 2 around to 9. songster.

## Prize Winners for February Octagon Puzzle:

Class A, Mildred Smith (Age 14), Texas.  
Class B, Dorothy Hartman (Age 12), Minnesota.  
Class C, Jim Leeman (Age 10), District of Columbia.

## Music in My Home (Prize Winner)

MY FAMILY has been brought up on music. My father teaches violin and harmony. My sister has taken piano lessons since she was five years old, and now she is studying at a conservatory. My other sister takes violin lessons. I have studied the piano since I was a little boy and I hope to be a fine pianist some day. I enjoy THE ETUDE pieces very much, and my older sister plays the hard ones and I play the easy ones. Sometimes my two sisters and my father play together, and I enjoy it very much. You can see that our home is always filled with music.

We also have a big library of music, including books on all subjects that go with music.  
ROBERT CASTRUCONE (Age 10), Class C, Massachusetts.

## Answers to Who Knows

1. Dreaming; 2. 1797; 3. Pitch, score, tie, bass, run; 4. Handel; 5. The "Messiah"; 6. Handel; 7. One flat; 8. Scotland; 9. Bach; 10. Six.

## Music in My Home (Prize Winner)

I AM VERY fortunately situated in my home, as my mother is a music teacher. She not only sings two-part songs with me, but she plays with me on our orchestral instruments. She has added to our collection of instruments for several years and now we can play on most of them in solo or duet form.

My home is my laboratory for experimental study. I have composed several melodies; and I have enjoyed hours spent in trying to make a scale for playing on common things, such as bells and water glasses.

My home is where I practice for the organizations I belong to, including our School Orchestra, School Chorus, the Junior Philharmonic Symphony, and the Chapel Singers. I also enjoy God's instrument, the human voice, and I sing with our radio, victrola, and the other instruments, as I play them.

GUINEVERE BYERS (Age 11), Class B, Texas.

## Music in My Home (Prize Winner)

MUSIC is the giver of happiness in our home. With music our family has found culture, joy and relaxation.

Four years ago, when I started taking violin lessons, we formed a string trio in the family, my mother playing piano, my father playing bass, and I the violin. Soon my brother began lessons on the violoncello, and hence we enlarged our trio to a quartet. Since then we have played many times at our church, and at Parent-Teacher meetings, as well as for friends in our home. We hope soon to make our organization a quintet by starting my youngest brother on another violin.

Each member of our family arranges his work so that we can practice the quartet together at least three nights a week. Thus our music has also brought to our family friendly cooperation.

JEANNE GILMORE (Age 15), Class A,



ST. CECILIA JUNIOR MUSIC CLUB  
Cudahy, Wisconsin

## Honorable Mention for February Puzzles:

Angela Luman; Rob Butterfield; Virginia McGrath; Lorraine DeBoe; Charlotte Penmar; Irene Brown; Marie Munsey; Elaine Wheatmore; Alice Nelson; Nellie Wilson; Adele Brownback; Eunice James; Etta MacNell; Roberta Riddle; Clara Wild; Louis Bonnell; Ilra Helsing; Dorothy Rice; Constance Birch; Rita Elaine Seagna; Sydney Andrews; Mary Belle Grayman; Dorothy Foust; Betty Jane Cooper; Wilnot Purcell; Joan Beverly Ford; Josephine Connors; Sally Goldman; Marian Cowen.



## More Recital Ideas

TO THE ETUDE:

I notice letters in THE ETUDE telling of ideas teachers have found for pupils' recitals. As I think the pupils should learn a little about musical history from the very beginning I thought of one way to accomplish this. First I chose a musician, and then selected pieces for some of the pupils to learn, written by that composer. The pieces were grouped together on the program, and I gave a talk on the composer's life and works, choosing the points of most interest and yet of importance. The children were to write at home what they remembered, and bring it in by a certain time to be marked. This proved interesting to them, as they were eager to know later who had been picked for the next recital.

A prize could be given for the best; or the marks could be kept from month to month and totaled at the end of the term.

Another short contest I used was to see who could write the longest list of musicians' names, in a certain period of time.

—D. MCKINLAY

## Do Not Delay Memory Assignment

Gestaltic Psychology

TO THE ETUDE:

Often a piano pupil may be spurred on to do quicker and more intensive work on a number if the teacher does not delay in having him to memorize it. For the average pupil memorizing requires practice by sections and intensive work from every standpoint. Of course the immature student needs to read the number over oftener before starting to memorize it, but as soon as the basic features—such as tempo, expression and general interpretation—are grasped memorization may well be begun. Since the pupil who is at all diligent will hate to fall down on the memory assignment, he will put in more time on practicing it than if told just to continue working it up to a higher level of perfection. In so memorizing he will also improve in execution and from other standpoints of perfection. In other words, he will "kill two birds with one stone." Besides, it will prevent the number from becoming stale to him.

This early memorizing process is based upon Gestaltic or configuration psychology. It is a school of psychology which maintains that the whole of the content of any perception is greater than its parts. Therefore, memorizing a piece soon after it has been carefully read is a means of getting an early concept of configuration.

—MADGE PARSONS STONER

## Musical Activity in Rural Schools

TO THE ETUDE:

"Shop work, supplementary activity to general musical development," read the headlines. In Winnetka, Illinois, David Dushkin, Director of the School of Musical Arts and Crafts, believes general music development more important than any proficiency on any given instrument, the article states. I believe in it for the general public.

Some of our rural schools in Waseca County are doing just that, and our city schools have begun it: cornstalk flutes, cigar box violins, xylophones of water glasses or bottles. One rural school teacher had drums made of tin boxes, the ends covered with old inner tubes. For drumsticks she had old organ stops. The old school organ was good for nothing else.

Of course the organ is found in most rural schools and is an ideal instrument for use with children's voices. Many of these organs have grown old and are practically useless; but one school has just purchased a new one.

Our 411 clubs gave a pageant one fall at the County Fair. These clubs have their musical and dramatic contests.

In one school is a wall map of instruments I obtained from an instrument company at ten cents. I also gave the County Superintendent one, with notes on their development written on it, to suggest further study of instruments.

The development of American music rests with rural America. There is our foundation, our beginnings.

—DOROTHY DEBAR

\* \* \* \* \*

## The Audience an Inspiration

"If I were marooned on a desert island and were satisfied that it was impossible to be rescued from that position, I should not want to make music. Music, like all the arts, is a form of self-expression, and an audience is necessary for this self-expression to take form. When there is a large audience, a sympathetic one, I have a sensitive feeling down my back. The audience, in a collective desire for the best that a musical performance can give, plays an important part in bringing about that kind of performance."—Basil Cameron.

## Bach's Musical Helpmate

(Continued from Page 298)

early age. The Bach family was second to none in this respect. Johann Sebastian had more urgent obligations, so it fell to the mother to fulfill this duty; and she probably did it excellently. It was the dancing master's task to train his pupils also in good deportment, social usages, and refined manners. To aid this work it was necessary to furnish suitable music; and a minuet, march or polonaise was played either upon the klavichord, or a flute, or perhaps at times on the dancing master's violin. The children were expected not only to play well, but also to improvise and change the tempo of a composition, or to

Bach family; for, now that the *Notenbüch* had become somewhat of a family register, it was still more jealously guarded by Anna Magdalena as her very own. Her ability to write and copy music perfectly made her critical of other entries, and the book is a clean cut specimen of law and order.

Some of the contents of the cherished sheets prove the depth of the religious life of the Bach family, in spite of the fact that in the later years the pages were to receive some less inspiring contributions. And these again speak for the tolerance toward those of less serious taste and char-

## Next Month

THE ETUDE for June, 1939, Steps Out with New Features

### A SENSATIONAL OPERATIC ARTICLE

Millions have listened to the glorious voice of Kirsten Flagstad, the operatic surprise of the past ten years. Her article upon "Self Discipline and Self Help in Singing" is one of the most understanding that THE ETUDE Music Magazine has yet presented.



KIRSTEN FLAGSTAD

### PIANIST! KNOW YOUR FINGERS!

Arnold Schultz, an American teacher who has made a distinct impression throughout the West, writes upon a very practical subject for all pianists. Students, as well as pedagogs, will enjoy this lively discussion.

### THE DEMOCRACY OF THE RADIO

A new aspect of a very practical and captivating phase of present day music. Howard Barlow, Music Director and Conductor for the Columbia Broadcasting System, whose name is a household word in thousands of homes, brings out many new ideas for "listeners-in".

### THE VITAL INNER STRUCTURE OF MUSIC

Is Counterpoint merely dry bones or is it something which adds glorious richness to the musical fabric? Dr. Francis L. York of Detroit, distinguished American pedagog, and an authority upon theory, presents many new ideas upon this subject.

### GIUSEPPE VERDI IN HIS LETTERS

Verdi was one of the most modest of all composers. One of his friends, the late Commendatore Eugenio di Pirani, long a contributor to THE ETUDE, has selected from his various epistles characteristic notes indicating his extreme shyness.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 22 pages of delightful new music to play and sing.

## Music Study Means "Music" Study

(Continued from Page 353)

In order to be sure at all times of his musical effects, the student must treat his violin kindly. It should be kept clean, and in good repair, and must never be exposed to the inclemencies of the weather. It is a good practice to have a reliable violin maker look your instrument over for you, about once a year. Rosin should be brushed from the violin. Any foreign substance, which is allowed to enter the body of the instrument, interferes with the vibrations and hampers good tone. In this case, cleanliness is good not only as a principle but also as a practical means of insuring free tone. When not in use, the violin should always be covered and left in its case, in that part of the room where there is the least variation in temperature—not too near a radiator, for instance, or an open window. Violins are remarkably sensitive to temperature, not only in violent changes of climate but also in the same room, from day to day. My most distressing experience with temperature occurred in Java, on my most recent world tour. One night, after practicing, I put my violin away and retired. It was excessively hot. In the morning I opened the case and saw, to my horror, that the violin was in pieces! The terrific heat had completely unglued it overnight. Nor was that the worst of the affair. I took it to a local violin maker to be repaired, and found that the glue he used was of such a nature as to be suitable for that climate only. On my return to Europe, I had to take my violin to another maker, to have it unglued a second time, cleaned of the excessively heavy Javanese glue, and reglued for use in more temperate climates.

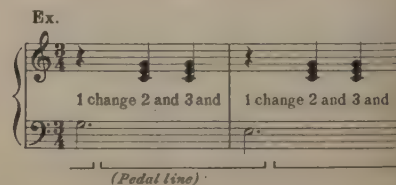
But even a fine instrument is valuable only for expressing the musical thought which ripens and deepens in the person who plays it. The student who would succeed—and it is relatively important whether that success demonstrates itself on a public stage or in the parlor of a modest home—must accustom himself to studying music.

## Pedaling Legato Chords

By Gladys M. Stein

WHEN TRAINING young piano pupils to connect chord progressions through the use of the damper pedal teachers will find the following plan helpful.

Copy a few measures from Schumann's *Chorale* (or any similar composition), but instead of writing it out in half notes, write it in quarters divided by quarter rests.



Show the pupils how to pedal this in the usual way by raising and lowering the pedal immediately after playing each chord (while the keys are still depressed). Then ask them to play the measures again, and on each rest to lift their hands as high as the music rack of the piano, but in the meantime keeping the chords smoothly connected with the pedal.

This practice quickly reveals any carelessness on the part of the pupils, and they soon learn not to release both the pedal and keys at the same time. Even the indifferent pupils notice how disjointed chord progressions sound when not pedaled correctly.

Work of this kind interests the children: develops keyboard freedom, accuracy in locating keys, and skill in pedaling.

acter than others. With the frivolous wedding compositions and the occasional march, the book is filled to capacity; and it is most important that the keynote throughout is love combined with music, which governed the home of Johann Sebastian Bach. This is, after all, the real charm of the great master's gift of a simple *Notenbüchlein* to his beloved wife, Anna Magdalena Bach, who survived him by ten years and then died as a public charge, on February 27th, 1760. She was buried by her husband's side in *Johannesfriedhof* (St. John's churchyard), and what is known of her has been largely contributed by her famous *Notenbüchlein*.

\* \* \* \* \*

"The proper management of time depends on two things. First of all planning one's hours carefully beforehand, and then taking steps to protect them against attack by time-wasters."—Geoffrey Rhodes.



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Donald Nichols Tweedy—B. Danbury, Conn., April 23, 1880. Comp., tchr. Stud. at Inst. of Mus. Art. Fac. mem., Lastman School of Music, Rochester, Or. wks. and "Manual of Harmonic Technique."



Ferdinand Vach—B. Jazlovce, Czechoslovakia, 1860. Comp., chl. dir. Studied at Organ School, Prague. Prof. at Teachers' Sch. in Brno; prof. at Cons. Brno. Has written many chl. pieces.



Marguerite Valdi—B. Eng-land. Sopr. Pupil in Paris of Jean de Reszke. Debut at Nice in "La Bohème." Operatic appearances in France. Has concertized with success in America.



Erich Valentin—B. Strassburg, Nov. 27, 1906. Writer, music critic. Was active in Munich; since 1928 music critic in Magdeburg. Has written biographical and analytical works.



Alwina Valleria—B. Baltimore, Oct. 12, 1848; d. Nice, Feb. 17, 1925. Op. & oratorio sopr. Pupil of Arditi. Sang at La Scala, Milan; Her Majesty's Op., & at Covent Garden, N. Y. debut, 1879.



Francesco Antonio Vallotti—B. Vercelli, Italy, June 11, 1697; d. Padua, Jan. 16, 1780. Comp., noted theorist, organist. Teacher of L. A. Sabbatini and Abbé Vogler. Valuable theoretical works.



Alicia van Buren—B. Kentucky. Comp., singer, poet. Pupil in composition of Carl Schmidt. Has written songs, some of them being arranged for orchestra. Many activities in Boston mus. circles.



John Smith Van Cleve—B. Maysville, Ky., Oct. 30, 1851; d. New York, Dec. 28, 1917. Pianist, teacher, critic. Active in Cincinnati, Chicago, and N. Y. C. Many pla. lecture recitals.



Hedda van den Beemt—B. Dordrecht, Holland, Oct. 31, 1880; d. Phila., Feb. 15, 1925. Comp., cond., vlnst., tchr. Was co-dir., Phila. Cons.; mem., Phila. Orch.; cond., Phila. Op. Soc. Orch. wks.



Willem van den Burg—B. The Hague, Holland. Violoncellist, cond. Studied at R. Cons., The Hague. For mem., Phila. Or. In 1938 assoc. cond., San Fran. Sym. O.; asst. cond. San Fran. Op. Co.



Hale A. Vandercook—B. Ann Arbor, Mich. Comp., cond., educator. For many years active in band work in Chicago. Since 1914 head of own sch. in Chi. Comp. of many band and orch. pieces.



Frederick William Vanderpool—B. New York City, May 8, 1877. Comp. Pupil of Koemannich, Frank Dossert, and Adeline Gescheidt. His songs have been sung by many famous artists.



Edmund S. J. van der Straeten—B. Dusseldorf, April 29, 1856; d. London, Oct. 15, 1934. Comp., violoncello virtuoso, author. Made important research into hist. of viol family.



Frank van der Stucken—B. Fredericksburg, Texas, Oct. 15, 1858; d. Hamburg, Aug. 18, 1929. Comp. Cond., Arlon Soc., N. Y.; Cin. Sym. O.; Cin. Mus. Fest. Dir., Cin. Coll. of Mus.



Nevada van der Veer—B. Springfield Center, N. Y. Contralto. Stud. with Victor Beigel, Arthur Fagge, Marie Roze. Soloist, N. Y. Oratorio Soc., N. Y. Symph. O., and many festivals. Res. N. Y.



J. Lillian Vandevere—B. Canton, Pa. Comp., teacher. Has made a specialty of rhythm band work. Her compositions are chiefly piano teaching pieces. Maintains studio in Newtonville, Mass.



Willem van de Wall—B. Amsterdam, Holland, July 3, 1887. Mus. edu., harpist, lecturer, writer. Pioneer in use of mus. in therapy. 1923-32 with Pa. State Welfare Dept. 1938 prof., U. of Ky.



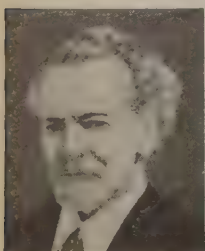
Marcia van Dresser—B. Memphis, Tenn., Dec. 4, 1880; d. London, July 11, 1937. Op. sopr. Studied in Munich. Debut, Dresden, 1907. Debut with Chi. Op. Co. 1915. Many con. tours.



Ernest van Dyck—B. Antwerp, Apr. 2, 1861; d. Paris, Sept. 1, 1923. Dram. tenor. Specialized in Wagnerian roles. His Parsifal at Bayreuth created a sensation. Fr. 1898-1902 at Met. Op. House.



Harriet van Emden—B. Milwaukee, Wis., Soprano. Pupil of Sembrich. Soloist, N. Y. Philh. O. and other major orchs. With Phila. Gr. Opera Co., 1929. Former fac. mem., Curtis Inst. of Mus.



Martinus van Gelder—Comp., cond., vlnst., pnt., tchr. For more than three decades has been active in mus. In recent yrs. toured Amer. A noted improviser on pia. Wks. played by Phila. O. Res. Phila.



Isaac van Grove—B. Phila., Sept. 5, 1892. Cond. Studied at Chicago Mus. Coll. Accompnst. for Mary Garden and other artists. Asst. dir., Chicago Opera Co. Fac. mem., Chicago Mus. Coll.



Willem van Hoogstraten—B. Utrecht, Holland, Mar. 18, 1884. Cond. Studied, Cologne Cons. 1921 cond., Stadium Concerts, N. Y.; 1925, cond. Portland Sym. O. 1939 cond. Salzburg Mozarteum Or.



Ellison van Hoose—B. Murfreesboro, Tenn., Aug. 18, 1868; d. Houston, Tex., Mar. 24, 1936. Tenor. Debut, Phila., 1897. Mem., Chicago Opera Co. Chl. cond. and tchr. in Houston.



Camil van Hulse—B. Belgium, 1897. Pianist, organist, comp., teacher. Studied, R. Cons., Antwerp. Organist, St. Nicholas Ch., Belgium. Orch. works, songs, pia. pcs. Res. Tucson, Ariz.



Paul van Katwijk—B. Rotterdam, Dec. 7, 1885. Comp., cond., pianist. Since 1912 active in U. S. colleges. In 1919 became head, pia. dept., S. Methodist U., Dallas, Tex. Cond. Sym. Or. there.



Paul van Kempen—B. Leliden, Ger., May 16, 1893. Cond., violinist. Concertmeister of orchs. in Posen, Bad Nauheim, and Dortmund. Since 1934 cond. of the Philh. Orch. of Dresden.



Jacques van Lier—B. The Hague, Holland, Apr. 24, 1875. Violoncello virtuoso. From 1897-1915 was active in Berlin, then back to The Hague. Has written technical works for violoncello.



Kate Vannah—B. Gardiner, Me., Oct. 27, 1853; d. Bos., Oct. 11, 1933. Comp., pnt., organist. Stud. with Frederic Everness & G. W. Weston. Wrote many songs. Best known being Good Bye, Sweet Day.



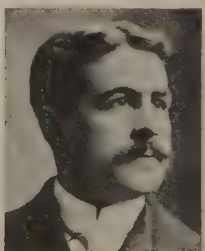
Anton van Rooy—B. Rotterdam, Jan. 12, 1870; d. Munich, Nov. 28, 1932. Dram. baritone. Debut at Bayreuth, 1887. From 1898-1908, mem. of Metro. Opera Co. Famous as Wagnerian singer.



Carl van Vechten—B. Cedar Rapids, Iowa, June 17, 1880. Comp., mus. critic, author. Has been active in New York as critic on various papers. Author of several books; also wtr. of songs.



Cornelius van Vliet—B. Rotterdam, Sept. 1, 1886. Violoncellist. Solo artist with var. European orchs. From 1912-18, with Minn. Symph. O. 1919-29 with N. Y. Philh. O. Fdr. mem. of N. Y. Trio.



Theodore Van York—B. Bridgeport, Conn., 1870; d. Mount Vernon, N. Y., Feb. 23, 1939. Tenor, sing. tchr. Many concert and festival appear. Dir., vocal dept., Hartford (Conn.) Cons.



Marie van Zandt—B. New York, Oct. 8, 1861; d. Cannes, Fr., Dec. 31, 1919. Coloratura sopr. Pupil of Lamperti. Debut, 1879, at Turin. Toured Amer. Sang at Met. Op. House, 1891-92.



Jennie Van Zandt-Vanzini—Op. and con. soprano. Mother of Marie van Z. Debut, N. Y., 1864. Sang at La Scala, Milan, 1868. In 1871 returned to N. Y. as Mme. Vanzini. Appeared at Acad. of Mus.



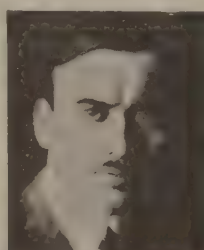
Edgar Varese—B. Paris, Dec. 22, 1885. Comp., cond. Pupil of Roussel, D'Indy, and Widor. In Amer. since 1916. Fdr. (1921) in N. Y., Intern'l Composers' Guild. Wks. perfmd. by lead. orchs.



Xenia Vassenko—B. Russia. Contralto, tchr. Stud. at Petrograd Imp. Cons. Former leading contralto, Moscow Op. House and Madrid Op. House. Maintains studio in N. Y. Sophie Braslau was her pupil.



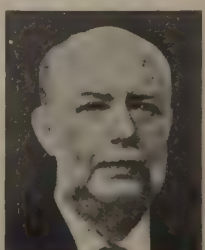
Ralph Vaughan-Williams—B. Down Ampney, Eng., Oct. 12, 1872. Comp. Studied at R.C.M., London, and with Bruch in Berlin. Wks. include symphonies, ballets, operas, cham. mus., masses & songs.



Franz von Vecsey—B. Budapest, Mar. 23, 1893; d. Rome, Apr. 4, 1935. Violinist. Pupil of Hubay. A sensational child prodigy, he later, as a matured artist, toured Europe and Amer.



Mary Venable—B. Cincinnati; d. there May 31, 1926. Pianist, tchr., writer. Stud. at Cin. Coll. of Mus.; then a fac. mem. there for many yrs. Author of "The Interpretation of Pianoforte Music."



L. C. Venables—English ch. cond., tchr. Fdr. (1869), and for many yrs. cond., Choral Assoc., S. London. Fr. 1878-1919 prof. at the Tonic Sol-fa College; also chairman of Council, Tonic Sol-fa Coll.



Ruggiero Vene—B. Lerici, Italy, 1807. Comp., cond. Studied at Parma Cons. and with Respighi. Chorus mas., asst. cond., opera houses in Italy, then located in Boston. Orch. works and songs.



Carl Venth—B. Cologne, Ger., Feb. 16, 1860; d. San Antonio, Jan. 29, 1938. Comp., vlnst. Active in Brooklyn, N. Y. Fr. 1914-31, Dean, Fine Arts, Tex. Winn.'s Coll., Ft. Worth; 1931-38 in San Antonio.



Charles Veon—B. Beaver Falls, Pa. Comp., pianist. Teacher. Pupil of Mongolian, Scharwenka, and Hughes. Since 1908 on fac. of State Teachers' Coll., Calif., Pa. Many fine pia. teaching pgs.



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## music magazine

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## Contents for June, 1939

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### EDITORIALS

### ARTICLES

- Learning How to Help Yourself . . . . . Kirsten Flagstad 363  
Pianist, Know Your Fingers . . . . . Arnold Schultz 365  
The Democracy of Radio . . . . . Howard Barlow 367  
Mother Goose, Mus. Doc. . . . . Anna E. Edgar 368  
The Vital Inner Structure of Music . . . . . Frances L. York 369  
A Great Master's Principles of Composition . . . . . Evangeline Lehman 371  
The Threshold of Music . . . . . Lawrence Abbott 373  
Giuseppe Verdi As Seen in His Letters . . . . . Eugenio di Pirani 378  
The Importance of a Fine Music Room . . . . . Ralph Benham Baker 395

### MUSIC

#### Fascinating Pieces for the Musical Home

- Waltz Themes from Op. 88 . . . . . Maurice Mowkowsky 379  
Prelude, in E Minor . . . . . Abram Chasins 380  
Summer Skies . . . . . Stanford King 382  
By the Sparkling Brook . . . . . Bert R. Anthony 383  
Sir Galahad March . . . . . G. A. Grant-Schaefer 384  
In a Starlit Garden . . . . . Ralph Federer 385  
Swallows . . . . . Mathilde Bilbro 386

#### Master Works

- Value Brilliante, Op. 34, No. 2 . . . . . Frederic Chopin 387

#### Outstanding Vocal and Instrumental Novelties

- Prayer, A (Vocal) . . . . . Louise E. Stairs 390  
Summer Pastorale, A (Organ) . . . . . Francesco B. DeLeon 391  
Courante (Violin and Piano) . . . . . George Frederik Handel 392  
Birds (Vocal) . . . . . Charles Hueter 397  
Menuet (Four Hands) . . . . . Luigi Boccherini 398

#### Progressive Music for Orchestra

- Orlando March . . . . . Edward Beyer 400

#### Delightful Pieces for Junior Etude Readers

- Two Little Blackbirds . . . . . Ada Richter 402  
On Wings of Morning . . . . . Lucelyn Lloyd 402  
Bugle March . . . . . Henry S. Sawyer 403  
In the Watermelon Patch . . . . . Frank H. Grey 403  
Ping Pong . . . . . Mary Parnell 404  
March of Victory . . . . . Bernard Wagness 404

### DEPARTMENTS

- The World of Music . . . . . 360  
The Etude Historical Musical Portrait Series . . . . . 358  
Teachers' Round Table . . . . . Guy Maier 377  
The Etude Music Lover's Bookshelf . . . . . Meredith Cadman 374  
Questions and Answers . . . . . Karl W. Gehrkens 417

#### Band and Orchestra

- The Responsibilities of a Cornet Soloist . . . . . Herbert L. Clarke 375  
Rhythm . . . . . Janet Nichols 376  
"C" in Music . . . . . George B. Thornton 415

#### The Singer's Etude

- Modern Vocal Methods . . . . . Homer Henley 406  
Growing Top Notes . . . . . Edward Ellsworth Hipsher 406  
Voice Questions Answered . . . . . Nicholas Douthy 416  
The Vowels in the Singer's Diction . . . . . Wilbur A. Skiles 407

#### The Organist's Etude

- Making the Boy Choir a Success . . . . . C. F. Schirrmann 408  
A Simple System for the Music Cabinet . . . . . Carleton F. Pettit 409  
On the Hunger for Gospel Hymns . . . . . William H. Buckley 409  
Organ and Choir Questions Answered . . . . . Henry S. Fry 410

#### The Accordion

- How to Encourage a Child to Practice . . . . . Pietro Deiro 411

#### The Violinist's Etude

- The Essential Elements of Bowing . . . . . Burrell Steer 412  
Wrist Exercise . . . . . John J. O'Brien, Jr. 412  
A Cork Helps the Adult Beginner in Violin . . . . . Mary E. McVey 413  
Violin Questions Answered . . . . . Robert Braine 414

#### Fretted Instruments

- The Mandolin . . . . . George C. Krick 414

#### The Junior Etude

- The Mandolin . . . . . Elizabeth Gest 422

### MISCELLANY

- Radio Flashies . . . . . Paul Girard 364  
Music Heard in the Movies . . . . . Verna Arvey 372  
Recent Record Releases . . . . . Peter Hugh Reed 366  
An Astonishing New Instrument . . . . . Wallace M. Burton 370  
The Forward March of Music . . . . . 393  
Courses in Culture . . . . . 394  
Shopping for Charm . . . . . Theodora Van Doorn 396  
Fifty Years Ago This Month . . . . . 361  
Some Tuneful Towns in the United States . . . . . Ethel King 370  
Beethoven's Best Clothes . . . . . Sybil Justine 370  
Scratch Pads . . . . . Ethel Van Sickle Poor 376  
Publisher's Notes . . . . . 419

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3184 Flight of Bumble Bee, C-5, Rimsky-Korsakoff  
3188 Garland of Roses (Waltz), C-2, Streabhog  
3154 In Rose Time (Waltz), F-B-1, Armour  
3134 In Gay Costume (Minuet), G-C-2, Crosby  
3162 Jumping Rope (March Tempo), C-2, Richter  
3137 Jolly Little Sambo, F-B-2, Crosby  
3173 Laces and Frills, Am-2, Chopin-Rolfe  
3176 March Militaire, C-3, Schubert-Rolfe  
3182 March of the Sargar, E-5-6-m, Ivanov  
3156 Moonlight Waltz, G-1, Armour  
3164 Mr. Third Takes a Walk, C-2, Richter  
3051 My Little Pet (Valse), C-2, Hopkins  
3150 Nannette Poco Animato, F-1, Armour  
3117 Out on the Ocean (Waltz), C-2, Hopkins  
3169 Pussy Willow (Valse), C-2, Chopin-Rolfe  
3151 Roaming Up and Down (Mar.), C-1, Armour  
3054 Robin Red Breast (Waltz), F-2, Hopkins  
3161 Sail on Little Boat (Barc.), F-2, Richter  
3139 Scouts on Parade (March), G-C-2, Crosby  
3135 Shadow Waltz (Valse), G-C-2, Chopin-Rolfe  
3131 Skaters Waltz, C-2, Waldteufel-Rolfe  
3136 Skipping to School (Polka), G-C-2, Crosby  
3144 Singing in the Glen (Waltz), G-2, Armour  
3142 Spinning the Top (Scherzo), D-G-2, Crosby  
3181 Stop, Pretty Water!, G-2, Beethoven-Rolfe  
3157 Soldiers All (March), C-1, Armour  
3058 The Fairy Wish (Dance), G-2, Hopkins  
3057 The Meadow Princess, F-2, Hopkins  
3152 The Wandering Minstrel, C-1, Armour  
3192 Two Guitars (East), F-2, Crosby  
3141 The Sandman's Lullaby, F-B-2, Crosby  
3177 The Violet (Sonata 12), C-2, Mozart-Rolfe  
3172 Valse Triste, Am-2, Chopin-Rolfe  
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# THE WORLD OF MUSIC



GEORGES  
BIZET

"CARMEN," what magic in that name! "Carmen," perhaps the favorite production of the largest number of opera-goers. *Carmen*, the lodestar or despair of the dramatic soprano—yea, and of the contralto! Yet the name of its creator remains scarcely more than a shadow that flits across the pages of musical history. How few can say more of him than that he was a French musician and wrote "Carmen"! His recent Centenary was largely a glorification of "Carmen." Such reward bath genius!

THE MACDOWELL COLONY, at Peterborough, New Hampshire, will not open this summer, according to a statement said to have been made by Mrs. Edward MacDowell, widow of the illustrious composer. A storm of some months ago did such damage that all available resources will be needed for restoration work during this season.

THE BAYREUTH FESTIVAL, from July 25th to August 28th, will include twenty-four performances, with two presentations of the complete "Der Ring Des Nibelungen."

SIXTY-FIVE YEARS OF SERVICE in the choir of Norwich Cathedral is the record of Mr. J. J. Manning; and the anniversary has been commemorated by a presentation by the Dean at a gathering of ecclesiastics and choir members. Mr. Manning founded the Norwich Choristers' Guild, the oldest organization of its kind in England.

MUSICAL FESTIVITIES have been a prominent feature of the celebration of the fourth centenary of the founding of Bogota, capital of British Columbia. Leading orchestral conductors of Brazil, Chile, and of Panama, shared honors with the baton.

THE MOZART SOCIETY OF SCOTLAND held a three program Mozart Festival on February 25th and March 1st and 3rd, devoted largely to performances of chamber music of "The Swan of Salzburg."

FLORENCE EASTON, our adopted "British cousin" who so long did valiant service in the Metropolitan Opera Company, is advocating the inauguration of a company doing opera in English, in a small opera house in New York, where there could be a season of eight to ten months in which young singers would have an opportunity to acquire the routine necessary to their engagement in one of the three great operatic organizations of America. Bravo, Mme. Easton!

A RECORDER RECITAL was given on February 1st at Wigmore Hall, London, by Carl Dolmetsch of the famous Dolmetsch Family of enthusiasts for instruments of the earlier centuries. The recorder, an early form of the flautolet, possesses a fascinating tone and technic, and at the same time is comparatively easy of adequate mastery.

A PROGRAM OF AMERICAN COMPOSITIONS was recently presented in the Shrine Auditorium of Los Angeles, to an audience of five thousand persons, by an orchestra of one hundred and fifty musicians and a chorus of three hundred voices, all led by Gastone Usigli. And Dame Rumor says that papers of the next morning carried not one line of mention of this significant enterprise. So is our native muse encouraged in this fair land!

## Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

THE METROPOLITAN MANAGEMENT announces that New York City will have a season of sixteen weeks by the Metropolitan Opera Company for next season, beginning on November 27th.

PROFESSOR BERNARD HEINZE, director of the University Conservatorium of Melbourne, Australia, and conductor of the Melbourne Symphony Orchestra, announces plans to perform in the near future "innumerable works" by American composers. And so, musically we clasp hands with our still "British Cousins" in the far removed antipodes.

THREE HUNDRED THOUSAND DOLLARS WORTH of instruments, with an aggregate age of near ten thousand years, were possessed by the more than fifty players in the string sections of Toscanini's all star organization of ninety-four musicians recently heard over the air.

MOZART'S "REQUIEM" was the chief offering on the program of March 22nd of the Schola Cantorum of New York, with Hugh Ross conducting. Fanny Cleve, soprano; Lorraine Eley, contralto; William Hain, tenor; and Mark Love, bass-baritone; were the quartet of soloists.



VLADIMIR  
GOLSCHMANN

THE BROTHERS GOLSCHMANN — Vladimir, conductor of the St. Louis Symphony Orchestra, and Boris, pianist—were respectively conductor and soloist of the Philadelphia Orchestra for its concerts in Philadelphia on March 3rd and 4th, and at Carnegie Hall, New York, on the 7th, when the "Concerto in C minor for Piano and Orchestra," by Mozart, was the *piece de resistance* for musical appetites.

## COMPETITIONS

PRIZES FOR WORLD'S FAIR: First, \$3,000; second, \$1,000; to best chorus of one hundred and fifty to two hundred voices singing the *Sanctus* (in Latin) from the "Mass in B minor" of Bach, and *By the Waters of Babylon* by Philip James. First, \$1,000, second \$500, to best chorus of sixty to one hundred voices singing *Lucifer in Starlight* by Bantock (unaccompanied) and *The Nun of Nidaros* by Protheroe. Also liberal prizes for men's choruses of sixty to one hundred voices; for women choirs of fifty to seventy voices; and for male and female soloists. Complete information from Dr. D. E. Jones, secretary, *Scranton Tribune*, Scranton, Pennsylvania.

PRIZES FOR BAND COMPOSITIONS: Instrumental or vocal solo with wind accompaniment; any form for symphonic band, except quick-step march; a work for small band or combination of wind instruments. Competition closes August 15th. Further information from Department of Music, World's Fair, New York City.

THE EURIDICE CHORUS of Philadel-



MME. AINO  
ACKTÉ

MME. AINO ACKTÉ, impresaria and director of the Finnish Opera at Helsinki, is perhaps the only woman holding a so important musical post of this nature. Having had a rather long career at the Grand Opéra of Paris, she is steeped in opera routine and is said to have a keen ability in the selection of the right operas and of a suitable interpreter for each rôle.

DR. HARL McDONALD, director of the Division of Music of the School of Fine Arts of the University of Pennsylvania, has been appointed Manager of the Philadelphia Orchestra of which he has for some years been a member of the Board of Directors. His compositions have been on a number of the programs of the famous organization.

phia offers a Prize of One Hundred Dollars for a Chorus for Women's Voices, in three or more parts, either *à capella* or unaccompanied, and to words of the composer's choice. Compositions must be received not later than October 1, 1939, addressed to The Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania, to whom application may be made for further information.

A PRIZE OF FIVE HUNDRED DOLLARS is offered by the Henry Hadley Foundation for the best composition in any of the major forms to be submitted within the autumn months. Full particulars may be had from the Henry Hadley Foundation, 633 West 155th Street, New York City.

THE PADEREWSKI PRIZE COMPETITION offers \$1,000 for the best work for Chamber Orchestra, and a second \$1,000 for a Concerto or other serious work for a solo instrument with symphonic orchestra. Works must not exceed fifteen to twenty minutes in performance, and must be received before February 1, 1940.

THE FIVE HUNDRED DOLLAR PRIZE, offered by the American Society of the Ancient Instruments, of Philadelphia, for a composition suited to their organization, has been awarded to Arthur Cohn, also of "Penn's Towne," for his composition "Music for Ancient Instruments." A. Louis Scarmolin, of Union City, New Jersey, received honorable mention for his *In Retrospect*.

THE ORIGINAL SCENES AND COSTUMES, used in the first production of the "Boris Godounoff" of Moussorgsky, were purchased by Gatti-Casazza for use by the Metropolitan Opera Company, at a price approximating twenty-five thousand dollars.

TSCHAIKOWSKY'S BIRTH CENTENARY will occur next year, in recognition of which a complete edition of his works is being prepared by Boris Asafiev, to be brought out at Moscow.

J. FISCHER & BRO., prominent music publishing firm of New York City, has just celebrated its seventy-fifth anniversary. Founded in Dayton, Ohio, in 1864, by Joseph Fischer, organist and choir director, it was moved in the following year to New York, where the founder became organist of the Church of the Holy Redeemer. For fifty years it was located in Bible House, Astor Place; and it is continued by two sons of the founder, George and Carl T., and a grandson, Joseph A. Fischer. Its scholarly and beautifully executed publications include the works of some of America's foremost composers.

MARIAN ANDERSON, internationally famous contralto, is to be honored by a mural painting of her to be placed in the Building of the Department of the Interior at Washington, D. C. This is an outgrowth of her concert before seventy-five thousand, at the Lincoln Memorial, on the afternoon of Easter Sunday, "which so wonderfully exemplified the progress of her race."

THE GOLDMAN BAND will begin its series of programs on the Mall of Central Park, New York, on July 9th—rather later than usual, because of its engagement at the San Francisco World's Fair.

A COMMEMORATION of the one hundred and thirtieth anniversary of the birth of Schumann on June 8, 1810, will be celebrated next year by placing a bust of this first of the distinctly romantic composers, in the Walhalla of Berlin.

AFTER FIFTY-FOUR YEARS' SERVICE to the Liverpool (England) Philharmonic Society, for more than thirty of which he was the efficient secretary, Mr. W. J. Riley has resigned, his work to close the last of May. It is such devotion that stabilizes British musical organizations.

THE BUSCH QUARTET arrived in New York on February 21st and gave its first concert, on February 23rd, in Carnegie Hall. Sponsored by Mrs. Elizabeth Sprague Coolidge, it gave five concerts in Manhattan, in addition to appearances in Boston and Washington.

A MONUMENT TO BEETHOVEN, a product of the sculptor Peter Breuers, was unveiled on last December 17th, at Bonn, his birthplace.

DR. FREDERICK STOCK, conductor of the Chicago Symphony Orchestra, received, during the intermission of the program of March 23rd, the Bruckner Medal of Honor, from the Bruckner Society of America.

THE PHILADELPHIA MUSIC TEACHERS ASSOCIATION, including on its roll five hundred of the leading teachers and music patrons of Penn's Towne, gave on the evening of March 14th its Forty-Sixth Annual Dinner, in the Grand Ballroom of the Ritz-Carlton Hotel, with Dusolina Giannini as guest of honor, and with Dr. Edward Ellsworth Hipsher, its president, as master of ceremonies. Following the repast and toasts Miss Giannini, assisted by Robert Elmore, pianist-composer, graciously contributed a half hour of their combined art, which thrilled the guests to demands for repeated encores. Philadelphia is proud to be the home of both these so talented and internationally known artists.

(Continued on Page 421)



# Now That Commencement Is Here!

WHAT now, that commencement is here? Thousands and thousands of students have been working for a diploma, a degree, and that is about all that some of them ever will get from their four years of struggle. We have never heard this presented more clearly than in the masterly address given to the graduating class, by Dr. Alexander G. Ruthven, President of the University of Michigan, at the commencement of that great institution last June. Here is a thought which every high school, college or university graduate should consider carefully. Attend these facts, expressed with such unusual clearness and force.

"If a man is to be worth his salt he must realize that his education does not cease with the acquisition of a diploma: 'The wise and the good are they who grow old still learning many things, entering day by day into more vital communion with truth, beauty, and righteousness.' One must also remember that a college training, alone, cannot be blamed for a poor life, if an individual fails, after his college years, to try to grow in wisdom and in the favor of God and man. Some failures may be the result of faulty college training, but many are the consequences of later attitudes and influences.

"To be very specific, Michigan has among its graduates quack doctors, shyster lawyers, teachers whose development was arrested at Commencement, business men who short-change their customers and steal our natural resources, unethical dentists and pharmacists, ministers who are careerists rather than pastors of souls, vain, selfish, and gossip women, narrow-minded, bigoted, and intolerant men, and alumni who become less rather than more socially minded and cultured with the passing years.

"It is cold comfort that other schools have a similar record, and that we hope these failures of our educational efforts constitute but a small proportion of the total product of higher education. Neither can we get much satisfaction from the reflection that the defectives among our alumni are partly the result of ineffective guidance in college and that instruction and techniques in most fields are being improved. For we know, even though we do not readily admit it, that we shall continue to have alumni who fall short of our hopes and their promise as students, through sheer laziness, lack of knowledge of how to continue their efforts to become well-rounded individuals, or ignorance of the necessity for continuing study.

"You young men and women are to-day in a dangerous position. Experience permits us, your teachers, to realize that many of you still have the notion that the college exists to force youth to learn. Some of you have the impression that you are now beyond the period when study is required except, perhaps, in the techniques you will employ in gaining a living. If you have these beliefs, your development has been arrested and you already have begun to degenerate mentally and spiritually and perhaps physically. This Commencement does not mean for you,

as it does for your wiser colleagues, the continuation of an independent effort to have a clear, conscious view of your own opinions and judgments and to promote self-development in thinking, intellectual honesty, tolerance, kindness, and social mindedness.

"In college every effort is made to encourage study; and the failure is appraised and sent home. But the schools have no method of detecting failures after graduation;

although the improper yardsticks of financial success and social standing are, it is to be regretted, sometimes employed. Our schools have, however, two definite obligations to adults, even though they may not be able satisfactorily to discharge them. They must offer facilities in the field of adult education and they must continuously admonish each generation to understand life as at once a desire and 'a quarry out of which we are to mold and chisel and complete a character,' and to recognize the two aspects of life in each of us, the life of action, and that of the mind and the heart, both of which must be continually and properly cultivated if the individual is to be a healthy and respectable human being: 'To attain understanding or wisdom one must first thirst for it, and then it is acquired only at the cost of much labor.'"

Just how much your college or conservatory training really means to you can be determined only by what you do during the four years after graduation. At the end of this period, is it not fair for you to ask yourself whether you have made the same progress in that time as you did during your

four years in college? If your post college days have meant a collapse of effort, instead of an intensification, your diploma is hardly worth the sheepskin it is engraved upon; because you are merely one of the army of "examination passers" who, having gotten through a few academic wickets, sit down to admire their medals for the rest of their days. This surely is not the purpose of education. Commencement day is the beginning of the greatest race of all. Every graduate should be given a card with these words of Plato: "The learning and knowledge that we have, is, at the most, but little compared with that of which we are ignorant."

In no other calling is this more true than in music; because competition in the tone art is more acute than ever, and there is no profession in which more rapid advances are being made. Dr. Ruthven wisely added in the concluding paragraph of the shortest and best commencement address we have ever heard:

*"Only if you are willing to give, not only all that you are but also all that you can be, to the service of your fellow men, will you have any right to expect security from society. It is pure effrontery to ask God or your neighbors for your daily bread, if you do not try to deserve it; for, we are taught, 'Unto whomsoever much is given, of him shall much be required.'"*



DR. ALEXANDER G. RUTHVEN  
*President of the University of Michigan,  
Ann Arbor, Michigan*



## You Are Invited to Take Part in a World-Wide Birthday Surprise Party

**W**ILL NOT all of you join in this international surprise party? No matter whether you live in San Francisco, Hawaii, Nome, Melbourne, Shanghai, Cape Town, Moscow, Leipzig, Geneva, London, Paris, Buenos Aires, Vancouver, New York, Miami, Milwaukee, or the smallest cross roads town in the world, you may have the joy of participating in this celebration, at practically no expense.

This is the idea. The Etude proposes that a flood of birthday greetings be sent to dear Mme. Cécile Chaminade, who is now living at Monte Carlo, France, in her seventy-eighth year. Her delightful and able compositions are masterpieces of their type. She has given joy to untold millions, through their performance, through concerts, and over the air. Her works have become classics of the style and period they represent. They have an indelible charm of rhythm, melody, and harmony, which makes them welcome to vast audiences at this time.

Mme. Chaminade has been an invalid for years. It is now over a decade since we visited her at Tamaris, on the Riviera. As long ago as that, she was bedridden; but she was full of smiles, sweetness, and interest in life.

How can you join in this international birthday party to Mme. Chaminade? Mme. Chaminade was born August eighth, 1861, at Paris. Why not have the joy this year of sending her a birthday greeting, upon a postal card (a colored or special birthday card is not necessary; but, of course, this rests with you)?

Address your card to

Mme. Cécile Chaminade,  
34 Boulevard d'Italie,  
Monte Carlo,  
France.

Then just write on it some such greeting as,

"Happy Birthday Wishes to Mme. Chaminade, who has brought so much beauty to the world through the deathless art of Music."

Now sign your name, and give your address. Obviously the number of cards Mme. Chaminade will receive will be so great that she could not attempt to answer or recognize them, but that is not the point. The main thing is to give expression to the delight you have received for years from playing or listening to her compositions.

Be sure to add the proper foreign postage (two cents for postals from the U. S. A.—so just stick an additional one cent stamp on an ordinary postal; or use a two-cent stamp for a picture postal or a greeting card in an unsealed envelope. If sent in a sealed envelope, these greetings will require a five cent stamp).

Send the card so that it will reach Mme. Chaminade sometime during the first week in August. Allow at least ten days for overseas mail transit from our Eastern States, and two weeks from our Western States; friends in other countries should inquire of their postal officials as to the proper date of mailing.

The best time to write this postal is now; while it is on your mind, and then to keep the postal where it will be seen for mailing at the right time. Anyone may have the joy of joining in this birthday greeting. We can envision thousands of teachers having their pupils to send individual cards. Such an act has educational value, in bringing the personality of Mme. Chaminade and French musical art to them. We can see the students in colleges and schools in all parts of the country joining in this happy tribute. We can see officers of music clubs everywhere urging their individual members to participate.

Will it not be also a fine thing to have our fellow musicians in our sister country, France, to learn through this gesture how widely the works of Mme. Chaminade are admired and loved throughout the world?

The success of this birthday party will be due largely

to you who are reading this editorial. It will be due to your personal enthusiasm and activity in bringing this idea to others.

If you want to write your greeting in French, simply copy on your postal any one of the following:

1. A Madame Cécile Chaminade l'auteur charmante qui a donnée à l'art musical des nombreux ouvrages inoubliables, nous envoyons nos meilleur vœux à l'occasion de son anniversaire de naissance.

2. A Madame Chaminade l'aimable et charmante auteur des magnifiques oeuvres musicaux nous envoyons nos meilleur souhaits à l'occasion de son anniversaire de naissance.

## A Musical Quarantine

**P**PRIVATE advice we have received indicates that there is a great oversupply of professional musicians in Southern California, drawn there by the lure of the movies and the supposed opportunities which those who have migrated to that lovely country have imagined would be created thereby. Just as in the cases of the thousands of screen-struck young people who have poured in upon Hollywood, only the most brilliant, the most attractive, and the most able have any chance whatsoever. The others are merely pounding their heads against the granite wall of the law of supply and demand.

One ETUDE friend writes:

*"If ever you have an opportunity, do discourage newcomers from coming here to Southern California, for the field is so overcrowded! You have no idea of the struggle I have had to face in trying to get established—in the last few weeks three new violin teachers have come here to locate! And the list of singing teachers, all lured here by the glamor of the movies and their supposed opportunities, is endless."*

In any event, before the teacher contemplates invading this new territory, he should see to it that he is well supplied with adequate funds for the occasion, so his living in comfort and his initial professional expenses can be assured for at least two years. More than this, he should have a well-laid plan so that if retreat is inevitable, he may find another desirable location.

(Editor's Note: Before publishing this editorial, we submitted it to an established professional musician, located in Hollywood, who states that the need for such a "quarantine" is far greater than our statement would make it appear.)

## He Took His Bees to College

**W**AY DOWN in the heart of the Ozark Mountains of Missouri is the College of the Ozarks. Here youth of the eighth and ninth generations of fine sturdy pioneer stock, go to get an education. The college is Presbyterian and is splendidly conducted, especially to give opportunities to fine spirited young people, many of whom have very restricted means.

The President, Dr. Wiley Lin Hurie, told us the other day about Doyle Galloway. He landed on the campus with very little cash but a dozen hives of bees; and these bees just about worked their heads off to help Doyle get through college. With the first coming of the blossoms in spring, they zoomed forth to the fields and the orchards and came back laden with honey, which Doyle was soon to translate into learning. His stock of bees increased, and he bought a cow, and then another cow, and sold the milk. Think of the pride that was in his heart, when he graduated with an earned education, compared with the fellow who has had every cent paid for him during his college years. Which will win? We bet on Doyle. Incidentally, the College of the Ozarks is very proud of its fine and active Music Department.



# Learning How To Help Yourself

By

KIRSTEN FLAGSTAD

Prima Donna Soprano of  
The Metropolitan Opera Company



KIRSTEN FLAGSTAD

MY ADVICE TO STUDENTS of singing is not of a strictly pedagogical nature. In the first place, vocal problems are too individual to permit of general rules. And secondly, my own training has been so different from the accepted routine of study that I never have assembled a "method." I do not believe in "methods"! There is only one correct way to sing: the old, familiar style of pure *bel canto*. One must achieve firm breath support; one must learn to release one's breath so as to be able to master long phrases; one must allow the voice to come out naturally, without forcing. That is the only "method" I ever have followed; the only sort of singing of which I can speak.

However, there is much to be said about singing, without trying to teach "methods." Voice alone has never made an artist. Behind that voice there must be vitality, the ability to make quick decisions, a complete independence of spirit. Vitality is a natural gift, but the other qualities can be developed. The important thing to remember in developing them, though, is that no one can do it for you. A musical character must be entirely self built. One of the first important questions a young artist will have to decide is the best way of breaking into a public career. I believe there is a better one than the generally accepted way; that is, a long period of private study followed by an attempt to begin public work on a large scale. This is not advisable; it does not work out well.

## A Complete Equipment

PUBLIC PERFORMANCE REQUIRES much more than mere familiarity with arias and rôles. It is impossible for an untried beginner to offer satisfactory performances without years of routine drill. The wise beginner will realize this fact, and decide to find—or make—opportunities of his own. In Europe many of our operatic aspirants are perfectly contented to begin in the chorus. Nobody takes this to mean that they are going to remain in the chorus. But this is one of the best means of securing an open-

ing on an active, living stage, where singing routine can be supplemented by the discipline of the theater. The girl, who has dreams of singing Wagnerian rôles (I, myself, did not begin the study of *Isolde* until I coached it with my mother in 1932), would find it a distinct advantage to work in the chorus of a performance of "Lohengrin," let us say. Certainly, she would be far removed from the coveted stellar rôle; but she could observe coaching and rehearsing; she could watch to-day's *Elsa* at work; and she could take her own small part in the rounding out of an operatic pattern. If, after a season or two in the chorus, she progressed to small rôles of her own, with perhaps one line to sing, she would be serving her future interests far better than by waiting for major parts as an operatic start. And all the while that she is engaged in this small work she should continue her studies as carefully as in her studio days.

After all, it takes years to perfect a vocal technic. No recent graduate has attained the technical or artistic stature that will be hers in ten years' time. Thus, it is quite permissible to begin public work early—not in the sense of achieving "quick results," but in the determination of developing one's self in the drill of public work. Naturally one must never push one's energies to the point of tiring the voice; but the well used voice does not tire easily.

I made this sort of beginning. As both my parents were engaged at the opera, as conductor and coach, I was more familiar than most girls with operatic routine. I was barely eighteen when my mother, who was coaching a performance of d'Albert's *Tiefland*, asked me to learn one of the rôles for the performance. Because I learn quickly, I made my début in a solo rôle, without preliminary work in the chorus. A year later, I sang another solo part, after which, I went to Sweden, for further study. Had those first opportunities not

come when they did, I would probably have begun in smaller work, too, as so many of my fellow students did.

## The Finished Structure

THE ACTUAL METHOD of building a voice must be left with the individual teacher who understands it. I never had *vocalises*, although I know they are excellent for other voices. My practicing always consisted of working at selected passages from the rôles I sing. I was able to do this, because my original foundation was firm and sure. For the practice needs of inexperienced vocalists, the teacher should be the only one to suggest exercises. Only as one learns to judge of her own problems, with self-critical ears, can she decide what to practice and what to leave alone.

Singing, however, is not the only way of studying. A wise student can learn a great deal musically by working over scores and songs in silence. Facility in reading and a knowledge of piano playing are absolutely essential. A knowledge of the violin, while not absolutely necessary, is advisable as a means of improving ear accuracy and intonation.

I have always done much of my studying with tightly closed lips. It is good to familiarize one's self with the pattern and line of songs before singing them. Also, I believe in teaching (or learning) by example. It is not enough for a teacher to say "right" or "wrong." The teacher must be able to show his pupil exactly how the tones are to be produced. Much of my own fruitful studying came through imitation. It sometimes happened, in my student years, that I did not quite understand how to do a thing; yet I tried it, notwithstanding, in an effort to copy the results my

apart and show myself what was to be done.

My favorite idea of singing is that the ultimate result grows out of something far greater than vocalizing. This something is complete discipline—self discipline as well as the ability to obey directions. I believe in discipline. It is perhaps the most important factor in shaping a useful and happy life. I wish its advantages were stressed as often and as spectacularly as those of "freedom"—for freedom is impossible unless it is built upon discipline and control.

## The Value of Discipline

MY EARLIEST EXPERIENCES with discipline were met in our home; and this, I believe, is quite as it should be. The smaller community of the home is but a preparation for the wider activities of the world. I was made to practice the piano, though I hated it. I always loved music; but, because of the unique atmosphere of our professional home, I preferred the theater. Singing and acting looked much more attractive than sitting still at a piano, working at scales. To-day I can laugh at the excuses I made to escape from practicing. I was tired; my fingers were too short; the piece was not interesting. But none of this helped me. My orders were to practice, and I had to do it. If not, I was punished. We children were often whipped. We were sent out to the garden to pick a fresh, strong birch rod. We knew exactly what that rod was going to be used for, and the punishment sank in deeply. But we had one form of punishment that was far worse than being whipped, even though it did not hurt our bodies. If my brother and I had been teasing each other, or neglecting our work, our mother would open the formal parlor of our home, which was used only on

state occasions. We were brought down there, and then would come a plain, heart-to-heart talk. Our shortcomings were presented to us in the light of the pain they caused our parents, and we wept far more bitterly than

## A Conference Secured Expressly for THE ETUDE MUSIC MAGAZINE

By ROSE HEYLBUT

teacher produced. I learned the feeling of the tones and then, in second place, I came to understand what I was doing by analyzing the feeling in my throat. I do not advise such a way of work; I merely state that it has been my experience.

I was a grown woman before my voice reached its fullest power. Before that, it was a small voice. I was eager to make it larger, but my first two teachers were unable to help me. My third teacher told me that I had not yet learned how to close my vocal cords, with the result that too much breath escaped as unvocalized air. I was astonished to hear this, and had no idea of what to do about it. But by careful attention I learned the feeling. After that, it was easy to take this feeling

after the birch rod.

But our discipline did not take the form of punishments only. We were encouraged by small rewards, too. Although we were the children of theatrical people, we were hardly ever allowed to go to the theater, and then only to selected performances. My best reward was a ticket to the opera. My parents had all the tickets they wanted, of course; but they were given to us only as rewards that had to be earned. We were also put on our honor. My father never forbade us anything; he simply indicated what his preferences were, and let us know that he trusted us to carry them out. I remember that, although our bookshelves were always open, certain "advanced" books were not allowed me.



I would look at those books, from the outside, and wonder what they contained. When I was thirteen, I took a course in bookbinding; and, when I had mastered the work, my father gave me one of those "advanced" books to rebound. I took the book and bound it—but not once did I dare to read a page. Simply, it was not allowed.

To-day I am grateful for this early discipline. As far as the matter of piano study went, it proved an invaluable asset in my later work. Had I not been a fluent pianist, I never could have mastered my rôles and songs so readily. But more than any practical advantage of this kind, I was able to benefit from the further reaching results of discipline in assuming duties and responsibilities. No one goes through life doing exactly what he pleases. The earlier one learns to discipline himself, the better equipped he is for facing the battle of daily existence. And those early lessons stay with one all through life. To this day, I feel a wholesome awe of my mother. She no longer gives me "orders"; but if she did, I know I would obey them without question.

### Rewards to the Diligent

WHEN I ENTERED MY CAREER I again reaped the rewards of self-discipline. I was allowed a special clause in my operatic contracts, releasing me from the early weeks of solo rehearsal. As I learned very quickly, I promised to be ready with all my lines and music when the ensemble rehearsals began, if only I might be spared the long hours of solo rehearsal, which took time from my other studies and which I did not need. This request was granted me, on condition that I could prove complete mastery of the work. The least slip would have lost me this privilege, and the result was that I worked twice as hard by myself.

Another valuable habit for the student to develop is that of helping one's self as much as possible. I remember the first singing lesson I ever had. I expected to be allowed to sing at once, but nothing so pleasant took place. What my teacher did was to ask me how I breathed. This startled me. I had never thought about breathing. But now I must learn to think of it.

"You will have need of breath control if you mean to sing," said my teacher, "so you had better find out how it is done."

Then she told me that, when I went to bed that night, I was to lie flat on my back, to forget "lessons," and simply to watch what happened when I drew a perfectly natural, comfortable breath. I did this. To my surprise, I found my abdomen moving in and out. This was the first time I realized that breathing had nothing to do with the chest. It made a profound impression on me—far deeper than if I had been told, objectively, that breath support begins with the great abdominal muscles. At my next lesson, I told my teacher what I had learned.

"That is the principle you must now put into use," she said. And so the foundation of my work in breath control was laid.

### We Chart Our Course

I AM HEARTILY IN FAVOR of this kind of well directed self-help. To-day, I never draw a deep breath without, unconsciously, going back to those early lessons.

All breath must be supported by those strong abdominal muscles. In my own mind, I compare the breathing apparatus to a large rubber ball, divided into two connected halves. You draw in the air, and it becomes inflated. You release the air; and, as the breath passes into the upper chamber (the throat and chambers of resonance) the lower part (where the abdominal muscles lie) contracts. Then, when the air has been expended, the lower chamber pushes out again. In singing, one must accustom herself to this quick re-

versal of muscular motion, to be ready for the next breath. Again, I do not presume to offer breathing exercises; I simply tell of my own sensations. I found them out for myself, and this process helped me more than explanations.

The student must determine also for herself the field in which she means to work. Some singers choose to devote themselves to the dramatic aspects of operatic work; others, to the subtle expression of *Lieder* singing. Naturally, this choice must depend, first, upon the inborn abilities of the singer; and the student, who is accustomed to self-discipline, self-criticism, and self-help, will be at an advantage when the decision must be made. For my own part, I prefer a judicious mixture of both kinds of work. One helps the other. The dramatic work of the stage sheds unexpected light upon the development of *Lieder*; while the searching analysis of song interpretation brings greater flexibility

into stage work. The more you are able to master, the freer your mastery will be of any one thing.

You will understand, now, why I am inclined to treat the purely pedagogic aspects of singing as important but not all-important. A good teacher can show you how to produce good tones. But after that? The tones alone will not make you a polished, resourceful singer. That particular kind of training you must give yourself; because no one else can do it for you. One day we shall realize that, valuable as learned lessons are, they never can round out the development of the young artist. Complete development depends upon the driving force behind the lessons; it depends on what one gives out rather than on what is taken in. In this sense, then, the building of what I call musical character is, perhaps, the most important asset to cultivate. And the surest tools to use in its cultivation are self-discipline and self-help.

## FIFTY YEARS AGO THIS MONTH



**W. S. B. MATHEWS**, apostle of better teaching, and purveyor of musical knowledge for all time, contributed this fine treatise on sight-reading.

"Sight-reading is not work for beginners. To read rapidly at sight involves quick perception of musical combinations, and their ready recognition by the mind, the steady movement of time, and the spontaneous obedience of fingers. Each of these three things is a highly complex affair, which must be built up; an acquired aptitude, which has to be elaborated out of primitive elements before it is proper to ask for sight-reading. The first thing for a pupil to become is an *accurate* reader. This is a slow process, and as a matter of fact advanced pupils are more or less inaccurate. There are certain forms of analysis that are useful in promoting accuracy of reading, but this is not the place for them. The ready classification of combinations, rhythmic, melodic, and especially harmonic, involves a variety of special exercises. For example, the arpeggio forms in the accompaniment, and chord successions expressed through them, will be recognized by the pupil if the left-hand part is played by itself, and as chords, ignoring the arpeggio divisions. When the accompaniment is spread over a wide range of pitch, as when the first bass note is down in the bass, while the appertaining chords are in the treble or middle range, the harmonic relations will become apparent if one plays the bass with the left hand and the chords at the same time with the right hand, ignoring the repetitions and rhythmic figures, but passing directly from one chord to another, in order to bring out the harmonic progressions. This exercise is very useful wherever the harmonic perceptions are a little dull.

"Another difficulty of reading at sight-

is the irregular movement of untrained musical thought and perception. Music goes on in rhythm, steadily, like the ticking of a clock. The pupil's perception of it goes "hitchity-hitch"; now it goes, now it stops. Sight-reading is one of the best possible means of forming a correct habit of movement in time, but this rests upon a considerable amount of time-training, which can best be done through the accentuated and rhythmic treatment of scale and arpeggio forms, after Mason's system.

"When the groundwork of sight-reading has been laid, it will be found useful to exercise the pupil about an hour a week, if opportunity serves, in reading easy duets, the teacher playing the lower part. The playing must be in time, but the rate of movement may be slower, in fact, *must* be slow. Even at its best, the habit of sight-reading encourages inaccuracy, and it must not be carried too far. Any easy sonatas, or dances, will do. It is also a good practice to form classes of four pupils to play eight-hand arrangements upon two pianos, for a certain time per week. This, however, is not always practicable, both for want of time and for want of the two pianos. When such classes are formed, however, the teacher must beat time for the class, just as an orchestral conductor conducts a performance. Those who lose the place are to get it as best they can, the music going on all the same. The leaf turning will enable the lost one to come in after a little practice. The pupils will take pride in doing the work well, and in not being surpassed by the others. On the whole, however, my position in regard to sight-reading is that of the outset. It is not work for beginners. It is worth more to the pupil, in all the earlier stages of study, to form habits of accuracy and clear apprehension, than to gain the knack of mere speed and approximation. Hence, a little sight-reading will go a long way in the early stages, excepting in those rare cases where the pupil has abundance of time."

## Yes There Is a Musical Market

DAME RUMOR dropped in at an afternoon tea of a club of prominent musical women of Chicago and whispered into the ear of a particularly secretive dowager that Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra, was said to be building a new one hundred thousand dollar residence. And didn't Dame Gossip's tongue lap her lips with delight as, ere the tea and cakes were no more, her ear at the keyhole caught twenty-seven matrons adjuring not less than half a dozen each to

perpetuate this palatable morsel of gossip.

After all, is there anything so strange about this affluence of a long time successful conductor, when Carrie Jacobs Bond, of the succulent airs, reigns luxuriously as the chatelaine of one of the show places in the Los Angeles suburbs?

And would not a few more Stocks and Bonds on the musical "Curb" add a bit of additional glamour to the bounty that lures the ambitious young artist to the end of the musical road?

## Radio Flashes

By PAUL GIRARD

THERE ARE A GREAT MANY short programs of good music in the airways these days, many of them local ones with which this department has no way of being familiar. No doubt you have your favorites.

There is usually a good chamber group to be heard over the Blue Network of the National Broadcasting Company on Sunday mornings from 10 to 10:30 A. M. EDT. And lately there has been an unusual instrumental program to be heard over NBC's Red Network on Sundays at 11 A. M.—Julio Martinez Oyanguren playing guitar music in the best traditions of the Spaniards.

The finest sponsored program of serious music this past year, according to the Women's National Radio Committee, was the Ford Sunday Evening Hour; and the best sustaining program of serious music was the New York Philharmonic-Symphony concerts on Sunday afternoons.

Lately, on Mondays at 3 and 5 P. M. EDT, there has been good music to be heard over the Columbia Broadcasting System. The 5 o'clock broadcast has been a program by the Columbia Chamber Orchestra; the other one has offered various fare. Tuesdays, we found lately the same network had good programs around 3:30, and 5:15 P. M. The 3 o'clock broadcast has been given over to fine chamber music; the 3:30, to a different singer each week in that interesting series known as "The Story of the Songs." The 5:15 period has brought to our home the Columbia Concert Orchestra under the expert direction of Howard Barlow. Always good.

On Wednesdays over the same network we have been listening lately to some fine programs at 3, 3:30 and 5 P. M. The first of these has been a continuation of "The Story of the Song," a subject which we hope will not be exhausted too soon; the second, a program again featuring the Columbia Concert Orchestra; and the third a concert by the United States Navy Band.

For those who like band concerts, there has been a half-hour broadcast on Thursdays at 3 P. M., EDT, Columbia network by the United States Army Band, and another on Fridays at the same time from the United States Marine Band. After the band concert on Thursday (at 3:30 P. M.) there recently has been a "Sonata Recital" by Dubois and Semmler, well worth hearing.

On Fridays Columbia's network lately has been giving us besides the band concert at 3 P. M., several other musical programs. A chorus from different universities has been heard at 2:30 P. M.; and at 3 P. M. a piano recital with a different artist each week. Again at 5 P. M. we picked up a worth while vocal recital at the same point on our dials.

The Spring festival of great operas, heard lately in the "Radio City Music Hall On the Air" series (Sundays 12 noon, EDT—NBC Blue Network), has been given in answer to the requests of many American music lovers. The success of a similar series last fall, when thousands of letters were received, prompted the revival of the talloid presentation of opera.

A new dramatic series, titled "The Romance of Oil," based on history and even in the petroleum industry, is a feature recently added to the City Service Concert Hour on Fridays at 8 P. M., NBC Red Network. The pattern of this program, otherwise unchanged, the musical part being still entrusted to Lucille Manners, soprano, Ross Graham, baritone, a mixed chorus of twelve voices and a thirty-six-piece concert orchestra under the direction of Dr. Frank Black. The dramatic sequences aim to portray the growth of the petroleum industry and the important part it has played in our everyday life.



Mr. Schultz's Studies and Theories of Piano Playing Have Attracted Wide Attention in Musical Educational Fields.

365



contract, and the swell of their tension can be felt under the finger in the palm. (Further comment on this swell is contained in Note 6.) The second finger, in other words, is stiffened—perhaps only slightly, but nevertheless stiffened—while the third finger is being raised. There is no other way of raising the third finger without also raising the second.

6. When the long flexors contract, the tendons AB and CD tend to form, of course, a straight line between the points of their origin and insertion. Because the tendons are bound up only loosely in the tissues of the hand, this tendency is partially realized. If the second finger of the right hand is pressed hard upon a table while the second finger of the left hand is placed on the right palm immediately below its hand-knuckle, the tendons will be felt to swell and bulge, sagging from a quarter to half an inch. This distance is extremely significant, for the depth of key descent itself is only three-eighths of an inch. The sagging means that the muscles lose time in applying their force to the second and third phalanges; it means that the muscles contract through a greater distance than the three-eighths of an inch of key descent requires; it means that the long flexors are at a great disadvantage for velocity.

7. If the long flexors and the extensors of the fingers are simultaneously contracted; that is, if the fingers are stiffened, also the wrist-joint, over which the tendons pass, must be stiffened. Proof of this fact can be secured by allowing the forearm to rest upon the knee, the hand and fingers dangling relaxed in space. If the hand be struck a blow, it will swing back and forth in the wrist joint, its movement entirely free and uninhibited. If, however, the fingers are stiffened while the hand muscles proper are kept relaxed, the hand will show no movement in response to the blow. The wrist joint has become fixed by the finger muscles.

8. In contrast to the long flexors and the extensors, the small muscles apply their force to the first phalanx directly, without an intervening sag. Moreover, they all have their origins within the *metacarpus*, and their contractions can have, therefore, no effect upon movements in the wrist joint.

### Excessive Use of the Long Flexors

THE SIXTH OF THE FOREGOING NOTES states that the long flexors show a marked disadvantage for velocity. As the part they play in the depression of the finger increases, the velocity disadvantage also increases. Unfortunately, a coordination one encounters very frequently among piano students involves particularly strong tensions of the long flexors. I refer to it as the stiff-finger coordination. If the long flexors and the extensor contract to fix (stiffen) the finger, and if then the flexors contract in excess of the fixation, the finger will swing downward as a unit. The first phalanx is caught between the opposing contractions; and its own muscles, accordingly, need contribute nothing to the descent. (The *interossei* contract, to be sure, to give a lateral (sideways) fixation to the first phalanx as the long tendons provide a vertical fixation—it is impossible to will the one fixation without the other. They need not, however, contribute to the downward movement.) The long flexors are strongly contracted; they must contract to a given degree, to provide the fixation, and then a still higher degree to depress the finger.

The reader may be certain, that this stiffened finger is not part of his approach to the keyboard, but the frequency with which the coordination appears can be judged by a simple experiment. Bring the tip of the relaxed second finger in contact with the edge of a table while the other fingers hang loosely under the hand. Move the extensor of the second finger to one side, as in one of the foregoing experiments. Now press the finger tip upon the table. In a number of trials the probability is strong that the

(Continued on Page 405)

## RECENT RECORD RELEASES

By PETER HUGH REED

FOUR VOLUMES of Haydn's string quartets, originally released in England as Society issues, have been placed upon the domestic market by Victor (sets M-525, 526, 527, 528). The performance of the works has been entrusted to the Pro Arte Quartet. The Haydn String Quartet Society was formed in 1932 to celebrate the bicentenary of the composer's birth. To date, seven volumes containing in all twenty-four quartets have been released. Since the first two of these are no longer available, Victor has issued the third, fourth, fifth and sixth volumes. The seventh, it is assumed, will follow.

Haydn was perhaps the most prolific of all the great composers. Owing to the fact that not all of his music is available in print, a complete survey of his genius has never been possible. He has been called the "Father of the Orchestra, the Symphony, and the String Quartet"; yet he did not invent the form of either. But to him may be traced the development of the form of all, and his influence on all composers that turned to either after him is indubitable.

Mozart was buoyant and light hearted, when he visited Paris in the Spring of 1778 with his mother, little dreaming that tragedy lay ahead to bring her untimely death. Invited by the director of the Concerts Spirituels to compose some music, he contributed among other works his "Symphony No. 31, in D major," K. 297, later nicknamed "Paris." The symphony reflects the gaiety of the French, and Mozart's sense of youthful freedom. Brilliantly performed by Sir Thomas Beecham and the London Philharmonic Orchestra (Columbia set 360), it is a pleasant addition to the recorded Mozart repertory.

Weingartner has been widely acclaimed for his recordings of the Brahms symphonies. Turning his attention to the composer's "Variations on a Theme of Haydn, Op. 56a" (Columbia set X125), he again displays his understanding of Brahms' music, giving us a richly sonorous and appropriately restrained performance. From the recording standpoint, he fares better than his predecessors in this work.

There is a bar and dance hall in Mexico

One of Liszt's most popular works is his "Hungarian Fantasia," for piano and orchestra. Based on the same material as he used in his "Rhapsody, No. 14" for piano, the work makes considerable use of the well known Hungarian folk song *Far Above Us Flies the Heron*. Edward Kilenyi, who has been highly praised for his performances of Liszt's music, records this work with the aid of a French orchestra under Meyrowitz (Columbia set X120).

### The Titan Contributes

TWO IMPORTANT PIANO WORKS, Beethoven's Waldstein Sonata, Op. 53, and Chopin's "Sonata in B minor, Op. 58," were recently given, we believe, their most compelling phonographic performances. In Columbia set 358, Walter Gieseking plays the "Waldstein" with notable plasticity and with extraordinary tonal sensitivity. He does not stress the boldness of spirit in this work but its underlying dramatic accent and its rhythmic vitality. In Victor set M-548, Alexander Brailowsky presents a thrilling performance of perhaps the best of the three Chopin piano sonatas, a reading that is marked for its poetic insight, its fine phrasing and its variety of tonal coloring. Both sets are splendidly recorded.

Less compelling is Columbia's recording (set 357) of Bach's *Ouverture à la Manière Française* ("Partita, No. 7"), for harpsichord, which Ernst Victor Wolff plays. Akin to the orchestral suites of the composer, this work, one of sheer beauty, is unjustly neglected. Although Dr. Wolff deserves credit for reviving interest in it, it cannot be said that he turns in a performance that succeeds in fully setting forth the music's possibilities. The recording is good but not of the best in harpsichord reproduction.

Myra Hess, who presented recently such a beautiful performance of Schumann's "Piano Concerto" does not emerge so successfully in her recorded reading of the composer's "Carnaval" (Victor set M-476). Perhaps this highly gifted artist had an off day. The old Victor recording by Rachmaninoff (set M-70) still remains the best phonographic version of this work.

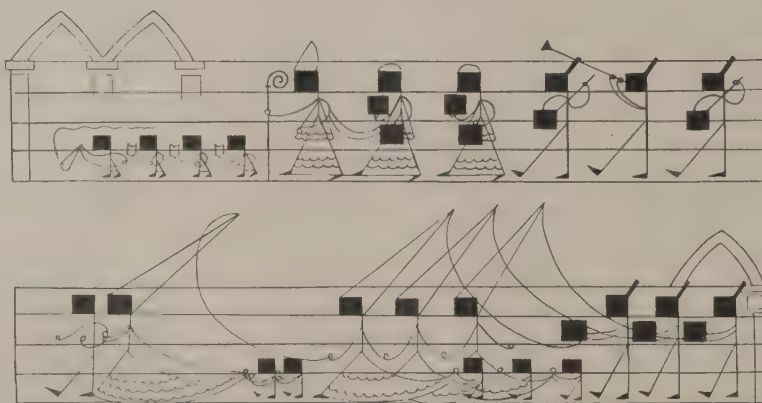
Beethoven's "String Trio in G major, Op. 9, No. 1," belongs to a group of three works that the composer regarded as among the best of his early chamber compositions. In style it is similar to the "Opus 18" quartets. Divided into four movements, it opens with a long first movement, forceful in character, owns a fine *Adagio*, a rather tame *Scherzo*, and a skillfully devised *Finale*. Muscraft presents this work in a worthy performance by three young musicians from the New Friends of Music Orchestra, Messrs. Sebrinsky, and E. and G. Neikrug (set 28).

Two moderns, Poulenc and Hindemith, show decided romantic leanings in their latest recorded works. Poulenc's "Mass in G major," sung by The Singers of Lyon (Columbia set X127), is a work skillfully devised with many moments of lyric beauty. And Hindemith's "Sonata for Viola and Piano, Op. 11, No. 4," excellently performed by William Primrose and J. M. Sanromá (Victor set M-547), is a work for all who delight in melodic beauty.

Charles Martin Loeffler was once termed "the most distinguished creative mind in American music" (Gilman). That was several years ago, before the composer's death in 1935. Hearing his "Music for Four Stringed Instruments," as played by the Coolidge Quartet (Victor set M-543), one is reminded of this statement. This music is deeply felt, mystical and idyllic in character. Dedicated to an American aviator who fell in the World War, the work, which makes considerable use of a fragment of Gregorian chant from the Easter service, is said to depict the release and eventual flight beyond of the aviator's soul. Its program is metaphysical rather than specific, however, and need not be considered for enjoyment of the music.

## A MEDIEVAL WEDDING CEREMONY

By Harvey Peake



In all he wrote over eighty quartets and more than one hundred symphonies.

Space does not permit us to dwell upon Haydn's gifts as a string quartet composer. Now can we review other than the first album referred to above as we have not yet heard the others. Let it be said that the first has definitely whetted our appetite for more, and we believe that those readers who enjoy such music will be similarly intrigued. The first volume contains a delightful early work, "Op. 3, No. 5," the second movement of which may be familiar to some as the incongruously titled *Eighteenth Century Dance*, recorded by the Philadelphia Orchestra (Victor 7256); the "Quartet in G major, Op. 33, No. 2," notable for its breadth of style; the "Quartet in E-flat, Op. 64, No. 6," a work anticipating Beethoven; and a mature work of great beauty, the "Quartet in B-flat, Op. 71, No. 1."

Two other works of Haydn recently released, the "Symphony in D minor" (No. 80) and the "Symphony in F major" (No. 67), represent his genius during his middle period, when he was in the service of Prince Nicolaus Esterhazy. These works are fervently performed by the New Friends of Music Orchestra, under the direction of Fritz Stiedry, and excellently recorded by Victor (album M-536). Both works are representative of their composer's genius at its height, but of the two the one in D minor is the more striking because of its dramatic emphasis and depth of feeling.

City, where Mexicans congregate nightly for the wildest of music and dancing. Long an attraction for tourists, it took American composer-tourist, Aaron Copland, to extend its fame aurally beyond the borders of Mexico. Based upon Mexican popular tunes, Copland's *El Salón México* (called after the name of the dance hall) proves in the recording of the Boston Symphony Orchestra (Victor set M-546) to be a colorful and rhythmically vital score à la Chabrier's "España Rapsody" and Ravel's *Bolero*.

Those who admire ballet music will undoubtedly find enjoyable the dances from six operas by Grétry, the eighteenth-century Belgian-French composer, played by F. Ruhlmann of the Paris Opéra (Columbia set X126). Reminiscent of Rameau and Couperin, these dances nevertheless have a definite charm of their own.

Ludwig Spohr was a noted violinist and a prolific and highly esteemed composer in his lifetime, 1784-1859. To-day he is nearly forgotten. Albert Spalding, however, recording his "Concerto in A minor, Op. 47," with the Philadelphia Orchestra (Victor set M-544), reminds us that Spohr knew how to write fine melodies. Those who admire the Mendelssohn and Bruch concertos will undoubtedly want this work. Written in the form of a "vocal scene," it possesses florid Italian operatic characteristics. This is due to the fact that the composer created it especially for an Italian tour he made in 1816.



# The Democracy of Radio

By HOWARD BARLOW

Musical Director and Conductor of The Columbia Broadcasting System

**A**TALK TO THE ETUDE reminds me of an old debt. The debt was incurred more than thirty years ago, by a small boy in a small town in southern Illinois. I used to be that small boy. Music was my greatest source of enjoyment, and, as our town boasted neither music teachers nor music stores (except the place where dance records were sold), I was hard put to it to find the enjoyment I wanted. My only pieces were a book of Czerny exercises, Schumann's "Album for The Young," and a volume of baritone songs, published by Ditson's. I learned all of these on the piano, and then began all over again, practicing them on the violin and the violoncello. After that, I came to a stop. And then my parents got me THE ETUDE! No event in my life was so important as the arrival of the mail on Etude Day, and when the mail was delayed the atmosphere of our home grew pretty dingy. For, with THE ETUDE, came a world of new music—music that was printed separately for piano, voice, violin, and violoncello. I am sure I never gave proper attention to the fine printed matter in the magazine, but it is not too much to say that I got my musical start from the "middle pages" of THE ETUDE. Any information I am able to give to readers of THE ETUDE of to-day is but a small way of settling an old score of obligation.

Sooner or later, radio will be the goal of most of our music students. It is therefore pleasant to know that radio is perhaps the most democratic institution we have. It is not necessary to have a "big name," to secure a start in radio. The programs are dictated by the public alone. And our system of commercial sponsorship enables us to maintain this vital and healthy state of affairs. It is a mistake to think that commercial radio lowers the standard of our programs. Quite the reverse. Sponsors are not trying to force any one type of program upon the public. Their object is to make friends for their products, by securing the widest possible audience. To bring this about, they plan programs which, in their opinion, will interest the most people. If they fail to secure the audience they hope for, they change their type of program. Thus, it is the public itself that has the final voice in what is kept on the air and what is dropped. If our programs are no better than they are, it is because the public does not take vigorous enough steps to demand better. If you can conceive of enough people sitting down to write letters to their radio stations, criticising one type of program and demanding another in its place, you would see a completely altered program picture, in less than a month's time.

## Fan Mail and Singers' Chances

DO YOU KNOW WHAT HAPPENS to fan mail? It is most carefully analyzed, by a competent staff of researchers, who make minute notes on what is, and what is not, popular. These findings are then presented to the program directors. If enough people wrote in to execrate jazz and

## From a Conference Secured Expressly for THE ETUDE By STEPHEN WEST

demand symphonies, the air waves would vibrate to Beethoven and Mozart exclusively, while the hot swing numbers would rapidly become museum pieces. Whether or not this ever comes to pass, the important point is that the American public has it in its own power to dictate the quality of our air programs. This is a serious responsibility, and it should be accepted as such. If you have faith in an artist, or a composer, or a type of music, write to your station and make known your preferences. If a sincere enough effort is made in the right direction,

we shall have an even greater advance in the quality of our programs. It seems to me that the music students can lend an active and important hand towards working for this goal.

The music students themselves, however, will probably want to hear about other things. First, what are the requisites for securing opportunities on the air? Each department of radio work carries "musts" of its own, but one requisite applies to all. That is serious, thorough musicianship. Since radio has nothing but sound itself to fall back upon, each sound that comes over the air must be as nearly perfect as possible. And all sounds must have thoughtful purpose behind them.

As far as vocalists are concerned, the microphones can accept only the most purely produced voices, reinforced by purity of diction, and supreme breath control. Not every voice quality is "good" for radio. Indeed, a small, well produced voice that amplifies well is infinitely better than a big one. One of the finest contraltos I ever heard was not a great success before the microphones, because her voice was too big. It vibrated in the delicate reproducing mechanism and caused disturbance. A less gifted singer, who might even have envied this great voice, would have had a much better chance for radio work.

A voice that is very penetrating tends to blast out the microphones. I have in mind an internationally famous soprano, who can bring tears to the eyes of a tired conductor who has been rehearsing with her. One of her chief claims to artistry is the perfection with which her voice is placed well in the head, and sent out with a penetrating "ping." But before the microphones, alas, this very perfection of voice placement tends to make the tones so penetrating that the mechanism suffers. In bringing this artist before the "mikes," I have had to chalk mark the floor, actually roping her off five or six feet farther away from the apparatus than singers normally stand. What counts most in radio work is neither range nor power, but supreme and perfect purity of production, without a trace of nasality, throatiness, or breathiness. After that, each individual voice must be tested for its peculiar qualities.

## Instrumentalists, to the Fore!

THERE IS NOTHING SPECIAL to be said about instrumentalists. A radio pianist must be a good, all round pianist, able to draw fine, singing tones from his instrument, to read fluently, and to adjust himself to all types and styles of playing. The same is true of violinists, violoncellists, and wood wind players. Which brings us, in rather short order, to the conductor.

The radio conductor must possess everything that a symphony conductor possesses—scholarly background, musicianship, style, vigor, and the indefinable but all important ability to bring forth the best from the men with whom he works. In addition, however, the radio

(Continued on Page 421)



Tranquillo



Pianissimo



Appassionata



Diminuendo



Crescendo



Fortissimo





Mother Goose and Jack

The Stage Entrance should be arranged to imitate a large book, through which the children will come upon the stage.

(Jack, on crutches, and his Mother enter.)

Mother. Here, my darling, is a nice quiet place where we will rest and watch the children play.

Jack. I don't want to see the children play. I can't run or do anything but sit in this old chair. Take me home.

Mother. But the Doctor says you must be out in the fresh air so that you will grow stronger.

Jack. I don't care what that old Doctor says, let me have my book.

Mother. I brought your Mother Goose book to-day. Shall I read to you?

Jack. Oh, that silly old Mother Goose! I wish I could see her. I'd like to tell her how I want to walk and run through this park, and to see and hear all the strange things.

(Loud crash on piano as Mother Goose enters)

Mother Goose. My dear little boy, I heard your wistful words. I know very well how you feel. When I was a tiny girl I was stricken just as you are, and for one whole year I was kept in bed, and could not even lift my head. But I was patient and was finally able to be out doors and to walk a little. One day I had a great adventure. Would you like to hear about it?

Jack. Oh yes, Mother Goose.

Mother Goose. This wonderful day my Mother and I were out in our yard at home, when suddenly I heard the most beautiful music—soft and sweet, then warbling and trilling. It was a bird in a low tree near me. I forgot everything else, for I had never heard such beautiful music.

Then the bird saw me and spoke to me in his own language, but I understood his meaning. He said, "My dear little friend, would you like to enter the lovely land of music? I will show you the way."

But I answered, "I cannot go without my Mother." At once I heard my Mother's voice saying "My child I will go, but not beside you, I will be back of you all the way. If you need me I will be there to help."

So we started. The path was narrow at first, with many stones and rough places; but the music in my ears made me forget the hard spots. On all sides was the murmur of the wind among the trees. Soon a beautiful garden was seen near the path, which was becoming wider all the time. I could hear the Trumpet Flower calling me, and then the sweet tinkle of the Canterbury Bells. By this time I was growing a little tired and decided to rest. I laid down near a little brook whose water, bubbling over the stones, lulled me to sleep.

Soon my Mother's voice spoke in my ear, "My dear, don't you think it time to continue your journey through Musicland?"

On again I trudged, when suddenly a group of children came from the distance and called to me, "Come with us, why do you want to go farther? It's a long, hard road ahead, and we are tired of it."

I was tempted to turn and go with them, but my Mother's face and encouraging smile made me decline their invitation. A long time I journeyed on, sometimes very tired and discouraged. One day I reached the shore of the ocean, with the waves rolling and breaking on the beach. The music they made was like a mighty organ, which thrilled me through and through. I then knew that I could never leave this beautiful Land of Music; and the strange part of it is that I have grown well and strong because of this wonderful new experience which would go with me through life.

Jack. My, that is wonderful! Do you think I could find my way through that Land of Music; and how could I start?

Mother G. That land is all about us. Open your ears and your heart and you will soon find it, as have many others.

Jack. I wish I could meet some other children who are going through Musicland.

Mother G. Well, you have all those friends in your book. I know them all and have helped them.

Jack. Why, do Little Boy Blue and Mary Quite Contrary, and all the rest know about Music?

Mother G. Certainly. You think of them as characters in a book; but all the time their real happiness and interest is in this world of melody and rhythm. Wouldn't you like to meet them and let them talk for themselves?

Jack. Oh, boy, would I!

Mother G. Which one would you like to see first?

Jack. Well, let me think. I guess Humpty-Dumpty and I are more alike, for we each have had a lot of trouble.

(Mother Goose calls Humpty.)

Humpty-D. Hello Jack! I sat on a wall for a long time watching the other people go through Musicland; then I decided I'd try it myself. It was a little hard at first; but I kept on, and here I am. May I show you what I have learned? (Plays *Ping Pong* by Mary Parnell, Grade 2.)

Mother G. Now, let's meet Little Bo Peep.

Little Bo Peep. Those bothersome sheep of mine are always losing themselves, so I found a pretty tune that makes them come back to me. (Plays *In Sylvan Shadows* by Hugh F. Bryson, Grade 3½.)

Mother G. Now meet Little Boy Blue.

Little Boy Blue. Little Bo Peep isn't the only one who has trouble. My sheep and cows are always going the wrong place, just like my fingers when I play, if I don't stay wide awake. (Plays *Mr. Woodpecker* by Sidney Forrest, Grade 1½.)

Jack. Look! Here comes Mother Hubbard. But, where is your dog, Mother Hubbard?

Mother H. I left my dog at home this time. He doesn't like music as much as I do. (Plays *Old Mother Hubbard*, by George F. Hamer, Grade 2.)

Mother G. Come, come Mary, please

don't be contrary, as very bad girls sometimes do.

Mary Quite Contrary. Whoever said I was contrary was mistaken. I'm always willing to work and play in my musical garden. (Plays *Dutch Tulips Dance*, by Lillie A. Hansen, Grade 2½.)

Jack. Who is that, Mother Goose?

Mother G. Come in Taffy, the Welshman, and shake hands with Jack.

Taffy. Somebody tried to spoil my reputation, but everybody knows the Welsh people love music, and I'll prove it to you. (Plays *March of the Men of Harlech*, by B. Richards, Grade 3.)

(Bang! Crash! As Jack and Jill come out of the book)

Jill. You know, Jack, I always said too much speed would cause a tumble.

Jack. Well, Jill, watch your step when you play that piece. (They play *Dance of the Rosebuds*, 4 Hands by Frederick Keats, Grade 3.)

Mother G. If you think Shirley Temple has pretty curls, just look at our Curly Locks.

Curly Locks. It's nice to sit on a cushion and sew a fine seam, but what I find in Musicland is much nicer. (Plays *The Fairy Swing* by Myra Adler, Grade 2.)

Mother G. And here's my little Tomboy. Soon you too can ride a see-saw, Jack, like Margery Daw.

Margery D. There are many ups and downs in my young life—ups when I have a good music lesson, and downs, well you know that answer. (Plays *Hop, Skip and Jump* by Renée Miles, Grade 1.)

Jack. Oh, I know him, that's Tom the Piper's Son. I guess they forgave him for taking the pig.

Tom the Piper's Son.

I am Tom the Piper's Son,

Now listen, folks, till I am done;

For when I play my pony friend

Comes up to hear me to the end.

(Plays *My Little Pony* by Hester Lorena Dunn, Grade 1.)

Jack. Oh, Miss Muffet, did you get away from the spider?

Little Miss Muffet. It wasn't the spider

made me run away, it was Mother's voice calling "Come, dear, and practice your music lesson." (Plays *Brown-Eyed Susan Nod Their Heads* by Berniece Rose Copland, Grade 2½.)

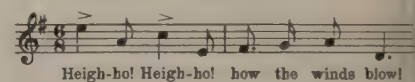
Mother G. Well, Mr. and Mrs. Sprat, I'm glad to see you getting along so well together to-day.

Jack Sprat. My wife and I are still traveling through this lovely Land of Music, and we like the same things, most of the time. (They play *Marigold*, 4 Hands by Frank H. Grey, Grade 1½.)

Jack. I wish Simple Simon had brought the Pieman, too. Boy! do I like pie!

Simple S. You have read about my friend the Pieman. Well, we went to the Fair and the band was playing gay tunes, something like this one. (Plays *The Billboard March* by John N. Klohr, Grade 3.)

Tommy Tucker. (Unannounced, comes out of the book singing),



Heigh-ho! Heigh-ho! how the winds blow!

Mother G. Well, Tommy Tucker, are you singing for our new friend, Jack?

Tommy.

I can sing and I can play, Songs which are both sad and gay; But since I have to earn my supper,

I'll practice hard for bread and butter. (Plays *Aquaplaning* by Ada Richter, Grade 2.)

Mother G. Before the *Three Wise Men of Gotham* leave our shores, I want them to speak to you, Jack.

First Wise Man. Why did you call us Mother Goose?

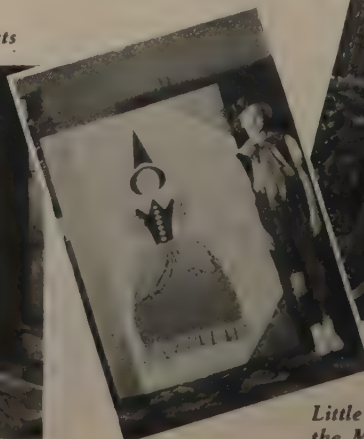
Mother G. Please tell this little boy why you are called Wise Man.

Second Wise Man. Because, like the three wise men of old, we are following a star which shines and beckons us on to a land of joy and happiness. (They play *Here Comes the Parade*, 6 Hands by M. L. Preston, Grade 2.)

Mother G. Well, Polly, since you no longer sit in the cinders, tell us what you have been doing.

(Continued on Page 418)

The Queen of Hearts



Old King Cole

Little Jack Horner and the Mother Goose Book



# The Vital Inner Structure of Music

## Is Counterpoint the "Dry Bones" of the Tone Art?

By  
DR. FRANCIS L. YORK

*The hand of the Lord carried me out and set me down in the midst of a valley which was full of bones, and lo, they were very dry. And He said unto me, "Son of man, can these bones live?" And I answered, "O Lord, Thou knowest."—Ezekiel xxxvii.*

STRICT COUNTERPOINT seems to be regarded by many teachers, and by most students of musical composition as a valley full of musical dry bones—very dry bones. At a recent meeting of representative musicians of America, the study of this form of writing was severely condemned by some of the speakers; and I, as the author of a widely used textbook on "Strict Counterpoint" was made to feel that I should be regarded as (musically) public enemy number one; because, in their opinion, my hand had carried out so many, more or less unwilling, students, by paths of futile effort and waste of time, and had set them down in a valley of musical dry bones.

But then I pondered.

Who led the prophet out into this valley of dry bones? The Supreme Architect, Artist and Composer of the universe. Was there a good reason for giving him this experience? Who shall question the wisdom of such a leader? Then again comes the query, "Can these bones live?" By reading a little farther in the Book, we learn that they were made to live, that they were clothed with living flesh, and became a mighty host. So, thought I, if the bones—musical or otherwise—remain dry, may it not be the fault of the treatment? You remember the statement that, if the noted educator, Mark Hopkins, sat on one end of a dry log and a student sat on the other end, the result was a university. Much then, depends on teaching ability, personality and treatment.

### The Dead Shall Live Again

BUT WHETHER DRY, or alive and clothed with flesh, the real question becomes, "Is the study of strict counterpoint necessary?" If it is necessary no matter how dry it may be, it must be done. Elementary work in any subject is likely to be dry. Students of any instrument find technical work none too interesting. It is the same with all the arts. It is told of a famous painter that, when a young student came to him for instruction, instead of canvas, brushes, tubes of paint and a model, he found a table on which was a pencil, a sheet of paper and a dry bone. When this student complained that what he wanted was living flesh and not dry bones, the master said, "If you do not know the human frame, how can you clothe it with flesh, or afterward, even



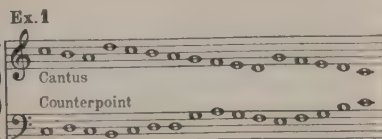
DR. FRANCIS L. YORK

with drapery? "If the student's ambition had been to make a statue instead of a painting, he would have had to start in the same way, with a dry bone. The well known mural painter, Paul Honoré, once said to me, "I can put any kind of clothes on the human figure, but the frame must first be right." Those of us who some years ago read DuMaurier's novel, "Trilby," will recall that the heroine was an artist's model, and that her perfection as a model was due, the artists said, to her "beautiful bones." Even in the art of pottery the beautiful porcelain of the Royal Worcester Ware is made largely of old bones.

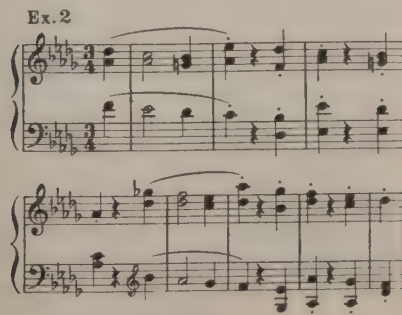
I find in talking to prominent men, men of culture, of experience, men who "have arrived," that they are not in sympathy with what seems to be the trend of modern education—a wish to get results without effort, without fundamental training of stu-

dents' brains. These men believe that education in any line must be obtained by making the brain a good tool for work, and that this can be done only by concentrated effort and by a study of underlying principles. Students in our high schools are translating Vergil (very inadequately), who cannot conjugate a Latin verb, or, having no basic knowledge of English, are trying to write brilliant essays on all kinds of subjects. They are trying to be masters without serving an apprenticeship, they want the prize without running the race. Is not the objection to the study of counterpoint due to the same cause—haste to reach the mountain top without climbing the steep? No great composer has yet appeared who did not know his counterpoint. We can hardly argue that the great masters wrote well in spite of their knowledge of counterpoint. When Wagner was writing his earlier works the musical critics sneered at him for his alleged ignorance of counterpoint, but after he had shown his supreme mastery of this form of writing by the stupendous contrapuntal work in the overture to "The Mastersingers," they kept a discreet silence regarding his ignorance of the subject.

Let us then look at a few examples of the very driest bone in all strict counterpoint—adding single notes to the single notes of a simple melody called the *cantus*. Two-voiced counterpoint of the First Species. We will try to discover whether there may not be some vestige of life in it. The following example of this kind of writing is about as dry as anything to be found in the driest textbook on counterpoint,

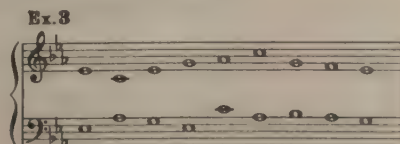


but examine it and see how it is the real skeleton (dry bones) of the lovely little *Allegretto* from Beethoven's "Sonata, Op. 27, No. 2," which Liszt so appropriately called "A little flower between two abysses."



It is perfectly safe to say that, if the framework (bones) had not been good, the composition would not have been good. Notice, too, how little Beethoven has added to the framework—another voice or part, a little rhythmical variety, and the movement is complete in its beauty, showing, as Dr. van Loon has recently said, how few things are necessary for a master to achieve his effects. How much material did Brahms require to write the exquisite *Cradle Song*? Beethoven knew his counterpoint.

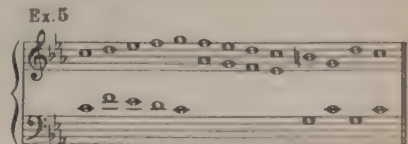
The following example,



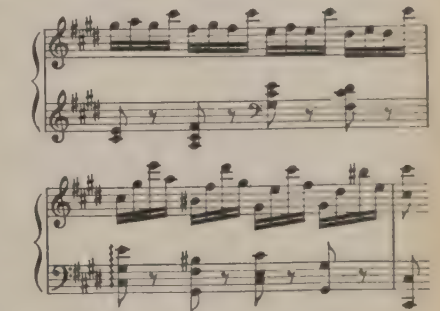
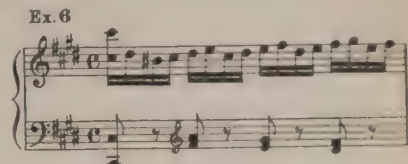
when touched by Bach's master hand, is written mostly in counterpoint of the Second Species, two notes in one voice to one in the other. Here, with a few ornamental notes and one suspension, we have a passage from the *Fugue in A-flat major*, of the first book of the "Immortal Forty-eight." Bach has never been accused of ignorance of counterpoint.



The following,



when treated in counterpoint of the Third Species, four notes against one, with a few chords added in the Bass, gives us the opening measures of Chopin's *Etude, Op. 10, No. 4*.



Chopin certainly knew his counterpoint.

Counterpoint can be made interesting and very valuable, from the first start; if the teacher will show the pupil why he is studying it; show him the application of each species to the actual writing of music; show him how his exercises are like the steel framework of our modern buildings, perhaps not ornamental, but necessary. If he will take away the ornamental notes, appoggiaturas and passing notes of a standard composition, and show the student how they are simply artistic additions to the very kind of exercises he is writing, the student will inevitably become interested and even enthused. If he hopes ever to write in the larger forms, a symphony, an opera or an oratorio, let him consider well what Prof. Prout says in his work on Instrumentation: "A student, in order to write for the orchestra, should have counterpoint at his fingers' ends; and he may be sure that without this mastery the most brilliant orchestration will not save his work." This is also true of the smaller forms if they are to have any lasting value. Even if, in the future, he never puts his pen to paper in the hope of writing a worth while composition, he will be better able to understand and interpret the works of others; for now he knows how the master has made dry bones to live and become a mighty host. The great composers have always set a high value on a knowledge of counterpoint, often estimating a composer or a composition by the contrapuntal skill shown. Gounod, who certainly cannot be accused of being a composer of dry bones, said, just before he died, "I hope the good Lord will let me have some little corner in heaven where I may sit me down and study counterpoint for two or three hundred years."

So then, if all great composers have studied counterpoint as a preparation for writing, and if by stripping off the flesh from the compositions of such widely dif-



ferent composers as Bach, Beethoven and Chopin, we find the "dry bones" of counterpoint underneath, is it not sensible to believe that such a study of dry bones is necessary?

At a certain time it became my duty to buy the roast for the family dinner. The dealer in flesh produced for my inspection a piece of meat which seemed to me to be unnecessarily supplied with bones. When I objected, the salesman rather tartly replied, "The critter couldn't run without 'em." So, may I not conclude by applying the words of the dealer in meat to the contrapuntal dry bones of every good composition and say, "The critter can't run without 'em."

## Some Tuneful Towns in the United States

By ETHEL KING

THERE ARE THOSE who sometimes say that Americans are not traditionally a musical people. It is interesting to note, however, the number of towns throughout the country with musical names. Is your home town in this list?

Piper, Alabama  
Silverbell, Arizona  
Birdsong, Arkansas  
Jenny Lind, Arkansas  
Bell, California  
Pryor, Colorado  
Canon, Georgia  
Canon City, Colorado  
Harmony, Indiana  
Clarion, Iowa  
Harper, Kansas  
DeKoven, Kentucky  
Echo, Louisiana  
Loudville, Maine  
Alto, New Mexico  
Organ, New Mexico  
Fork, North Carolina  
Sound, North Carolina  
Lark, North Dakota  
Norma, North Dakota  
Gillmore, Ohio  
Muse, Oklahoma  
Fife, Oregon  
Range, Oregon  
Apollo, Pennsylvania  
Drums, Pennsylvania  
Waltz, Michigan  
Hoffman, Minnesota  
Purcell, Missouri  
Mason, Nevada  
Bow, New Hampshire  
Concord, New Hampshire  
Keyport, New Jersey  
Sharps, Virginia  
Siren, Wisconsin  
Big Horn, Wyoming  
Viola, Wyoming

All these names are self-explanatory. A few are proper names. Jenny Lind was a famous singer; Pryor, a band leader; DeKoven, a composer of light operas. Norma is the name of an opera. Gillmore (Gillmore) was a band leader. Apollo was one of the gods, a patron of music. Hoffman (Hofmann) is a pianist. Purcell was an English musician. Mason was an American, much concerned with public school music.

\* \* \* \* \*

## A Musical Radical Reforms

"I'm an altogether different composer from the Stravinsky of 'Fireworks,' 'Song of the Nightingale,' and 'Sacre du Printemps.' You do not know me unless you have heard the music which I have written in the last two years. . . . I have gone back in the centuries and have begun over again, on a historic foundation. What I write to-day has its roots in the style and methods of Palestrina and Bach. To-day, I am not to be taken as a harmonist; I have become through and through a contrapuntist."—Igor Stravinsky.

# An Astonishing New Instrument

By WALLACE M. BURTON

WHEN BENJAMIN FRANKLIN, with his silken kite, brought down, in June, 1752, "electrical fire" from the thunder clouds, the whole world was astounded by the wonders of electricity. What would Franklin think if he could see electricity's newest development in music, the Novachord, as presented by another American electrical genius, Laurens Hammond, inventor of the well known electric clock and the Hammond Organ. Here is a new and wonderful instrument, which simulates in amazing fashion practically all of the instruments of the orchestra. More than this, it produces a surprising number of new and individual tone timbres we have never heard before.

Ever since the days of the Cahill "Telharmonikon" (about 1905), and the choralcello (about 1911), we have been acutely interested in the development of electric tone producing instruments. The difficulty with most of the instruments of the past has been their high, almost pro-

standard vacuum tube oscillators, tuned to the twelve half-tones in the highest octave of the instrument. These supply the original impulses from which all other notes are derived. Each octave, except the highest, uses "divider" tubes. The function of these tubes is to divide by two, exactly. The frequency of all the A's, for instance, is controlled by the A oscillator in the top octave. The Novachord contains no pipes, reeds, strings, hammers or vibrating



Ferde Grofé, Noted American Composer, at the Keyboard of the "Novachord"



Laurens Hammond, Inventor of the "Novachord," with John Hanert at the Keyboard



The "Novachord" in a Private Home

hibitive, cost and their bewildering complexity. The invention and stabilization of the industry of manufacturing radio tubes has changed all this, and in Mr. Hammond's Novachord, we have an instrument in which there are literally no moving parts except the single manual regulation keyboard of seventy-two notes, which is similar to that of the ordinary piano. The instrument has the regulation piano sustaining pedal. Volume is controlled by a swell pedal similar to that of the organ. There all similarity ends. Lift up the top and all that you see is a series of twelve

parts. The great variety of tones is achieved by simple controls mounted upon the front panel above the keyboard.

The volume of tone of the instrument is increased by an amplifying and speaking unit in the instrument itself. For large installations, where additional speaking units are required, the tone may be amplified to any desired extent. Although the instrument takes up much less room than a grand piano, the volume may be made tremendous—as powerful, in fact, as a big symphony orchestra. The instrument is self-contained and may be installed wherever

electric current is available. The only replaceable parts are tubes. While these carry a small amount of current and have an estimated life of many years, they are, however, all of standard make and, like Mazda lamps, may be easily secured. The instrument simulates the piano, the harpsichord, the guitar, the banjo, the steel guitar, the organ, horns, reeds and strings. It also has instrumental timbres, which are distinctly new. Its possibilities are so great that it is very hard to estimate them. It should be very exciting to all who have acquired a keyboard technic, as it is a revelation which may lead almost to revolutionary opportunities for the piano teacher and the organist.

Four instruments and a Hammond Electronic Organ will be installed in the Ford Exposition Building at the World's Fair in New York. These instruments are to be played by five performers under the direction of the well known American composer, Ferde Grofé, who is enormously enthusiastic over the invention. He has been engaged for some time in arranging a special library of scores for this unique group.

The instrument employs an entirely new principle in tone generation. The tones may be either percussive or sustained. Unquestionably, the Novachord will be widely and seriously discussed by musicians for years to come.

## "Beethoven's Best Clothes"

(An Anecdote)

By SYBIL JUSTINE

MANY INTERESTING and amusing anecdotes have come down through the years, in reference to that famous master musician, Ludwig van Beethoven. One of them, while little known, is still none the less true. It relates to the mother of the Princess Lichnowsky, one of Beethoven's pupils.

One day, while at a coffee house near his home, Beethoven was pleasantly and ambitiously approached by the mother of the Princess Lichnowsky. She told him that she was entertaining with a fashionable function in a short time, and that therefore she was quite anxious that he should be there to meet her guests, and also to interpret for them some of his compositions which were being so much discussed at that time. At first he declined, saying that his work took up so much of his time that it would be impossible for him to attend; but finally, he yielded to her persuasions and promised to attend and to interpret certain numbers, if she so desired. As she was leaving she seemed suddenly to recall something, so she retraced her steps and whispered in a low but appealing voice, "Of course, you will wear your best clothes?"

Beethoven hesitated, and then replied, "Madam, you shall see my best clothes."

On the evening of the occasion the mother of the Princess Lichnowsky was very much disappointed, in receiving her numerous guests, to find that Beethoven did not appear. Finally, on hearing what she believed to be the last ringing of the bell, she hastened down the great hall, swept past her attendant and opened the door for herself. There stood a messenger who handed her a large box. Upon opening it she found therein a man's full dress suit, with a card from Beethoven. It read:

"Dear Madam, these are my very best clothes. I wish you a pleasant and a successful evening."

\* \* \* \* \*

"Of all the wise men in music, he is the wisest. . . . What he is, he owes all to himself. . . . He has hitched his wagon to a star."—Frederick Stock (Speaking of Arnold Schönberg).



# A Great Master's Principles of Composition

Balakirev's Clear and Practical Ideas upon Musical Structure

By the Distinguished American Composer and Author

EVANGELINE LEHMAN



MILY BALAKIREV

By the famous Russian Artist L. Bakst

MILY BALAKIREV (*mee'-lee bah-lah'-kee-reff*) occupies a special place in the history of Russian music; not only because he was a member of the great group known as "the five" (Moussorgsky, Cesar Cui, Borodin, Rimsky-Korsakoff and Balakirev himself), but because he was the leader of this group of idealists and had been designated as such by Glinka (*gleen'-kah*) the very creator of nationalism in the musical art of his country.

Still, and strange as it may seem, comparatively little is known about Balakirev; while Moussorgsky (*moos-sorg'-skee*) won world wide repute through his opera "Boris Godounov" (*bor'-ees go'-doo-nawff*) which was popularized as a channel for the tremendous art of Chaliapin, (*shahl'-ah'-peen*), Rimsky-Korsakoff, also, with his suite "Scheherazade," has become internationally famous, though Balakirev's name is more familiar nowadays to the elite than to the public at large. The reason for this is perhaps to be found in the fact that his production was rather limited, and none of his works except the fantasy for piano, *Islamey*, has ever found universal acceptance on the part of symphony conductors and concert pianists who still remain unaware of many beautiful pages.

As a man, Balakirev is still less known than his music. To my knowledge there is no book in existence about him. The little that has transpired concerning his personality, represents him as a nervous, irritable, impatient character, easily wearied and excited. Although he lived to the ripe age of seventy-three, his activities took place mostly in his younger years; and in his middle age he turned toward mysticism, which removed him more or less permanently from public view. Several times he came again to the fore, but only partially; and toward the end of his life, he, who should by all rights have been the dean of Russian music, became an isolated figure almost ignored by a world with which he

was now quite completely out of sympathy.

## Creative Significance

BALAKIREV'S WORKS are of a towering quality, and there seem to be reunited in them all the outstanding features which make Russian music so profoundly picturesque and attractive, plus a genuine inspirational vein which does not appear in a similar degree in the works of other great names of that school; this applies particularly to such a work as the symphonic poem "Thamar," typically representative of his art.

When we think that Balakirev also helped in every way the advancement of music in Russia, that he founded the Free School of Music in St. Petersburg, then became the conductor of the Imperial



EVANGELINE LEHMAN

Musical Society Orchestra, the director of the Imperial Chapel, and a leader around whom there gathered a group of ardent enthusiasts, many of whom were older than himself, we can understand better the influence he exercised over the musical generation of his time, and over the one

that followed. His closest friend among the later was Serge Liapounov (*serge lee-ah'-poo-nawff*), and it had been expected that this eminent composer would become Balakirev's biographer. He had an intimate knowledge of his teacher, whose personal papers had come into his possession after the master's death in 1910. Liapounov was the spiritual heir of Balakirev, in the same way as Balakirev was the heir of Glinka (*gleen'-kah*). But Liapounov, like his teacher, possessed that characteristic Slavonic inertia which paralyzes many achievements for long periods at a time. Death finally took him without his having filled a number of artistic projects he had in mind, among others the orchestration of his own well known concert etude, *Lesghinka*, and precisely, the biography of Balakirev to which reference has been made.

## A Russian Boswell

IT IS THEREFORE PARTICULARLY INTERESTING for one to come in contact with another musician who keeps within his memories a vivid recollection of such highly important figures; one who for many years was closely associated with Balakirev and learned everything regarding his strongly personal way of imparting knowledge to his pupils; one to whom the tradition was handed down directly by both Balakirev and Liapounov. It has been my privilege to have this unusual experience, and, moreover, to be able to receive a share of this precious inheritance, through various circumstances which led me to becoming acquainted in France, with Alexander Bernardi (*behr-nahr'-dee*).

Maestro Bernardi has lived in France since 1913, when he came from Russia with Chaliapin to act as his conductor during his engagement at the Opéra of Nice. He was then the musical director and conductor of the opera in Odessa; previously, he had toured Russia with Chaliapin and another young musician, a violinist, the three artists forming a concert troupe traveling through large and small cities alike. When the World War came, maestro

Bernardi was unable to find transportation back to Russia, so he remained in Paris, subsequently opening a vocal studio. Many well known singers have come under his guidance, among others the Spanish soprano Elvira de Hidalgo and the distinguished basso of the Paris Opéra, André Pernet (*ahn'-dray' pēr'-nay*). It was in the Bernardi home on Rue Théodore de Banville that Serge Liapounov died in 1924. Leaving Russia because of the revolution, he had found a permanent abode, among adequate and inspirational surroundings, in his old friend's apartment.

Now, maestro Bernardi has retired to a small house located at Ermont, in the Parisian suburbs, only one mile or so from the famous resort of Enghien, well known to American tourists through its lake and Casino. The street is a quiet one, and the traffic so meager that two railroad crossings nearby keep their gates closed all day long, only opening when an automobile wanders along, which is an unusual occurrence. In front of the house one can see, beyond orchards which extend for some distance, the hills of Sannois which overlook the valley of the Seine. The studio is pretty much occupied by an aged grand piano of Russian make, and by shelves which ascend to the ceiling and are filled with an enormous collection of operatic and symphonic scores of all schools and lands. I doubt if there are many such collections in existence, apart from the specialized libraries. This contributes to making interviews with "Sacha" Bernardi exceptionally instructive. If one discusses a certain subject, a certain composer, a certain work, he always at some moment nods to his interlocutor, rises from his chair, and goes to one or the other shelf. After a few moments of search, there comes precisely the score which carries the point in discussion, or a book in which the matter is reviewed. If one converses on some phase of orchestration, the treatises of Rimsky-Korsakoff, Berlioz or Guiraud are promptly forthcoming, followed by scores of these composers, or others by Glinka, Borodin, Liapounov or



by interesting works of Bernardi himself.

And coming now to our subject, Alexander Bernardi has a wealth of information to impart concerning Balakirev, with whom he was almost as closely connected as Liapounov himself. It is just as unlikely, however, that he will ever set down to the task of committing his memoirs onto paper, although he has preserved, in his seventies, a remarkable accuracy and alertness of mind. But fortunately enough, I have been able to receive from him much of this intellectual legacy, and the principles of Balakirev on musical composition have struck me as being of the highest magnitude. Quite apart from the lengthy books which are apt to confuse or even discourage a student before he proceeds very far into them, they consist of a few general rules, or, rather, methods of dealing with the musical "matter," and they are as logical and illuminating as they are simple and easily understood.

### An Inspiring Pedagog

IN THE FIRST PLACE, Balakirev was not a teacher in the sense that one applies to this word to-day; he was very selective, and no one could come under his guidance unless he was judged as worthy of it. Besides, Balakirev was entirely disinterested and never counted his time in terms of hours, half hours, or currency. There was something decidedly enlightening about his instruction; it was not a question of buying books or memorizing texts. In a word, there was nothing about him suggestive of pedagogy. One might put it accurately by saying that his teaching was really a sort of informal "coaching in composition." Someone would present to him a recently completed work; Balakirev would sit by the piano, and listen. Then, according to his particular reaction, he would either come out with praise to the point of exclaiming his approval, putting his arms around the shoulders of the performer; or else, if not satisfied, he did not hesitate to show it, and expressed himself often caustically and even angrily. As one instance, a student brought to him a symphonic poem which had to do, in one of its parts, with the description of the ocean. He was only partially through when Balakirev, whose agitation had been gradually growing, stopped him abruptly.

"Have you ever seen the ocean?," he asked.

"Yes," the young man replied.

"Then are you not aware that its beauty comes from its calm, or its fury. Have you not been along the shore on some glorious day when it was peaceful and the sky was blue—or on a stormy day when the wind blew, when the waves rushed against the cliffs. Why don't you try to express this? Why, your ocean is nothing but a little lake—not even that, it is a puddle!"

### Banishing Monotony

ONE POINT WHICH BALAKIREV stressed very much was the all important subject of modulating. He disliked the monotony which a long adherence to a key or its neighbor keys always brings. He insisted on the fact that there always comes a time when the composer ought to feel that it is just proper to bring in a new coloring by going into another key (often a distant one). The matter of which key, of course, is of considerable importance; and accordingly he recommended not to be satisfied with the first result but, instead, to try all other available possibilities at hand. In the end, one of them will turn out as the desirable one, and the move can then be made safely because it proceeds from comparison and test. He advised the same process regarding the outline of melodic passages. For instance, if a melodic idea of sixteen measures in length consisted of four patterns of four measures, each repeating the same values, he suggested a slight modification here and there, in order to break the ensuing

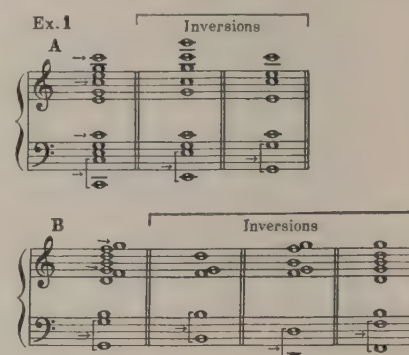
monotony, so painful to the listener's ears.

Special insistence was given to the question of taking plenty of time. Balakirev would exclaim, "Why hurry? You go home now and ponder on that matter for a few days, or a few weeks. Then come back and we will see the result." He laid great emphasis on the structure, the architecture of a work. For example, even if he approved of it in a general way, there were instances in which something apparently was bothering him. He would look at the manuscript, scrutinize it, turn pages, compare passages, count the measures here and there, and sit at the piano and play. That complete absorption could last but for a few moments, when he would rise from the bench with, "Here we are. Why should there be those two measures. They are not only superfluous, but they spoil the whole thing, they destroy the logical proportion." Or he would say, "This lacks interest, because you keep the same formula of accompaniment running in eighth notes all the way through. Try changing it to sixteenths when the re-exposition comes, with perhaps, as a linking passage, some triplets during a measure or two. And remember that it is often advisable to introduce such a change before the conventional place where it might be expected." He called this the "anticipating" process.

All the preceding, however, was only a beginning. It could be compared to the work of the explorers who enter a wild forest and must first succeed in clearing their path. Once this is achieved, that is to say, when the question of proportion and tonality is determined, there comes the matter of working out all the details. Special attention has to be given to the part writing, which maestro Bernardi himself calls so picturesquely the *conduite des voix* (the conduct of the voices). Balakirev was absolutely uncompromising on that chapter, contending that no really durable work can be achieved if one does not rely fundamentally upon an orthodox realization which involves a minutely correct orthography. Therefore his recommendation of watching the motion of the parts and taking great care that their parallel mov-

ing takes place rationally, without any awkward or undue intervals, is most important and should be given consideration at all times.

Now comes another capital point—the harmonic arrangement of the chords. One of the most invaluable pieces of advice that can be handed to any composer comes from Balakirev when he states, "Do not overload your chords. Do not make them thick. Remember, it is not the number of notes that makes a chord sound well. It is the way in which these notes are distributed." Hence his recommendation to try out the chord formation in the same way advocated for modulating, and finally to make one's selection after several trials, when the ear is satisfied. As far as set rules are concerned regarding this, he had a few which were of the greatest simplicity. They had to do with the perfect chord built on the tonic, and its two inversions. "When you write a perfect chord," he said, "you can use the tonic any number of times. But not so for the two inversions. Here, one must abstain from repeating the basic note, as much as possible." The following figures will illustrate clearly what he meant:



He likewise stressed the importance of the inversions in connection with harmonization. "Try the inversions (or another inversion) here," he would suggest, "it may improve this passage greatly." And sure enough, it happened exactly as he said.

Naturally, as a visionary teacher would

do, Balakirev insisted that in art, music in particular, there is nothing can be brought under the yoke of a rule. All rules have exceptions. And it is the greater or smaller ability to handle principles and to adapt them to his particular needs, that made the student more or less worth while in Balakirev's eyes.

One more important subject was the matter of the key itself in which a composition was written. It was not uncommon for him to sit and listen, then again repensive, and in conclusion, to say, "Try play this in A-flat major instead of C major; it may be more in the character." But sometimes this would not satisfy him and he would suggest, "Now let us hear in B-flat major." Several keys might be tried, before hitting the right one.

Necessary also was a careful consideration of the register. If a passage, for some obscure reason, did not result satisfactorily, despite the interest of the musical conception and its harmonic working, he would recommend to try it with another disposition of the elements. For instance, to place the melody in the bass, with accompaniment in the treble, instead of melody in the treble with the accompaniment in the bass. Very often this treatment gave unexpected and most satisfactory results. This principle appears as valuable to-day, as it was during Balakirev's time. It is one of those ideas which will never pass out, because they are fundamentally right.

Balakirev was a great orchestrator. It is known that the Russian school has always excelled in that direction, from Tchaikowsky's time, through Borodin and Rimsky-Korsakoff, to Stravinsky. Here once more, Balakirev used simple precepts. In the handling of the instruments, he warned against anything too massive, and insisted on a clever distribution. There is no doubt that in this respect he influenced Rimsky-Korsakoff himself, whose "Treatise on Instrumentation" goes so far as indicating which are the "good notes" and the "less good notes" of each instrument, and shows us how to intermingle these instruments so that they

(Continued on Page 405)

## Music of Worth to the Movies

By VERNA ARVEY

SINCE THE DANCE always has been closely allied to music, and since history proves that it has inspired some of the world's most charming compositions, it may be well to consider briefly just what films are doing to preserve the art of fine dancing.

In this connection, one of the most significant pictures to date is the recent "Garden-festival in Vienna," a German production directed by Paul Martin. In this film Lilian Harvey (former star of "Congress Dances") portrays Fanny Elssler, famed dancer who had the theatrical world of Napoleon's day at her feet. In this colorful film based on incidents in her life, the dance scenes were created and directed by Hubert Stowits, former dancing partner of the divine Pavlova and now renowned as a splendid painter.

Of course, Hollywood's contribution to dance lore often has been of the popular variety. Bill Robinson, Eleanor Powell and Eleanor Whitney are some of those who have tap danced their way to success in films. But, on the other hand, Hollywood has often employed classic dancers like Vera Zorina (fresh from success on the Broadway stage); Jeannette MacDonald (it is not generally known that she won her first acclaim as a dancer before her lovely voice commanded the greater attention); and Steffi Duna (who is reported to have made her debut in the Hungarian Opera Ballet when she was eight years

old). Many screen stars realize the benefits to be gained from a study of dancing and have openly avowed their indebtedness to it. Screen short subjects have from time to time used classic ballets, while to Tatiana Tuttle goes the credit for producing, several years ago, the first screen ballet on a musical score by Joseph Achron.

Most significant of Hollywood's late contributions to the dance is RKO's "The Castles," based on the careers of Mr. and Mrs. Vernon Castle. This film stars Ginger Rogers and Fred Astaire, whose dancing always has seemed to this writer to be finer in concept and execution than the usual run of stage and screen dancing. It is more than tap dancing, for it has genuine pattern and form. The music used for "The Castles" consists almost entirely of songs that were popular in the period from 1908 to 1918 (*Waiting for the Robert E. Lee*, *The Missouri Waltz*, *By the Light of the Silvery Moon*, and others), many of them tunes to which the Castles actually danced. There is only one new song in the film, that written by Con Conrad, Bert Kalmar and Herman Ruby. The scoring for the picture was done by Robert Russell Bennett, Edward Powell, Hugo Friedhofer and David Raksin. The music is not scored for saxophones, nor for guitars. For the latter instrument, banjos have been substituted. Nor is the music modernized to the point of permitting sophisticated syncopation to creep in. In

"The Castles" Mr. Astaire and Miss Rogers re-create many of the old dances that made Mr. and Mrs. Vernon Castle the dancing idols of America. The film thus assumes a historical importance.

The work of Albertina Rasch, as ballroom mistress for films, long has been well known. Her next ballet for the screen will be seen in the Winfield Sheean production "Florian," starring Robert Taylor. This will be an elaborate Viennese ballet in the Imperial Opera House. Mme. Rasch should feel "at home" in this atmosphere, for study of her life shows us that she was once known as the youngest ballerina ever to be featured with the Vienna Opera, making her debut at the age of fourteen, only seven years after beginning her study in the Imperial Opera Ballet School of Vienna. Incidentally, much of the music to which Mme. Rasch's ballets dance is composed by her husband, Dimitri Tiomkin, composer of the music for such films as "Lost Horizon" and arranger of the Johann Strauss music for "The Great Waltz."

A recent screen ballet which won great favor was "The Dream Fantasy" by Ernest Belcher, an episode in Shirley Temple's "The Little Princess." In it, little Shirley Temple is seen as a ballet dancer. The graceful music for this ballet was composed by Sam Pokrass, a man once termed the "Irving Berlin of pre-war Russia," a modernist of the people.



# The Threshold of Music

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

## The Art of Musical Voyaging: Modulation

### Part II

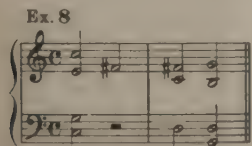
[ This article is the twelfth in a series on "The Doorstep of Harmony." The first appeared in The Etude for January, 1938, and an article will appear each month hereafter. ]

UPON EXAMINING PIECES of music which shift into related keys, we discover that in most cases the key-changing is achieved through use of dominant seventh chords. The reason why is not hard to fathom. As we have already found out, the crucial, tell-tale notes in any scale—the "pointing fingers" which call our attention to the second and third notes—are Fa and Ti. And really important is the dominant note itself, since the Bass Law sets it pointing at the tonic. Now all three of these notes are included in every dominant seventh chord. When a composer wants to focus the spotlight on a new key, by calling attention to a new Fa, a new Ti and a new So (dominant), what could be more logical than for him to harmonize the music at that point with an all-revealing dominant seventh chord?

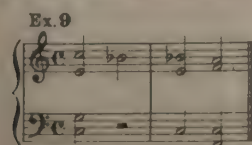
No wonder the dominant seventh has earned an enviable reputation as a "trapeze artist" in the art of harmonic acrobatics." It brings us from key to key with perfect ease, for it contains the very notes which tell us absolutely what key we are in. So closely is the dominant seventh chord associated with Fa and Ti that these two notes, either paired or alone, often suggest themselves dominant seventh harmonies. We hear a chord on C followed by the solitary note F, our imagination will suggest a dominant seventh chord to carry us back to E—or, if we hear the single note F, our imagination will supply a dominant seventh chord to carry us up to C.



If, however, the note F-sharp is introduced after a C chord, our mind immediately links it with the note C to form the dissonant "augmented fourth" interval characteristic of a dominant seventh chord on D. This dominant seventh leads us into the tonic chord of G. A modulation to a new key.



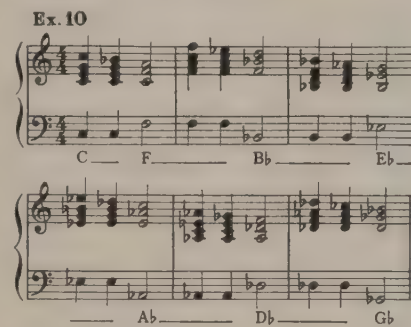
If the note B-flat is introduced after a C chord, our mind imagines another dominant seventh. This time it is the dominant seventh belonging to the sister key, thus leading us to the tonic chord of F.



In each case a note foreign to the scale persuades the ear that it is part of a dominant seventh pattern in another key, thus pointing the way straight to that key. Look back at our two examples of key-

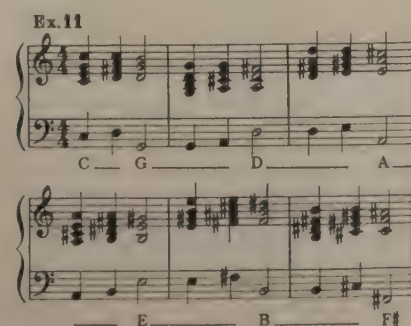
shifting, *Willow, Willow, Waly* and *The Love Nest*. You will see that in both cases the foreign note is part of a dominant seventh chord. The trapeze in action.

The process of modulation which lowers Ti into a "Fa personality" can go on forever. If we lower the leading tone of C we arrive in F. Once we are in F, we can lower its leading tone (E) to E-flat, and find ourselves in the key of B-flat. Then, by lowering A to A-flat, we progress to still another key, E-flat. Each time we explore a new subdominant key we add another flat. That is why F is the key of "one flat"; B-flat, the key of "two flats"; E-flat, the key of "three flats," and so on. Each time we arrive at a new subdominant key we have done it by adding another flat to the signature.



The "sharp" side of C can be explored in the same way. We found that by raising Fa (the fourth note of the scale) we transformed it into a leading tone for the note just above it. In the key of C we raised F to F-sharp, which became a leading tone bringing us into the key of G. We repeat this process. In the key of G, we count up four notes—Do, Re, Mi, Fa—to C. We raise C to C-sharp—a new leading tone. The new tonic, of course, is D (which was the dominant of G, just as G was the dominant of C). The notes G, A, B, C-sharp have lost their old characteristics as Do, Re, Mi and Fa, and have now become Fa, So, La and Ti in the new key.

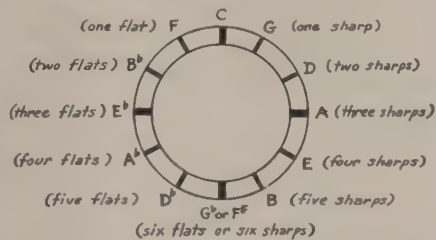
Each time we explore a new dominant key we add another sharp. And so we move from "one sharp" (G) to "two sharps" (D), to "three sharps" (A), to "four sharps" (E), and so on.



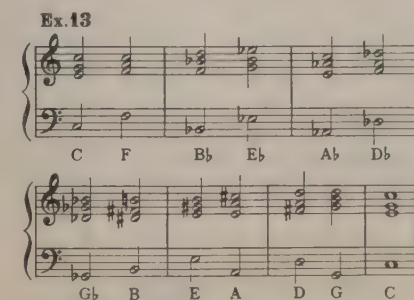
Eventually, if we explore far enough, we discover we are traveling away from C, not in a straight line but in a circle. By the time we arrive at "six sharps" (F-sharp), we find that we are in exactly the key at which we arrived when we journeyed around by way of the flats to

"six flats" (G-flat). Take a look at your piano keyboard. These two notes are represented by the same black key. It is as if we had gotten to China by going east instead of west, but—not having set our clocks back—we are still calling it Tuesday instead of Wednesday.

We can continue around still farther into new dominant keys; but, since seven and eight sharps are too many for comfort, we simply re-adjust our viewpoint and consider ourselves as being in the "flat" country. For each new step dominantwards, we now simply take off a flat instead of adding a sharp. Eventually we complete the circle and are back at C.

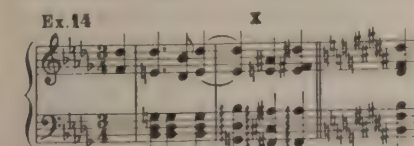


And here is the same circle of keys expressed in musical notation, with C appearing at each end—like a map of the world which shows the Pacific Ocean at both right and left extremes.



No doubt you are familiar with the imaginary line which runs down the middle of the Pacific Ocean, called the International Date Line. When it is Tuesday to the right of the line, it is Wednesday to the left. Music has a similar notation line. To the right are sharps, and to the left flats. When composers modulate across the line they have to change their notation by means of "enharmonic changes"—that is, by writing the same note first as D-flat and then as C-sharp.

César Franck's "Symphony in D minor," during the course of its wanderings, finds itself in the key of B-flat minor (five flats), but wants to shift into B major (five sharps). This necessitates crossing the musical "date line."



This quotation is used by the kind permission of J. Hamelle, owner of its copyright.

Notice the spot (marked x) at which the music crosses the dividing line between sharps and flats. It is in the second full measure, between the first and second

chords, the first being written in flats and the second in sharps. The two upper notes in the left hand part are written first as D-flat and B-flat; in the very next chord they become C-sharp and A-sharp; yet in both chords they are exactly the same tones.

On paper the modulation appears to be a complicated affair, but it is really quite simple. Here is the way it works: The major triad on La (6) in the key of B-flat minor happens also to be the triad on So (5) in the key of B major, and this chord provides the common ground on which these two keys may meet. The only quirk is in the spelling; in the first case we write this common ground chord as a triad on G-flat, and in the second case as a triad on F-sharp.

As a matter of fact, César Franck does not actually use the common ground triad itself in this modulation; but, in the first chord after the point marked x, he uses a chord that is almost the same; the only difference being the E-natural which makes it a seventh chord instead of a triad.

### Traveling With the Stream

IF YOU PLAY twice over the series of chords, in Example 13, which illustrate the family circle of keys—the first time reading from left to right, and the second time from right to left—you will notice an interesting thing. In the first case, when you travel "flatwards" from key to key, you have the feeling of going downstream—of being carried along pleasantly in your modulations by the current. On the other hand, the trip "sharpwards" (playing the line of music backwards, from right to left) sounds less natural. Here you are struggling against the current—going upstream. The reason is that you travel into the flat keys by means of a series of perfect cadences—dominant to tonic—with one key moving down a fifth or up a fourth to the next in strict accordance with the natural urgings of the Bass Law. But when you travel into the sharp keys you reverse the process—tonic to dominant—and you have the less satisfying feeling of making a series of half cadences.

One of Mozart's best known themes contains a rapid succession of changing chords which might be bewildering but for the fact that they move in orderly fashion downstream, and slip along easily with the current:



It is from the *First Movement* of the master's "Symphony in G minor," which, with the "Symphony in E-flat" preceding it, and the great "Jupiter, in C, Symphony" with its triumphal fugue, following, form the transcendent trio of masterpieces in this form, which he created between June 26th and August 10th of 1788 (Baker says 1789), just a bit over six weeks. One of the most stupendous feats in all the annals of music!



# THE ETUDE MUSIC LOVER'S BOOKSHELF

## Hot and Hybrid

THE CITADEL of jazz has been assailed on every point, for the past quarter of a century. Dozens of books and methods have appeared; and yet, save for the very foggy conception that all jazz is a kind of exciting musical hash, the public has very little idea of what the word signifies or what relation it has to the new and prosperous orphan of the musical world, "swing." A few days ago the writer, while lunching at a club of business men possessed of large means, was asked for the best definitions of "jazz" and "swing" and was obliged to answer, "Jazz and Swing are the things you hear from your radio after eleven P. M."

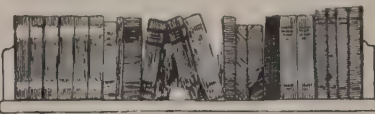
The jazz methods tell how to do it. They are like swimming exercises taken out of the water. You learn how to go through the motions, but if you are suddenly thrown into the sea you may drown, nevertheless. Jazz and swing cannot be learned through a book. Many of the famous players have never read a book on jazz, and very few on any other subjects. Jazz is learned by playing in a jazz group; and swing is learned in a "jam session," which is "nite spot" slang for those meetings of jazz players in which each one confesses his sins on his particular instrument as the spirit moves.

Many of the recent books on jazz have been written for the jazz cultists and are, like books on book collecting or bug collecting, of principal interest to the collector type. Just as the entomologist may chortle when he finds a rare cockroach, so the jazz fan beams when he discovers a record of particularly noisome jazz.

A new jazz volume, called "Jazz, Hot and Hybrid," by Winthrop Sargeant, approaches jazz as a musical form and is possibly the first book on this subject, we have seen, that has very much interest to the general musician, largely because it is written in language he can understand. It is the first book upon the subject that has held the writer's interest without insulting his intelligence. The author is critic and music editor of "Time," and he is to be congratulated upon his keen, "no-nonsense" handling of the subject. Particularly to be praised is his sympathetic discussion of the "blues" of W. C. Handy, who is the most sincere and understanding of all Negro composers who have preserved this tragic reflex of the lives of the descendants of the black men who were brought to America in cruel slave ships. Mr. Sargeant goes in for "Aesthetics of Folk Music," "The Anatomy of Jazz Melody," "Hot Rhythm," "The Geography of Jazz Rhythm"; "The Scale Structure of Jazz"; "The Derivation of the Blues".

Whether jazz is good or bad, there are thousands of people who are emphatic in saying that they prefer it to all other kinds of music. Whether you agree with them or not will not affect their determined effort to dislike what you call fine music. The children of such parents naturally clamor for what they hear praised and supported in the home. Shall the intelligent teacher turn his back upon such students, or should he learn more about what he calls "this chaotic new style" and then, while teaching the pupils of benighted parents, proselyte them with the gospel of Beethoven, Chopin and MacDowell? The writer thinks that it is good sense to find the best things in jazz and employ them, when necessary, in this surreptitious manner, to make converts for the glory of music. Incidentally, the teacher may have a great many surprises by finding new and interesting musical aspects of jazz. For this reason it may be a very profitable experience for the teacher to read this highly entertain-

By B. MEREDITH CADMAN



Realizing that many of our readers may have difficulty in securing the books listed in this department, THE ETUDE MUSIC MAGAZINE will be glad to furnish its readers with these books at the price given, plus the slight charge for transportation and delivery.

ing and instructive book. Moreover, the book will indicate how jazz, like the budding of trees process in developing fruits, is being grafted upon our modern musical development with an unquestioned tonic effect to new music.

Jazz: Hot and Hybrid  
By Winthrop Sargeant  
Pages: 234  
Price: \$5.00  
Publisher: Arrow Editions

## A Message to Parents

Why listening to music, delightful and valuable as is the experience, can never be a substitute for the study of music, is a matter of honest wonderment, with many a parent. A very matter-of-fact, hard-boiled, cocksure man, who had made a fortune in the pork packing business, and therefore thought that this entitled him to a kind of general omniscience in all other things, once said to the writer, "I don't ask my boy to make his own shoes. I buy them ready made. Why should I ask him to make his music?" At first thought it sounds reasonable; but it is just about as sensible as saying, "I hire a specialist to digest my son's food, to do his exercise, or to save his soul." There are certain things that can be obtained only by personal effort; and music is one of them. In the process of securing musical knowledge in these airplane-television days, the radio and the talking machine are invaluable; but they

must, however, be intelligent and based upon the fundamental principles of pedagogy. The study is limitless. THE ETUDE has, of course, been stimulating the parental study guidance practice, in its issues, for years. Teachers usually get more interference than guidance from parents. It is for this reason that we endorse this book very heartily. Ask yourself how valuable your child's culture is to you, and then add the probable outlay for its musical education; and it will be obvious that the time and trifling cost of such a book as this must be a very fine investment. The book answers such questions as: "The fears of children in music study"; "The dangers of the exploitation of children"; "When should piano and violin study begin?" "How to stimulate practice"; "Health and music study"; "Emotional conflicts in connection with music"; subjects which all parents except the frivolous find matters of concern. Your Child's Music.

By Satis N. Coleman.  
Pages: 180.  
Price: \$1.75.  
Publisher: The John Day Company.

## Musical Appreciation Again

Aaron Copland's name upon the cover of the recently published "What to Listen For in Music" will be misleading to many, as this composer's activities are somewhat identified in the public mind with radical modernism. On the other hand, the book itself is a very practical and readable volume, quite as orthodox in parts as though it might have been written by the revered Dr. Percy Goetschius. Save for an occasional mention of Debussy, Stravinsky, Schönberg, Hindemith, Mahler and Sibelius, the work is so conservative that it might date thirty years ago; and to our mind this makes it all the more valuable. All of the modernists, even the most extreme with whom we have conversed, stress the need for just this kind of fundamental training before voyaging out to the nebulous unknown. The book is really a most excellent one for its purpose. His chapters upon "Rhythm," "Harmony" and "Tone Color" are especially informative.

Books of this kind are worthless, save to those who have already secured some considerable musical training. Then they do help to straighten out muddled minds. Even when such subjects are conscientiously illustrated in lectures, with extracts played at the piano, it is impossible to convey to the non-musical reader what can be secured only by regular, fundamental, elementary training. The author is thoroughly conscious of this and expresses the situation very definitely in the introductory chapter. We recommend enthusiastically this book to those who have had such training.

What to Listen for in Music  
By Aaron Copland  
Pages: 281  
Price: \$2.50  
Publisher: Whittlesey House

## The Story of Louise and Sidney Homer

"My Wife and I" is a truly well na book; for it is the sweet, warm, responsive story of the life of Louise Homer, beloved American contralto, and her devoted husband, Sidney Homer, well known composer. Some critics will term it "domestic"; but thank fortune, it is. Its theme of mutual respect and family pride of attainment, is refreshing after so many curio biographies.

Mme. Homer's voice has been of prime importance throughout her life; but of all have been her home, her husband and her children. She is the heart and pride of her family group. As the children grew older, they retained a mature delight in pride in her as an artist, but foremost as "Mother"—a companionship that brought great joy into their lives. Evidence of this was the joint recital with her older daughter, Louise, who never failed to delight audiences.



Mme. Homer As a Young Mother

There is much that can be gained from reading Mr. Homer's book, as a guide to the young student; for it makes very clear that success comes not as a matter of luck but as the result of constant and unfailing hard work, and of being ready when an opportunity presents itself, no matter how small a one. His account of his wife's great rôles, at the Metropolitan Opera House, New York, combining a glorious voice and marked dramatic ability, gives the student a real thrill. One can readily understand why she has been so admired and loved all, from opera stars to stagehands.

Now retired from active musical work she and her husband are happy together at "Homeland," enjoying the rich fulfillment of a life devoted to the art of music, unfailing service to others, and a great unselfish love. Here is a book of rare charm for any reader.

My Wife and I.  
By Sidney Homer.  
Pages: 269—many excellent pictures.  
Price: \$3.50.  
Publisher: The MacMillan Company.

## Oh, So Long Ago!

Somewhere between the rivers Tigris and Euphrates, even before the mighty kingdoms of Babylon and Assyria, a language came into existence known as Sumerian, the tongue of a civilization so long a part of the dust of the universe that the very thought is staggering. In the latter part of the 19th century, tablets, engraved with the queer wedge shaped symbols of this language, found their way to the British Museum, where Sir Henry Rawlinson and

(Continued on Page 396)



Illustration from "Your Child's Music"

cannot take the place of music study. They do, however, make this study more exciting and delightful.

Questions like this, and many others, make up the body of a very valuable book by Satis N. Coleman, addressed to the parents who realize the wisdom of giving their children a musical training.

"Your Child's Music" is very well developed from a practical psychological standpoint, although the author has wisely avoided the jargon of that technical science. Parental guidance is a matter of great importance in music study. This guidance



# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELL

FAMOUS BAND LEADER AND TEACHER  
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

## The Responsibilities of a Cornet Soloist

By the Eminent Cornetist and Conductor

HERBERT L. CLARKE

HERBERT LINCOLN CLARKE, one of the greatest cornet and trumpet virtuosos of all band history, was born at Woburn, Massachusetts. He is descended from a New England family that in 1634 settled in America. His father, Dr. William Horatio Clarke, was a distinguished educator, organist, and compiler of many widely used organ books. Young Clarke first studied the piano and violin, at the age of four. At fourteen he began the study of the cornet. For many years he played and taught in Canada, at the Toronto Conservatory and the College of Music. He toured with Gilmore's Band, and for twenty years was soloist and assistant conductor of the great Sousa Band. He served as a Lieutenant in the United States Navy. Since 1923 he has been conductor of the widely known Long Beach (California) Municipal Band.

\* \* \* \* \*

ANY ONE WHO ASPIRES to become a success, either professionally or commercially, must have a great determination. To excel in any field, one needs a sense of perfection, which embodies a desire for perfection, especially in the elementary training or ground work. Too often this is sadly neglected by beginners. Attention must be backed up with proper study, combined with energy, tenacity, and patience. Of these patience is one of the greatest virtues for success. Contact an experienced teacher who has become a public success, and you will find in him the important characteristics.

From cumulative observations of many years, there are more than a hundred thousand cornet and trumpet players in America. There must be, if one can judge from the number of these instruments manufactured and sold. Records claim that there are some thirty-five thousand school bands and orchestras in this country, containing membership varying from thirty-five to a hundred in each organization. With an average of eight cornet and trumpet players in each unit, the school bands must possess nearly two hundred and fifty thousand. In small bands of twenty players we have noticed as many as four cornets, and school bands of over a hundred members usually contain twelve more.

Professional cornet and trumpet players, who are members of the American Federation of Musicians, add considerably to the total. With a thousand Locals, New York Local No. 802, alone, contains about a thousand and one hundred of these players, with a full membership of over nineteen thousand musicians. With the many thousands of amateur players who are ardent and enthusiastic cornetists, there is in this country the amazing number of cornet players whose proportions reach into the hundreds of thousands.

Truly, these figures are astounding, and it is almost incredible that out of this great number, one can count on the fingers of both hands the outstanding artists who have made an international reputation as cornet soloists. And there must be a reason, which we shall try to explain. In the first place, one must acquire a

pure musical cornet tone in all registers; that is, from low F-sharp below the staff to top C above the staff. The tone must be equal in volume throughout the entire scale, just as it is on a piano, with each note of the same quality. This requires much thought and practice in training the two lips to *vibrate equally* in the center of the mouthpiece, with the help of the muscles of the lips and face, and with the control of air necessary to produce this equal tone quality. The tongue muscles must be regulated to synchronize with the lips and lip muscles, contracting properly in ascending the scale, and relaxing in descending. Also, wind power governs these two elements, for proper wind control is ninety-eight per cent of correct cornet playing.

Rapid technic, or fingering the valves properly, is an exacting practice. Each of the three fingers must be controlled separately, with strength and facility, or flexibility, for very fast passages. Learn to play all the scales correctly and evenly. Scales in music may be aptly compared to the multiplication table in mathematics; for one cannot move into the higher arithmetical forms if all parts of the table are not memorized correctly. In like manner, the scale of six sharps should be played as faultlessly as the scale of C, or the way to better cornet playing is impeded.

To sum up this idea of "Preparation," we would advise that one should practice for a pure cornet tone, a mastery of scales, perfect technic and control of the air and wind, if he would attempt to become a great artist and soloist.

### Good Health and a Clear Mind

PROPER PRACTICE upon the cornet is conducive to health, if no strain is placed upon the individual. Such strain is entirely unnecessary. Maintain good health by out of doors sports. Eat and sleep regularly, and do a certain amount of daily exercise. Live moderately, and this moderation should extend to cornet practice, for one



HERBERT L. CLARKE

should never tire the lips or become exhausted. During practice periods, relax every few minutes, to "build up" not to "destroy." If you do not overeat, dieting will be unnecessary. The very best stimulant for one's system is deep breathing of pure fresh air, combined with moderate muscular exercise of the whole body.

It is hoped that these suggestions will encourage the development of a clear mind, which is the prime requisite for a successful career. It is the mind which really plays the cornet. The correct mental processes are the full determinants of the extent of perfect physical execution.

One of the most important factors in solo playing is the control of the left hand, which holds the instrument. The mind must consider this element of performance in the same way that it gives attention to lips, muscles, tongue and wind. To hold the cornet steady and firmly in an upright position, see that the knuckles of the right hand are above the valves, so that the fingers will *press* the valves down, not *pull* them down, which often is the cause for valves sticking. Exercise control of the fingers of the right hand, of the muscles of face and lips, of tongue and wind; all these are controlled by the mind.

In practice, always keep in a happy frame of mind, smiling, free from care, and positive.

### How to Memorize Thoroughly

SELECT A CORNET SOLO that you would like to play, one that interests you. (Never play a solo that you do not like, as it will never be played well.) Play the first four measures only, for ten consecutive times, being sure to play them correctly each time. Then play the next four measures ten times. Go back to the beginning and play all eight measures ten times. Then the next four measures after the eight—to twelve—ten times. Play all twelve measures ten times, and then proceed to the fourth group of four measures. Start again at the beginning and play all sixteen measures ten times.

This system applies to all solos, whether they are difficult or easy numbers; and if practiced properly, keeping the mind on each note played, the student will gain the most desired end—*confidence*. It also strengthens the muscles of the lips and tongue, and brings a command over wind control, and a gain in will power.

When memorizing a solo, always play softly, without "starving the tone" or tiring the lips. The lips always should be kept

fresh and pliable. After playing the first four measures a few times, glance away from the music, to ascertain that it is being properly memorized, before attempting to continue with the next four measures. Listen to your playing—concentrate upon what you are attempting, and do not allow the mind to become blank or disconcerted. Stop frequently for a rest, and especially when the elements of correct playing are not under full control. Do not attempt to play solos in public until they are thoroughly memorized in practice—then there is no stumbling or guesswork. A soloist never should use a music score when playing before an audience. This takes away from the object of entertaining people. The aim is to give pleasure; the musical message may be just as convincing as that of any celebrated orator; but the performance must not be marred by a mediocre rendition of the music.

One can do much by being determined and confident in everything that he undertakes. Be positive, by learning to memorize correctly at the very beginning. Strive to follow a slogan which we have personally used for forty years: "It is so easy to play right, and so difficult to play wrong!"

### The Secret of Perfection

ONE HUNDRED PER CENT is perfection. Ninety-nine per cent is imperfect by one



per cent. If the elementary foundation and all ground work have been acquired correctly, success is bound to follow. "Well Begun is Half Done."

When starting the first note in practice, be sure to fill the lungs and chest to full capacity. The lungs are a reservoir; expand the chest by throwing the shoulders back, extending the chest. Take a deep breath and start the tone. The physical set-up depends upon what part of the scale is used. If a moderately high note is to be played, contract the muscles of the lips properly and make a positive attack with the tongue. The tone should respond immediately, with the same result as when striking a note on the piano. Do not "push" the tone. Strike it positively. This is one of the first requisites of solo playing. The left hand should grasp the cornet firmly, as in a later stage of advancement it will be found that the left hand controls much in cornet playing. If the least mistake occurs during practice (either a slip or slight break is noticeable), stop immediately, and start again at the beginning. Continue this habit, until the specific exercise is played faultlessly. When a mistake is made, stop and think how and why it happened. Reason this out for yourself, and if thus discovered, it will not happen again.

Train the muscles of the lips and tongue to act together, just as they do in talking, when each word, regardless of the language used, is pronounced correctly. In practice, learn to control these completely. Master the technic for the fingers of the right hand; and learn the controlling factors in three necessary elements for the cornet:

*Air*, which is atmosphere.

*Breath*, which is respiration.

*Wind*, which is power.

Control of these forces gives confidence to the player, which enables him really to enjoy playing before an audience, instead of torturing both himself and them with his nervousness and anxiety.

Perhaps we can give an illustration of the meaning of control. Step into the driver's seat of an automobile. Remove the steering wheel and throw it out the window; then get out, and loosen the brake bands. Would you dare drive in traffic without a steering wheel or brakes? If you start the engine, it will function perfectly, but of what good is the finest engine without the control found in the steering wheel and brakes? So it is in cornet playing; you may be a facile performer, but the elements of control will determine the perfection of your playing.

Wind power is used for high tones to produce brilliancy. When ascending the scale, "step on the gas," so to speak, and depend upon wind power instead of the lips. When a soloist "breaks" on a high note at the conclusion of his solo, he may be likened to a motorist who, while driving his car up the hill, fails to "step on it," and as a consequence, he "stalls" in the middle of the hill.

When running down the scale from a high note, relax the muscles of the lips gradually, the same as "coasting down hill." To become accurate in solo playing, practice all solos a half tone higher than written; and when this has been accomplished, practice them a half tone lower, so that they can be played without a single mistake. Then it becomes very easy to play them in the original key. Many famous cornet soloists do this with much satisfaction and pleasure.

In summing up the secrets for attainment of perfection as a cornet soloist, one word is sufficient—control! And this means everything to reach success and the top of the ladder.

### Studying Famous Cornet Soloists

THE ADVANTAGE OF HEARING many great artists who made international reputations in their early days has meant much to the writer. Jules Levy, the pioneer of the cor-

net, was a wonder; Liberati was an equally proficient soloist. Walter Emerson, of Boston; Ezra Bagley, also from Boston; Walter Rogers; Herman Bellstedt; Alice Raymond, the celebrated lady cornetist; Paris Chambers—all these had an international record. I knew them personally for many years, and heard them perform many times. Then later on in this generation there were Walter Smith of Boston, Ben Rolfe, Del Staigers, Frank Simon, and others who made the cornet an outstanding solo instrument throughout the world. Also I have had the advantage and honor of meeting many artists in foreign countries, during my travels with the famous Sousa Band, and they were equally great in each country I visited. They were fine people all, and very courteous in their exchange of ideas, knowledge and commonsense views of all phases of correct cornet playing and the artistic rendition of solos. European critics are severe in their comments pertaining to musical performances, and it is well to strive for perfection in a musical way, in order to maintain standards that will command recognition.

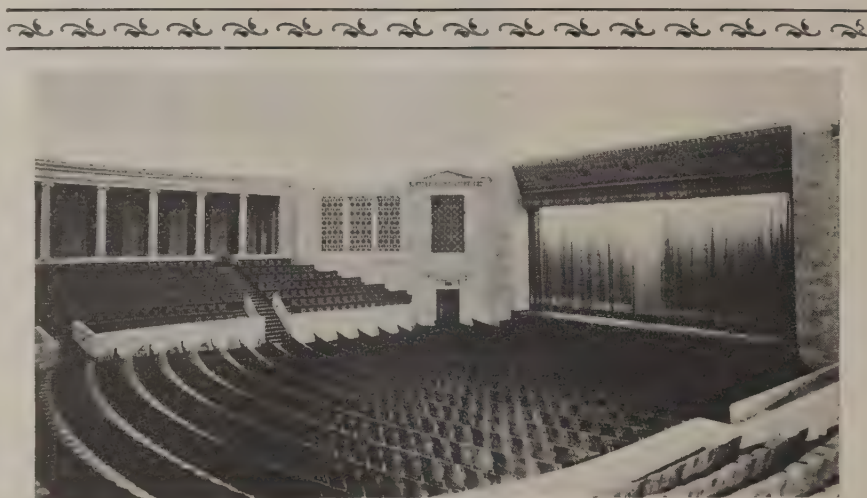
An ambitious aspirant never should feel afraid to approach any great artist to ask a vital question, the answer to which may

change his whole life for the betterment of his career. I never met a real artist, in any part of the world, who was not courteous and willing to help the next fellow.

### Personality

WHEN APPEARING before an audience, self-control should be exercised in the dressing room before entering backstage of the concert hall or auditorium where the concert is to take place. Dressing rooms, of course, should be cheerful and attractive to everyone. After removing hat and coat, walk out to the back of the stage; and, if there is anyone present, such as the stage manager, helpers, or friends, start a conversation of some kind on any subject remote from the program about to take place, especially keeping your mind away from yourself. Remember that your individuality is left in the dressing room, where it should remain until your work is finished. Talk about the person you are meeting, asking some question from which you may derive relaxation and information. An interest in the other person will prepare you for a meeting with the audience; a few well placed compliments, or a conversation lasting until the very moment of appearance on the stage will do much for

(Continued on Page 415)



### TOLEDO'S CLASSIC PERISTYLE

Among the many beautiful auditoriums recently built in the United States is the peristyle in the Toledo Museum of Art. A special lighting system, ingeniously concealed, can flood the auditorium with any hue of the rainbow, at will of the electrician.

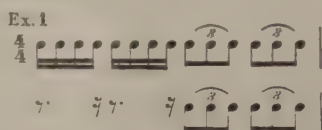
## Rhythm

By JANET NICHOLS

RHYTHM is the backbone of all musical composition, and frequently the young student encounters rhythms that are a little out of the ordinary.

Most experienced performers have acquired a rhythmical sense, but for the less experienced musician it may be well to make a few suggestions.

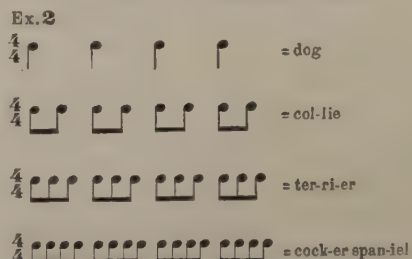
In looking over the new composition, there may be discovered a combination of rhythms such as



Suppose one may feel that his sense of rhythm has not been developed to the extent that it is possible to execute this composition smoothly, and perhaps there is doubt as to the best procedure.

Set the metronome at 72, and, with each stroke or beat, count 1, then 1, 2, then 1, 2, 3, then 1, 2, 3, 4; or, if you prefer, use words of one, two, three and four

syllables, such as dog, collie, terrier, cocker spaniel. A chart will clarify the idea.



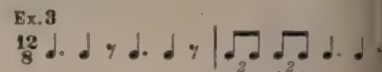
To attain greater skill skip around from one to four to three to two, and so on.

Since the dotted eighth note (equal to three sixteenth notes) followed by the sixteenth note is the 1, 2, 3, 4 (or cocker spaniel) combination, there really are only two combinations with which to cope.

Now it should be possible to continue in the same manner at the keyboard. At first it may be necessary to set the metronome at a very slow tempo.

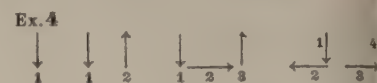
Young students are often completely

helpless when they come face to face with a problem like



It is not that this is any more difficult than the first problem, but the *dotted eighth* (dotted eighth or dotted eighth) is confusing to the student. In six-eight, nine-eight or twelve-eight rhythm there are normally three eighth notes to the dotted quarter note; and we have the abnormal division of a dotted quarter note into two eighth notes which must fill the full time of the dotted quarter note or of the regular group of three eighth notes; and so it is merely a combination of 1, 2, 3—1, 2 (or terrier, collie). As set your metronome at 72 and to each stroke or beat count 1, 2, 3—1, 2—1, 2, 3, 1, 2; or say terrier, collie, terrier, collie.

Additional methods of acquiring a feeling for all combinations of rhythms is to hold a pencil firmly and beat out the rhythm with good firm strokes.



Also the rhythm may be tapped out on a table, with a pencil.

Unusual rhythmical patterns are found in rather elementary compositions, and more especially if that composition is by Deems Taylor, Randall Thompson, A. W. Kramer, or other "moderns"; and they baffle the third year pupil, is it a wonder? However, if the rhythmical pattern as well as the harmonic pattern is little out of the ordinary, that may tend to make the composition all the more intriguing; and, instead of feeling discouraged about it, it is better to work out the problem in some systematic manner.

### Scratch Pads

By ETHEL VAN SICKLE FOOR

WHEN GIVING LESSONS, a pad of scratch paper is kept at hand, along with a pen and gold stars, and it is used almost often. If Alda has just been working in the key of A in her "Student's Book," then make a note on the scratch pad to look a piece in the key of A and have it ready for her next lesson. Rex says he is to play at their family reunion, so a reminder jotted down to search the Etudes for a brisk march which will wake the echoes of the schoolhouse where this family dinner will be held.

Helen "just loves" pieces in which the hands are crossed, so another sentence reminds me to hunt such a piece for her. And so on through the week's routine.

Then the scratch pad is called upon when I sit down to spend the evening with the new issue of THE ETUDE. It would be very easy to forget to tell Rex that there is a picture of Anton Dvořák on page so-and-so, but the little note will remind me. When the reading is finished, the scratch pad is apt to look like this:

July 1938.

picture of piano, p. 432  
picture page 437 to Palestine Music Club  
Old Wooden Clock—Lois  
Ellen—Mozart "Sonata" and Chopin Prelude (offertory)  
Ethelmae study phrasing of Laddie Boy on her violin  
Six-eight time in Loyal Legions for Helen Menuhin's hands, page 476  
For Music Club, make a game of "Tempo Twins." (We did, by printing the words on cardboard and standing them around the room, letting a person act them out while the rest of us guessed the word.)



# THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIER  
NOTED PIANIST AND MUSIC EDUCATOR

Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words

## Appearance

The most severe critic of my teaching is my sister. She has often told me that my pupils sound very well, but that they look awkward when they play. I tried putting a large mirror next to the piano so that the pupils could see themselves, but it only made them self-conscious and did not help to cure the fault. I was also quite shocked when I saw how badly I looked when playing even the simplest music. Is there anything I can do to help my appearance.—B. L., Virginia.

That mirror idea was a fine one, but you should have used it only on yourself. If a teacher's playing is as exemplary a visual as well as aural model, it is not necessary to worry, for the students will unconsciously reflect both the looks and the sound. Yes, your sister is right. A pianist's hands should weave lovely, alluring arabesques to the eye as well as the ear. Your arms should make beautiful poems. And, curiously enough, if your physical approach to the piano is graceful, the resulting sound will be satisfying.

The chief causes of poor playing appearance are these: 1. "Pumping," or dropping the fingers on the keys instead of using a slight inward and outward elbow tip movement while playing. 2. Whacking the tone from the wrist, forearm or full arm. 3. Ungainly motions caused by excessively curved fingers, too high or too low wrist, elbow held close to body, and so on. 4. Stooped up, stiff neck or shoulders. All these faults can be quickly wiped out by: 1. Constant graceful approach; 2. much practice without stopping at keyboard; 3. contacting key before tone is played; 4. practicing the swift approach—release—often described on this page; 5. "Floating" elbow tip; 6. using natural hand position; 7. playing slow, short melodic phrase groups with circular or spiral movement of elbow; 8. much practice for rotary freedom.

Here's to better "piano looks" for us all!

## Around the World

I am interested in securing a list of pieces of all grades for a pupils' "transportation" program; I mean, pieces that illustrate different ways of traveling around the world. Could you also suggest a good title for such a recital?—E. B., Minnesota.

What a fascinating question! I could hardly wait to sit down to answer it. In it, I "dished" many important matters to you and it off to readers of THE ETUDE. First, I went to my sons, who are authorities on such matters, and asked them to list every possible method of transportation or travel. The result is: Hiking, running, ice skating, roller skating, skiing, snowshoeing, swimming, horseback, horse and buggy, dog-sled, rickshaw, stage-coach, monkey, elephant, yak, camel, (turtle and her "backs" purposely left out) row boat, canoe, gondola, sailing ship, motor boat, submarine, bicycle, motor cycle, trolley car, trolley car, subway, elevated, train, streamliner, balloon, dirigible, plane, glider, clipper ship (rocket and space ships omitted, since we plan to stick close to the earth). Aren't you amazed that there are so many ways to get around? The available pieces are, of course, endless. Here are a few that come to mind: *Early Grades:*

*Early Grades:* *Across the Sea* (very easy); Hibbs, *Ricksha Boy* I; Lehman, *The Skating Boy* I; Thompson, *Midnight Express* II; Weinstein, *Ship Ahoj*, II; Williams, *The*

*Boys Are Marching* II; Kern, *Down River* II; Santa Bonita, *Deep River Reverie* II; Barnes, *March of the Caliph* II; Risher, *Along the Way* II; *Marching Song* (from "Snow White and the Seven Dwarfs") II; Sullivan, *We're Called Gondolier* II.

### Moderate Difficulty:

Nevin, *Gondoliers*; Wendt, *Boat Song*; Waldteufel, *The Skaters* (Waltz); Ketterer, *On Skates*; Burleigh, *Coasting*; Lehman, *Morning Canter*; Delune, *On Donkey Back*; Schubert-Godowsky, *By the Sea*; Offenbach, *Barcarolle* (from "Tales of Hoffmann"); MacDowell, Selections from the "Sea Pieces."

### More Advanced:

Ibert, *The Little White Donkey*; Handel, "Water" Music; Mendelssohn-Liszt, *On Wings of Song*; Schubert-Liszt, *Auf dem Wasser zu Singen*; Liszt, *On Lake Wallenstedt*; Tansman, Selections from "Tour du Monde"; Chasins, *Rush Hour in Hong Kong*; Glinka, *Over the Steppes*; Rubinstein, "Barcarolles" (G Major, G Minor, or A Minor); Bach, *Arrival of the Stage Coach*; Fugue, and the Post Horn Call from *Capriccio on the Departure of a Beloved Brother*.

It goes without saying, of course, that I have omitted dozens of perfectly obvious compositions. This list is just a teaser.

As for titles, how about "Loafing Around the World", "Around the World in a Thousand and One Days", or better still, why not make your program a search for "Where the Blue Begins"?

## Special Exercises

After having been without a piano for a period of nearly twenty years, I now find myself the fortunate possessor of a very lovely instrument, and I want to take up my music again. When I was twelve years old I started studying music and took lessons for about seven years. At the end of that time I was able to play such things as *The Spinning Wheel*, by Mendelssohn; *The Butterfly*, by Grieg, and other things of the same grade. I now find that I can play some of these things quite well, but my fingers do not work the way I want them to. I have used a typewriter all these years, but I need special exercises for the piano. I am not able to take lessons until I have my piano paid for; and, in the meantime, I should greatly appreciate a few suggestions from you as to how to proceed so that I may really make some definite improvement.

As I said above, I have little time to practice, say an hour or an hour and a half each day, and that at night after a hard day in the office. But I love music, and it is a great recreation for me. I shall be very grateful to you for any suggestions as to both exercises and some not too difficult, but good music I might take up myself.—Mrs. L. A. L., Georgia.

By all means get a good teacher. If this is impossible, just remember that you will have to be extremely modest in your pianistic ambitions. Typewriting is of little or no help in piano playing, since its technical approach is quite different. Also, having been so long without an instrument, you cannot expect to develop much digital dexterity. If you want to get pleasure from your music, I advise you to stick to compositions which are built up of chord clusters or of lovely, simple melodies with easy accompaniment. Here are a few suggestions, some easy, others moderately difficult: *Moon Mist*, by James Francis Cooke; *Portrait*, by Walter Spry; *A Garden at Evening*, by Eckstein; *Prelude in E minor*, by Bach-Beard; *Marche Triomphale*, by Ketterer; *Calm as the Night*, by Bohm-Thompson; *Largo*, by Dvořák-King; *In a Starlit Garden*, by Federer; *Moonlight Scene* from "A

Kiss in Xanadu," by Taylor-Maier; *Shadows on Grand Lake*, by Thompson; *Reverie*, by Debussy-Wallis; *Liebestraum*, by Liszt-Rolfe; *Reverie*, and *In Heroic Style*, by Adams; *Autumn Colors*, by Clarence Jones.

For chord study you might delve into "The Eight Chordal Attacks," by Bernard Wagness. Although I am opposed to the word "attack" in piano teaching usage, I highly recommend the pieces in this book, for they are among the most delightful chord compositions I know.

For technic, try Florence Goodrich's "Preludes." Even if many of these are too easy for you, they are ideal as self-helpers. You can hardly go wrong with them, for each study is short, pointed, and musical, with all harmonic and technical details clearly indicated. But here again, beware that violent word "attack." It is, alas, often used.

## Encouragement

I am badly in need of some good advice and a little encouragement; and I have nowhere to turn but to THE ETUDE, which I subscribe to and read continually. I do not know if your advice extends beyond the United States; but, in case it does not, I beg you to make an exception in my case and help me. You cannot know what it means to go on from day to day, all alone, with no qualified opinion to guide me, just hoping I am not wasting my time. Do help me, Mr. Maier!

I want to play music as it should be played—with all the soul I can put into it. I want to do my very best; and, although I must humbly admit that I have helped myself a lot, I am not a bit satisfied. I will tell you a secret—I have even stuffed my ears with cotton wool so that I might judge what my playing sounds like at a little distance from the piano. And occasionally I would hear an effect that sounded better than usual; but, as I managed this particular effect only haphazardly, I realized that it was more chance than knowledge—so I want to know.

I have among my music the following: Czerny, "School of Velocity" and "Opus 740"; "52 Selected Studies from Heller"; other books such as a small "Grieg Album"; some well known pieces by Chopin, Liszt, Beethoven, and so on. I have lately decided to enter for certain certificates from examinations given by The London College of Music. These examinations are conducted in a nearby island, and it might be to my advantage to go in for what I can.

What I want to know is: Have I got enough material and is it the right sort? Are there any studies not mentioned above which I absolutely need? I want to make up for the years I have wasted, but am wondering if I am too old to accomplish anything? I am just thirty.—G. N., Dutch West Indies.

It was a delightful surprise to get such an interesting letter from the vicinity of Curacao in the Dutch West Indies. Up until now my only acquaintance with Curacao has been the familiar "beverage" named after it, and the fact that old Governor Peter Stuyvesant's leg is buried there (not the wooden one of course, but his good one, which the famous wooden one replaced). Peter Stuyvesant, as you know, was the energetic governor of Dutch Colonial New Amsterdam—better known as New York.

There are hundreds of aspiring pianists and teachers in remote corners of the world, far removed from music centers and good teachers. Armed with recent volumes on technic, latest editions of classics, newest Presser and other publications, musical life and progress should be far from despairing for you and others like yourself. Judging from your letter, you possess that most precious of all qualities, a true musical imagination, which ought to help you over many rough spots. Never before in my long

life have I heard of anyone trying to get perspective on his playing by such a unique method as yours—"stopping the ears." If all pianists would listen intently to their playing, striving every instant to project beautiful, colorful, vital sounds, what glorious pianistic results we would enjoy! And what a joy it is to produce that glowing, richly hued texture! I know how hard it is to achieve this without a teacher; but, with intelligence and concentration, it can be done.

The music studies and books on which you are now working, are good. Do not practice too many of the Czerny studies, "Op. 740," but choose a half dozen which take up the various technical points; memorize them, and stick to them for the rest of your life.

If you get Volume III of the Czerny-Liebling "Selected Studies" you will be relieved of the responsibility of choosing the most practical studies from this extensive opus. I recommend these Liebling selections without qualifications.

At your age you are by no means too old to accomplish a significant amount, especially if your hands are flexible. You should work regularly, in small doses, on octave technic. I do not recommend Kullak, but rather Doering ("Op. 24"). But you must be careful not to follow the old fashioned directions given on the first pages of the book. Use common sense in applying your own octave principles. Remember that octaves are scarcely ever "pure"; a pianist usually plays them with a combination of full arm, forearm, and wrist.

Your decision to take the London College of Music examinations is a good one. These tests have done much to raise musical standards throughout the world.

To you, and to the many others in far off lands who read THE ETUDE, my fervent good wishes for constant improvement and greater all 'round satisfaction in your playing. Remember that this can be achieved only through intense, concentrated listening.

## Religious Pupil

I have a new pupil, an adult, who has never had many lessons but who has quite a bit of talent and plays regularly for her church, which is a small, old fashioned one. Being a minister's wife, she desires to take only that which will improve her religious playing, as this is practically the only type of music she ever plays. For her first four lessons I have given her scales, arpeggios, some harmony and some Czerny. I have also included one number, *The Chapel in the Mountains*, which she enjoys very much. Am I giving her the proper type of material? What would you suggest. She is entirely capable of playing third grade music, in spite of scarcely any training. She practices very conscientiously. Your advice will surely be appreciated.—K. B., Indiana.

Yes, you are on the right track; but, for such a serious and conscientious student, I would recommend better music than the "Chapel" piece. How about some easy MacDowell, some Bach-Carrol or Bach-Thompson, some of the pieces in the Presser album, "Favorite Compositions of Mozart," or the delightful "Musical Visits with the Masters."

Try not to be too academic in her technical work. Give her plenty of rich, luscious chord exercises, with chord pieces to match. Have you thought of using the Heller-Philipp "Studies in Musicianship," Volume I? Such a book is better for her, I'm sure, than Czerny. It would help, too, to create a better musical taste—which she evidently needs very much.



WE MAY GATHER from these letters how averse Verdi was to every kind of advertising, how loath he was to accept honors, how fully exempt of any jealousy toward his fellow artists. We discern in these letters a man of unshakable probity, a kind heart, far from fraud and pretense as heaven from earth.

Verdi lived a great part of the year in Paris. He made his abode in the suburbs, far from the noisy city. He worked incessantly and did not seek the acquaintance of his famous contemporaries, such as Meyerbeer and Gounod. Apparently he never met his illustrious compatriot Rossini, whom he warmly admired. Rossini could hardly explain the reason why Verdi, who evidently strived to make a career, did not pay him a visit.

With the years, Verdi's aversion to trumpet-tongued publicity became almost a phobia. Of course he did not need to fight for recognition. It came freely and spontaneously to him. The public adored his melodies: there was never need to coax its affection. With many other composers, the case was quite different. Lacking true genius, they exerted themselves through an army of press agents and propagandists to influence public opinion. Like a fascinating woman, Verdi's melodies needed no advocates to prove their loveliness.

It is surely one of the most rare phenomena in the history of music that an eighty-five year old master was still possessed with vitality to be able to create works of such great import as those of Verdi. The Nestor of Italian composers did not share the fate of many aging artists, that of being forgotten before their death. Until his last years, in the plenitude of his creative power, he was always at the front; and, if a few younger musicians, through loud drum beating, could obtain ephemeral triumphs, they were soon obliged to relinquish the first place to the imperishable creations of Verdi.

His productivity, instead of weakening, increased with the years; and he produced works like "Otello", "Falstaff" and "Quattro Pezzi Sacri." The third movement of the latter, *Laudi alla Vergine Maria*, is perhaps the most genial. It is a tonal setting of the last canto of Dante's "Paradiso": "Vergine madre, figlia del tuo figlio" ("Virgin Mother, daughter of Thy Son"), for four women's voices, that faithfully mirrors the mysticism of Dante's poetry. I am sure the readers of THE ETUDE will be deeply interested to see the facsimile of a precious autograph with which Verdi honored me. It is the beginning of the *Laudi alla Vergine*. Also the picture of Verdi is a most cherished present of the immortal maestro.

#### Verdi's Letters

TO HANS VON BUELOW (who had previously written a disparaging letter about Verdi—E. d. P.),  
Genoa, April 14, 1892.

You have not even sinned in thought, and there is no need to speak about penitence and absolution! If your former views were different from the present ones, you have done quite right to admit it. I would never have dared to complain about them.

Who knows . . . perhaps you were right then. Be that as it may, your unexpected letter, the letter of a musician of your importance, has afforded me great pleasure. And that not because of vanity, but because I see that a true artist does not judge by superficial views of schools, nations or time. If Northern or Southern artists strive after different objectives, they may even be different! They must cling to the characteristics of their people, as Wagner so properly said. You are happy to be the artistic son of Bach. And we are the descendants of Palestrina. We were once possessed of a great art. Now this art has been adulterated and it is confronted with downfall.

I am sorry not to be able to come to Vienna for the Music Exhibition, where I might not only have had the good fortune to meet so many prominent musicians, but also to shake hands with yourself. I trust the gentlemen who were so kind as to invite me will take into consideration my advanced age. (Verdi was, at that time, 79 years old.)

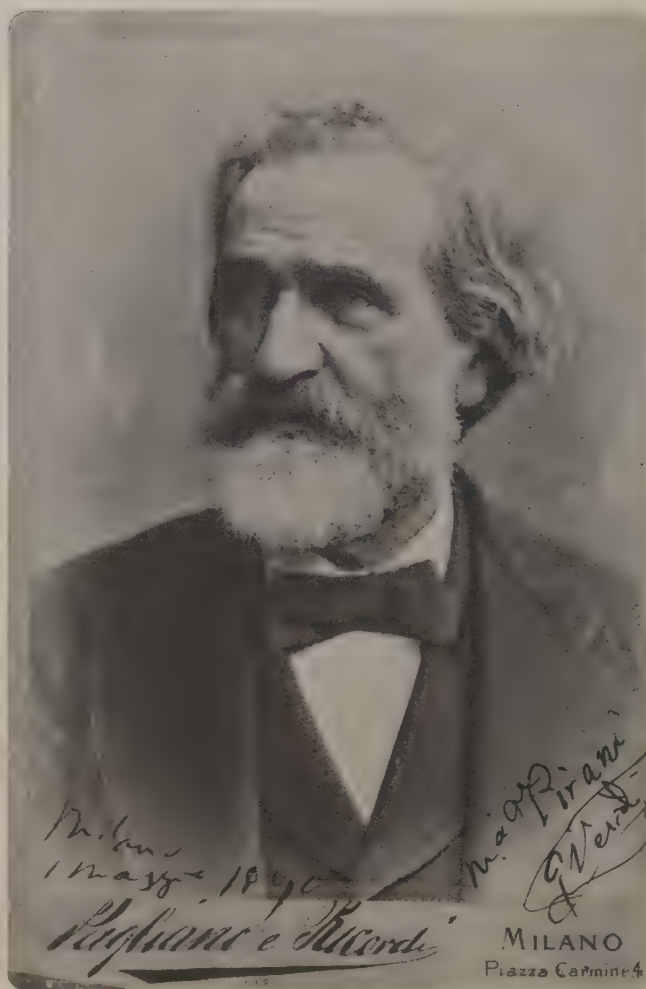
To Gaetano Donizetti (the composer of "Lucia di Lammermoor," "Don Pasquale," and others),  
May 18, 1844.

It was a welcome surprise as I read your letter to Pedroni, where you made a friendly offer to lead the rehearsals of my "Ernani." I do not hesi-

# New Lights On Giuseppe Verdi As Seen In His Letters

An Insight to the Most  
Modest of the Masters  
By His Friend

EUGENIO DI PIRANI



GIUSEPPE VERDI

#### Editor's Note

These significant letters have been gathered from various sources and especially translated from Italian and French texts. They indicate the great simplicity and sincerity of this, the greatest of Italian composers, and his almost painful shyness and modesty. The compiler and translator, the late Commendatore Eugenio di Pirani, was known for years as an able contributor to THE ETUDE. Born at Bologna, September 8, 1852, he first studied at the Liceo Musicale. Later he studied, in Berlin, with Theodore Kullak and Kiel. He toured for many years, as a pianist, in Italy, England, France and Russia. For a time he lived in Heidelberg and then in Berlin, serving as a correspondent for Italian papers. In 1905 he came to the United States and settled in New York as the head of a music school. He was distinguished as a composer and as a teacher. A few years ago, he returned to Berlin where he died in January, 1939, at the age of eighty-six. He was very proud of his American citizenship. Commendatore Pirani was a fine type of the highly cultured Italian gentleman and will be long remembered by many friends and admirers.

tate a moment to accept, with sincere thanks, your generous offer, which, no doubt, can only be great advantage to my music. I may trust that this way the true spirit of the work will find expression. Will you kindly assume the direction in general, and particularly of the punctuation which may be needed.

To you, cavaliere, I do not need to add any expression of praise. You belong to the small lot those who are in the true meaning of the word genial. The honor you do to me is too great to need the assurance of my gratitude.

In deep admiration, I remain

Faithfully yours,

G. Verdi.

To The Deutsche Verlags Anstalt, Stuttgart

S. Agata, June 21, 1892

Never, never shall I write my memoirs! Enough that the musical world has accepted my notes. I never shall try to impose to it also my prose.

Thanking you for your friendly expressions, remain with deferential greetings, etc.

To Joseph Joachim (the noted violinist), President of the Beethoven House in Bonn,

S. Agata, May 7, 1888

Dear Sir: Although it is against my nature to take part in a celebration that implies so much publicity for my person, I cannot refuse in this special case the honor that is conferred upon me. It is for the sake of BEETHOVEN. Before this name, we all must bow down in reverence! Respectfully, etc.

To Maestro De Biosa, Cairo,

Genoa, Jan. 3, 1872

I received your favor of Dec. 22. Before I answer in detail, I would like to state that there could not be a "misunderstanding" between us. I had never the pleasure of having any connection with you, except two years ago on the occasion of the selection of a normal diapason (pitch) for Naples. I never mix in other people's business, and always speak frankly my opinion just to avoid misunderstandings.

As to the normal pitch, it is quite right that we did not agree, and I see that even now we cannot agree. I wish a normal diapason generally adopted; and you propose an adjustment, a measure which is worse than the evil. I advocate a single diapason for the whole world; and you instead would add to the many existing diapasons another one. It is true that I entrusted Muzio to go to Cairo and to put in scene "Aida," to which proceeding I am entitled by a clause of my contract. I do not see why his presence would be prejudicial to you. Allow me, maestro, to say right out. You see here something personal, while I see a purely artistic question. Let me explain. You know better than I do how many scenic and musical problems are involved in the composition of a new opera, which all must be considered in the performance, and I maintain that nobody should be offended if the composer, as soon as the first presentation of his opera is prepared, sends a man who has carefully studied his work under his guidance. I confess, had I the task to perform for the first time a work of a fellow artist, I would not consider myself humiliated in a similar case, but on the contrary, I would ask to be informed from him or others about his intentions.

It may be that this time, too, you do not share my opinion, but, with me, this is not only a question of opinion, but a deep conviction which I have won after twenty-eight years of experience.

Be assured, dear maestro, of my regards and devotion.

To Filippo Filippi (musical critic of the "Pensiero severanza").

S. Agata, Sept. 26, 1860

My dear Mr. Filippi: Should you gratify me with your visit, you would, in your character as a biographer, find very little to report about the wonders of S. Agata. Four walls in order to protect from the sun and the inconspicuousness of weather some dozen of trees mostly planted with my own hands, a pool that I would honor with the title of lake if I could fill it with water. All that without architecture, without order, not because I am not a friend of architecture, but because it would have been foolish to erect an artistic building in such a homely place. Do believe me and forgive for a moment that you are a biographer.

(Continued on Page 424)



## WALTZ THEMES

by Preston Ware Orem

FROM OPUS 88

MAURICE MOSZKOWSKI

1912 Moszkowski was persuaded by the Theodore Presser Co. to write a *Grand Valse de Concert*, with the hope that it would be as successful as his *Grand Valse de Concert* in E, Opus 34, No. 1. Many have felt that the *Grand Valse de Concert* which is in Grade 8 is one of the finest works from the pen of this delightful composer. However, its difficulty is such that the charming melodies contained were available only to the advanced pianist. This arrangement by Dr. Preston Ware Orem puts these entrancing themes within the reach of all. The first theme is as popular as though it had just been written by Rudolf Friml, Grade 4.

Molto moderato M.M.  $\text{♩} = 54$

*p con dolcezza*

*cresc. poco agitato*

*dim. e rit. p a tempo*

*f p cresc.*

*ff dim. poco rit. Fine*



*a tempo*

*p cresc.* *f*

*p cresc.* *mf*

*p cresc.* *f*

*cresc.* *ff* *D.C.*

## PRELUDE, IN E MINOR

This piece, selected from a set of twenty-four preludes, published in four books, is a typical example of the style and musical idiom employed by this gift composer. The accents, as marked for the first four measures, are to be continued throughout the piece and special attention should be given to the crescendo markings and also to the sudden change from *forte* to *piano*. Grade 7.

Vivo e marcato M.M. ♩ = 144-160

ABRAM CHASINS, Op. 10, No. 1

*p* *cresc.* *f*

*p simile* *cresc.*

*f*



*p* *cresc.*  
*f* *p subito*  
*cresc.* *rall. -* *più cresc.* *p a tempo* *cresc.*  
*f* *p* *cresc.* *f*  
*più cresc.* *ff* *8 Sost. Ped.* *8 simile a tempo* *largando poco a poco*  
*mf subito* *8 Sost. Ped. off*  
*f* *più cresc.* *ff* *fz*



# SUMMER SKIES

Every student needs staccato as well as legato study. Somehow, staccato thirds and chords are much more readily played than single notes. The main thing is to preserve uniformity of length as well as a uniformity of pressure. In this highly attractive piece by one of our newer composers, remember that uneven staccato notes give the impression of "stuttering" while clean, even staccato notes played without jerkiness are always most effective. Grade 3½.

Allegretto moderato M.M. ♩ = 126

STANFORD KING

The main body of the musical score consists of six systems of piano accompaniment. Each system has a treble and bass staff. The music is in 2/4 time with a key signature of one sharp (F#). The first system begins with a mezzo-piano (mp) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system features a crescendo (cresc.) marking. The fourth system includes a forte (f) dynamic. The fifth system ends with a mezzo-piano (mp) dynamic. The sixth system concludes with a mezzo-forte (mf) dynamic and a 'Fine' marking.

TRIO

semplice

The Trio section, marked 'semplice', begins with a piano (p) dynamic. It consists of two systems of piano accompaniment. The first system of the Trio section includes a mezzo-forte (mf) dynamic. The second system concludes with a mezzo-piano (mp) dynamic and a 'D.S.' (Da Segno) marking.



# BY THE SPARKLING BROOK

BERT R. ANTHONY

Op. 278, No. 3

Moderato M.M.  $\text{♩} = 126$

Grade 3.

*p With Delicacy*  
*Accomp. well detached*

*p*  
*Fine*

*Smoothly*  
*f*  
*p*  
*f*  
*mf Decisively*

*Smoothly*  
*f*  
*p*  
*f*  
*p*  
*f*  
*dim.*

*With Delicacy*  
*p*

*With Decision*  
*f*  
*dim.*  
*f*  
*dim.*  
*p*  
*cresc.*

*dim.*  
*f*  
*dim.*  
*f*  
*dim.*  
*p*  
*D.C.*



# SIR GALAHAD MARCH

Sir Galahad is one of the outstanding characters in the most impressive romance Europe produced in the Fourteenth Century. It is best known to English speaking people through the contemporary translation by Malory and through Tennyson's "Idylls of the King," published in the late eighteenth fifties. Sir Galahad was the enchanted son of Lancelot and Elaine. Through his immaculate purity he was destined to possess the Holy Grail, the vessel used by the Saviour at the Last Supper. This fine, dignified march with its interesting chromatic changes should be played in the spirit of Grail Knights entering a Fourteenth Century cathedral. Grade 3.

G. A. GRANT-SCHAEFER

Tempo di Marcia M.M.  $\text{♩} = 100$

The musical score for "Sir Galahad March" is presented in a standard piano format. It begins with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Tempo di Marcia M.M. ♩ = 100". The score is written for piano (p) and includes dynamic markings such as *f*, *mf*, and *mp*. The music is a march, characterized by its rhythmic patterns and chromatic changes. The score is divided into systems, each with a treble and bass staff. Fingerings and articulations are indicated throughout the piece.



Two systems of piano introduction. The first system consists of 12 measures, and the second system consists of 12 measures. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mf* and *f*. The key signature has two sharps (F# and C#).

## IN A STARLIT GARDEN

Here is a distinctive and mellifluous piano piece that many will take delight in playing over and over. Recite the melody with your fingers as u would a lovely elegy. The climax in measures 25 to 28 is an excellent one and gives a fine character to the piece. Watch the accents in the left nd and bring them out effectively. Ralph Federer is a new composer with unusual melodic gifts. Grade 4,

**Andante moderato e molto espressivo** M. M.  $\text{♩} = 126$

**RALPH FEDERER**

The main body of the piece consists of 28 measures, divided into four systems of seven measures each. The tempo is *Andante moderato e molto espressivo*. The key signature has two sharps. Dynamics include *p*, *mp*, *f*, *sf*, *cresc.*, *dim.*, *molto rit.*, *a tempo*, and *morendo*. The piece features a variety of musical textures, including arpeggiated chords, flowing sixteenth-note passages, and a climactic section of sustained chords. Fingerings are indicated throughout. The piece concludes with a final chord in measure 28.



# SWALLOWS

Allegretto M.M.  $\text{♩} = 96$

MATHILDE BILBR

Grade 3.

The musical score for "SWALLOWS" is written for piano in 6/8 time. It begins with a treble and bass staff. The first system contains measures 1-4, marked *mp*. The second system contains measures 5-8, marked *p legato*. The third system contains measures 9-12, marked *mf*. The fourth system contains measures 13-16, marked *mf* and *poco cresc.*. The fifth system contains measures 17-18, marked *mf* and *f*. The score is divided into a main section and a CODA section. The CODA section begins with measure 19, marked *mf*, and ends with measure 24, marked *f*. The score includes various fingerings and articulations throughout.



# MASTER WORKS

## \* VALSE BRILLANTE

This waltz has a wide appeal to students because of the lure and song-like character of the A-minor melody as it first appears in the tenor voice. The tempo is gradually quickened at the twenty-ninth measure and continued until measure thirty-three, where there is a return to tempo. The tempo is increased to measure thirty-seven, where the key tonality varies back and forth from C-major to A-minor. The A-major section should be played somewhat in the style of a nocturne and the bass notes should be well sustained.

FR. CHOPIN, Op. 34, No. 2

Grade 4. Lento M.M.  $\text{♩} = 50$



First system of musical notation, measures 1-8. The treble clef contains a melodic line with various ornaments and fingerings (e.g., 2 3 2, 4, 4, 2 3 2, 4, 1 2). The bass clef contains a harmonic accompaniment. A *dim.* (diminuendo) marking is present at the end of the system.

Second system of musical notation, measures 9-16. The treble clef features a melodic line with fingerings (e.g., 1 2 1, 5 4, 4 1 2 5 4 1, 5). The bass clef has a steady accompaniment. Dynamics include *pp* (pianissimo) at the start and *espressivo* (expressive) in the middle.

Third system of musical notation, measures 17-24. The treble clef has a melodic line with fingerings (e.g., 3 2 1, 1 5, 2 5, 1 4, 4, 2, 3, 3). The bass clef has a harmonic accompaniment. The system concludes with the instruction *poco a poco string.*

Fourth system of musical notation, measures 25-32. The treble clef contains a melodic line with fingerings (e.g., 3 1 3 1, 2 1 3 4, 13 1, 2 1, 3, 5, 2 1 4 5, 1 2 1). The bass clef has a harmonic accompaniment. The tempo marking *a tempo* is present. The metronome marking *M. M.  $\text{♩} = 66$*  is indicated.

Fifth system of musical notation, measures 33-40. The treble clef has a melodic line with fingerings (e.g., 5, 13 1, 2 1, 2 1, 2 1, 2 1). The bass clef has a harmonic accompaniment. Dynamics include *cresc.* (crescendo) and *poco rit.* (poco ritardando) at the end.

Sixth system of musical notation, measures 41-48. The treble clef contains a melodic line with fingerings (e.g., 3 5, 1, 3, 2, 3 1, 2, 3 1, 2). The bass clef has a harmonic accompaniment. The tempo marking *poco rit.* is present. The metronome marking *M. M.  $\text{♩} = 50$*  is indicated. The dynamic *f sostenuto* (forte sostenuto) is marked.

Seventh system of musical notation, measures 49-56. The treble clef has a melodic line with fingerings (e.g., 1 2 1, 1, 2 5 4, 4 1 2 5, 4 1 5 4 1, 5 2). The bass clef has a harmonic accompaniment. A *dim.* (diminuendo) marking is present.



The first system of musical notation consists of a treble and bass staff. The treble staff begins with a whole note, followed by eighth and sixteenth notes. The bass staff features a piano (*p*) dynamic and contains several chords and moving lines.The second system continues the musical piece. It includes a *dim.* (diminuendo) marking in the bass staff, followed by a *pp* (piano-piano) section, and then returns to a *p* (piano) dynamic.

The third system of musical notation shows further development of the melodic and harmonic themes in both staves.

Più vivo M. M.  $\text{♩} = 66$

The fourth system begins with a *dolce* (dolce) marking. It features more complex rhythmic patterns, including triplets and sixteenth notes, with fingerings indicated by numbers 1 through 5.The fifth system contains a *pp* (piano-piano) section and a *dim.* (diminuendo) marking. The bass staff has a prominent ascending line with many beamed notes.The sixth system includes tempo and performance instructions: *poco rit.* (poco ritardando), *1 h.* (1 half), *a tempo*, and *sotto voce* (sotto voce). The music transitions from a slower, more expressive feel back to a regular tempo.

The seventh system concludes the page with a final melodic flourish in the treble staff and a steady accompaniment in the bass staff.



Anonymous

# A PRAYER

LOUISE E. STAIRS

Andante M.M. ♩ = 80

*p* I would we grew more gen-tle day by day, — I

would that smiles more of-ten came to play — A-bout our lips, to dwell with-in our eyes, I

would we saw the blue in God's fair skies.

*mf* I would we were less apt to chide and blame, — I would we used more oft love's per-fect name; — And

that our hearts grew dai-ly yet more kind, — And that we were more oft a lit-tle blind.

*mp* And in our homes and in the qui-et street, — I



wish we heard the com - ing of His feet; — I would that we in drear - y hours might ev - er say, I'm

not a - fraid, my Fa - ther knows the way, — I'm not a - fraid, my Fa - ther knows the way.

*p rit.*

*p rit.*

## A SUMMER PASTORALE

Prepare: { Sw. Strings 8', Flute 8' & Tremolo  
Sw. to Ped.  
Gt. Melodia 8' & Gemshorn 8'  
Ped. Soft 16', Sw. to Ped.

### HAMMOND ORGAN REGISTRATION

{ Sw.-B 00 2301 110  
Gt.-B 00 4312 000  
Ped. 4-1

Andante placido

FRANCESCO B. DE LEONE

MANUALS

PEDAL

Sw. *F*

Gt. *p*

Gt. *D*

*mf*

Flute 8' off

*mf*

*allargando*

*a tempo*

Gt. B

Gemshorn 8' off

*calando*

Add Vox Humana  
Sw. *F*

*rit.*

Add Gemshorn  
*a tempo*

Gt. *D*

*mf*

Vox Humana off  
Add Flute 8'

*placido e calando*  
Sw. *B*

*rit.*



# COURANTE

GEORGE FREDERICK HANDEL  
(1685 - 1759)

Animato

VIOLIN\* *mp* *mf*

PIANO *mp* *mf*

*p* *p*

*mf* *f* *p*

*mf* *f* *p*

*p* *mf* *p*

*p* *mf* *p*

*tr* *mf* *p*

*tr* *mf* *p*

*mf* *f*

*mf* *f*



# THE FORWARD MARCH of MUSIC

## The Etude Music Lover's Bookshelf

(Continued from Page 374)

scholars deciphered these odd scratches baked clay, and opened the pages of it to a rich civilization which has attracted the earnest interest of logists everywhere.

with characteristic British scholarship Francis W. Galpin, Litt. D., F. L. S., Emeritus of Chelmsford Cathedral, n. Freeman of the Worshipful Company of Musicians, has been delving into sources and has produced a most book dealing with what is probably the very earliest record of musical. The first records of the Sumerian age date from over fifty centuries ago. The explorations at Ur and other places have revealed evidence of a civilization which staggers the imagination. At the University, at the University of Pennsylvania, at the Staatliches Museum in Berlin, and at the Louvre in Paris, may be seen the actual relics of early musical instruments that played for ears so long in the past that it is difficult to look upon them without a shock. Dr. Galpin's valuable book concerns itself with Percussion Instruments, Autophones and Monophones, Wind Instruments (Saxophones), Stringed Instruments (Lutes), Scale and Notation, the Evolution of Music, and the Racial Elements in Music. There is also the score of the Sumerian hymn, six pages long, with notes, indicating relatively what this strange race sang two millenniums before Christ.

work is, of course, one that should be every comprehensive library. Incidentally, we advise all visitors to Philadelphia to go to the Museum of the University of Pennsylvania and there see what are probably the oldest musical instruments in the world, which have been secured through excavations made at Ur by the famous university expeditions. There is no finer thing could be more stimulating to the imagination than to look upon a harp

upon which some lover actually played his songs of the heart nearly five thousand years ago.

The Music of the Sumerians, Babylonians and Assyrians

By Francis W. Galpin

Pages: 105 (large size), with many illustrations

Price: \$7.50

Publisher: The University Press (Cambridge); Macmillan and Company, New York

## Drums, Tom-Toms, Rattles

From the large number of drum and fife corps springing up in all parts of America, and from the virtuoso importance given to the drummer, there are thousands in America interested in the drum, in its various manifestations. As the rhythmic backbone in many of the best known compositions, from the symphony hall to the "nite spot," drums have come into a new prominence in recent decades. Therefore it would seem that "Drums, Tom-toms and Rattles," by Bernard S. Mason, should have a large and eager audience. The book, however, is devoted very largely to the evolution of the drum from aboriginal sources and does not concern itself with the technique of playing the drum, in the modern sense. While the author derives most of his drum forms from American Indians, and devotes many pages to the distinctive decorations on drums, he also calls attention to the use of these drums in the picturesque educational work being done in the day schools of this time.

Drums, Tom-Toms, Rattles.

By Bernard S. Mason.

Pages: 206, with numerous excellent illustrations.

Price: \$2.50.

Publisher: A. S. Barnes and Company.

(Issued by a leading firm of educational publishers, its principal practical use will be for recreational and outdoor activities and for dancing teachers.

## Band Instruments for Everybody

SOME YEARS AGO we came upon an old instrument maker in a little shop in Italy. He was working with painful slowness upon what looked something like a French horn but which was an instrument of a different shape and style. He was an apprentice and apparently very young. We heard one of his instruments and thought the tone very poor indeed.

A few years later we visited the works of an American manufacturer of musical instruments. There, through costly experiments and scientific measurements, several workmen were turning out instruments so fine that they have become the pride of the world. With this has come a reduction of cost which puts a master instrument within the reach of a modest income.

More than this, science has brought unity; and whereas, in bands of other times, there might have been one group of instruments, there might have been also another group of indifferent ones. The average college band to-day has a finer, much more uniform equipment than many professional bands of just a few years ago.

The investment in an instrument should be a lifetime investment. Badly made instruments are always an annoyance. If the player has any ambition he will buy an instrument of superior quality; and it is

far better to secure this at the outset than to waste time and money with a cheap makeshift.

In school work it is very important for the student to own his own instrument. Entirely apart from the pride of possession he is at once given the impression that he is learning something for a lifetime, not for a few months or years.

A short time ago the writer attended a concert at a western university. The band was composed entirely of students. If P. S. Gilmore could have come back to earth and heard that band he would have been more amazed than he ever was with his chorus of 20,000 singers. The efficiency of the players, of course, contributed to this, but the vast superiority of the instruments, compared with those in Gilmore's day, was to say the least, amazing. All this has given the American public a new and higher interest in the possibilities of the modern band in the New World. The band in other days unquestionably suffered vicariously from inferior instruments.

The writer used to know a man who seemed to enjoy almost every kind of music but that of the band. He was questioned closely as to why he did not like the band. Finally it was discovered that the reason was that when he was a boy he had formed a great aversion to the little German bands

(Continued on Page 396)

## MUSIC AND MUSICIANS

**TWENTIETH CENTURY MUSIC**—Bauer. How it developed—how to listen to it. An explanatory guide to a new musical era. Not method, biography or criticism. Debussy, Ravel, Scriabin, Stravinsky, Strauss, Kodaly, Schoenberg, others. \$3.00 postpaid.

**PLAIN WORDS ON SINGING**—William Shakespeare. New revised edition by popular demand; describes voice teaching method and spirit of the most successful voice teacher of his day—"the first singing teacher of London." \$2.00 postpaid.

**MUSIC THROUGH THE AGES**—Bauer-Peyser—authors of "HOW MUSIC GREW" (\$4.50). Authoritative complete textbook—many chapters on modern music, mechanical music, instruments, orchestras, individual composers' works. \$3.50. G. P. Putnam's Sons, 2 West 45th St., New York.

**MUSIC AND THE LISTENER**—Harry Allen Feldman. Stimulating account of music's development—how to recognize and what to listen for in important composers' music. Teachers, Students, and General Music Listeners will love it. \$2.00.

**NEW MASTER MUSICIANS SERIES**—Eric Blom (revised) 19 volumes, each one a fine biography of a famous composer. Attractively bound, illustrated with photographs, facsimiles and musical examples. Ask for composer list. \$2.00 each—4 for \$10.00.

**BEETHOVEN'S PIANOFORTE SONATAS DISCUSSED**—Eric Blom. Contains detailed analyses in chronological order of Beethoven's pianoforte sonatas, illustrated by 300 musical quotations. Valuable bibliography and index. \$3.00.

E. P. Dutton & Co., Dept. EM, 300 Fourth Ave., New York.

**LETTERS OF MOZART AND HIS FAMILY**—Emily Anderson—3 volumes, 1560 pages. Intimately translated, describing Mozart's life; his travels in England, France, Germany, Italy, Belgium, Holland. Primary sources for complete life study. \$6.00 per volume.

**SCIENCE AND MUSIC**—by Sir James Jeans—a simple non-technical explanation of music's physical facts by a renowned astronomer-scientist. Tones, vibrations, harmony, acoustics, hearing clearly discussed. \$2.75.

The Macmillan Company, 60 Fifth Avenue, New York.

## MUSIC AND HEALTH

**THE DOCTOR PRESCRIBES MUSIC**. Music, writes Edward Podolsky, M.D., increases blood pressure, accelerates breathing, aids digestion, improves your health. Teachers, students, listeners—send for this fascinating book. \$1.50 postpaid. Frederick A. Stokes Co., 443-4th Ave., N. Y. C.

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# COURSES IN CULTURE

## WEDDING BREAKFAST

**Y**ESTERDAY, while walking in my old Connecticut garden, the budding leaves of my rose bushes brought to mind June and its lovely brides, garden weddings, and the sweet intimacy of the Wedding Breakfast, or Supper, where the newly created Mr. and Mrs. Benedict preside over their own table for the first time.

One of the loveliest Bride's tables that I have seen is from Elizabeth Lounsbury's book "Let's Set the Table", of which I spoke last month. Mrs. Lounsbury also discusses several other interesting tables in a short section devoted entirely to this most important entertainment event in a woman's history.

The table in question is covered with a lustrous white silk damask cloth, which glows pleasantly in the candlelight. Only white is used in china and glassware, which serves to accentuate the purity of decoration in the centerpiece; four crystal horns of plenty filled with Lily of the Valley, alternated with five tall white candles in their shining silver holders. This simple setting will be an enchanting foreground for the bride and her wedding party, and is possible with slight variations in practically any home. Perhaps you would substitute white lace for the cloth, glass bowls of white ramblér roses, crystal vases of freesias, and that brand new set of dishes that every bride receives (as long as there is a white background and the decoration is simple). Or you might even change the concept and serve your guests from a buffet table, using the centerpiece as a background for the lovely bride's cake and the tempting array of dainty sandwiches and cakes. In any event choose an all white table cover of Spartan simplicity to form the background for the loveliness of the new bride.



Now that we have set the table, let us consider what we could serve as a Wedding Breakfast or Supper, that could be easily prepared in our own kitchens, yet would have the air of being catered. If you plan a "sit-down" repast:

### MENU

|   |                    |
|---|--------------------|
| Grape and Melon Cup                     |                    |
| Chicken-Oyster Shortcake                | Green Pea Timbales |
| Mixed Salad Greens with French Dressing |                    |
| French Vanilla Ice Cream                | Little Cakes       |
| Wedding Cake                            |                    |
| Coffee                                  |                    |

Recipes: *Grape and Melon Cup*: Mix together white seedless grapes, diced honeydew melon, and broken white after-dinner mints, sugar and lemon juice to taste. Chill thoroughly.

*Chicken-Oyster Shortcake*: Saute fresh or canned oysters in butter for about three minutes. Add this and diced cooked chicken to a medium white sauce. Salt and pepper to taste. Serve this over and between hot, buttered, unsweetened corn bread.

*Green Pea Timbales*: (To make 6) Mix 1 cup green pea pulp, one teaspoonful of minced onion, 2 well beaten eggs, 1 tablespoonful of melted butter or bacon grease, ½ cup milk. Turn into small greased molds and bake as you would custard in a shallow pan of water. Turn out of molds when firm.

For a buffet table, you could have

|                                  |
|----------------------------------|
| Clam Bouillon with Whipped Cream |
| Assorted Tea Sandwiches          |
| Mixed Vegetable Salad            |
| French Vanilla Ice Cream         |
| Little Cakes                     |
| Wedding Cake                     |
| Coffee                           |

Some of your little sandwiches might be cream cheese combinations, minced egg mixtures, sandwich spreads, parsley-butter, watercress-butter, chicken, ham, tongue and so on. These could all be made early in the day or even the day before and kept in a damp cloth in the refrigerator. Be sure however to test and see how well sandwiches keep in your particular refrigerator before you attempt making them the day before.

If you have any other party problems, I will gladly help you solve them. Address Elizabeth Fairchild, Room 610, 350 Madison Avenue, New York, enclosing a 3¢ stamp. (No Canadian stamps.)

## FOR WOMEN WORLD'S FAIR VISITORS ONLY

### A Dormitory Service at the American Woman's Club

Just as the June issue goes to press, the Travel Department has discovered a won- bit of news for those of ETUDE's female readership who would like to stay in New York during their World's Fair visits, with a maximum of feminine protection at a minimum of housing cost.

Starting June 1, the American Woman's Club, whose regular rooms at \$3.00 to per day (single) and \$4.00 to \$6.00 (double) have been filling up so rapidly that had to do something to care for a still greater World's Fair rush, have decided to their huge gymnasium into dormitories, equipping this gymnasium with brand new Simmons beds and Beauty-rest mattresses, at \$1.50 per night! Women, young and old, who can enjoy a touch of the good old school dormitory days and nights in return a marked saving in hotel room rent, may now plan their trips to the New York World's Fair just that much more reasonably.

Think of it! For \$10.50 a week in a city where rooms have jumped to as high as \$10.00 a day (Fair-time rates), you can have housing in one of New York's finest, modern women's clubhouses, with its luxurious lounges, its three restaurants, a cafeteria, its lectures, its theatricals, its musical events, and its parties—all at your fingertips for every waking moment you don't want to spend at the Fair itself! And the location is superbly accessible to the musical center of things.

In size The American Woman's Club (which will be described in more detail in the July issue) is actually a big hotel. It is only one block from the Broadway Eighth Avenue Subways and the Fifth Avenue Bus, each of which provides transportation to the Fair. A transfer bus passes the door. The club is within a ten minute walk of the Penna. Station where you are whisked to the Fair in ten minutes for ten cents.

The exceptional protection that is available for women and young girls in the atmosphere of this highly-reputed New York women's club is of itself an asset which should convince many parents who wonder whether New York is safe for girls traveling alone, that they can safely allow young people to come, with full assurance of housing, in luxurious dependable surroundings. Write to the ETUDE Travel Department, 350 Madison Ave., for folders describing this famous club or for reservations.

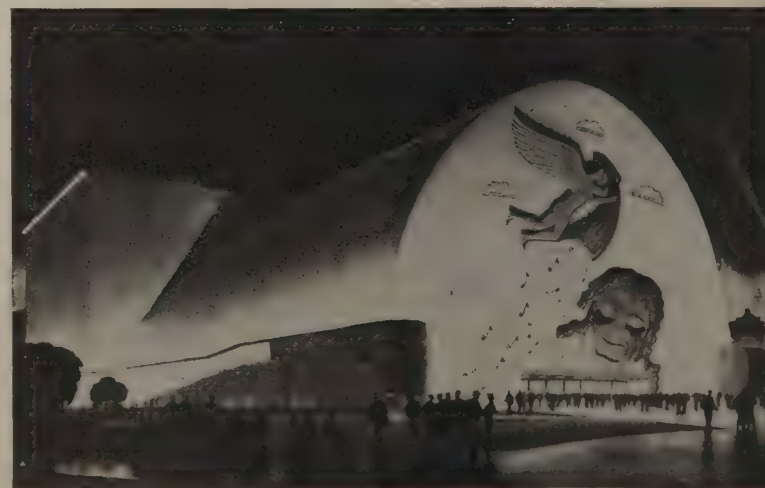
### Musical World of Tomorrow

PROMINENT among the opening events of the New York World's Fair on April 30 was the New York Philharmonic Symphony Orchestra's first Fair concert, dedicated to the \$350,000 Hall of Music in the Fair amusement area.

Conducted by John Barbirolli, the program significantly featured an American composition, Charles Tomlinson Griffes' "The Pleasure Dome of Kubla Kahn." So, to see, for all its international emphasis, the gigantic six-month music festival of the Fair will not neglect American achievements, and their promise for the musical world of the future. As Olin Downes pointed out in last month's ETUDE, "American representation in this Fair is the most important part."

Soloist of the premier concert was the pianist, Josef Hofmann, who played Chopin's E Minor Concerto with the orchestra. The program concluded with Beethoven's Ninth Symphony, a fitting overture to this mighty exposition of man's potentialities as a musical, as well as world, progress.

During the rest of the first week, the New York Philharmonic began a parade of concerts devoted to the music of foreign lands. On May 1 a Norwegian program was heard, on May 4 a Brazilian concert, and on May 5 a selection of Rumanian works each under outstanding conductors of the respective nations.



### Tomorrow's Music Hall

THE OPENING CONCERT on April 30 revealed the excellent acoustics of the Fair's Hall of Music, already acclaimed for its striking and beautiful modern design, elaborate stage equipment and ingenious arrangements for audience comfort.

The interior of the Hall, whose outward appearance is shown in the accompanying illustration, is egg-shaped. Ceiling and walls are joined in an unbroken, sweeping curve. Seating arrangements are like those of an outdoor stadium. There is no balcony; tiers of seats rise behind the entrances. The entire design gives the effect of a vast, intimate theater, although the auditorium actually measures 171 feet by 116 feet and seats 2,500 listeners.

### New Romantic Opera

AN EARLY TEST of the up-to-date stage mechanisms of the new Music Hall will be the first operatic production, July 3 to 13. Between these dates are scheduled ten other productions. (Continued on Page 396)



# The Importance of a Fine Music Room

By  
RALPH BENHAM  
BAKER

LAST WEEK THE WRITER

talked with a man who was contemplating the erection of a new house. He was a man of both ideals and experience. The home was to be a two-story, the walls stone, the cellar concrete, the beams steel (like an office building). There was to be a health room (a kind of a small gymnasium), a "rumpus" room with an electric roaster for frankfurters, an office for "the boss," a library, a game room, and a music room. The house was to cost \$10,000, unfurnished. It was to contain all that is new and fine and practical in modern house construction. Now, the remarkable thing about this was that "the boss" went out of his way to say that he considered the music room one of the most important in the house, "not for my own pleasure alone, mind you, but I am sure that it will have an enormous bearing upon the social, spiritual and educational future of my children."

"Therefore," he said, "I don't propose to put in the house the best plumb-line; I can possibly find and then look around for the cheapest piano, radio, phonograph or television machine for my music room. The spiritual and mental health of my children means just as much to me as their physical well-being."

When asked just what he meant by that, he said: "Well, I have been making some pretty close observations. Last week I went down into the poorest section of the city and visited a music settlement school that has been running for forty-four years.

Thousands of students graduated from that school. I heard their programs and was very much impressed; but there was one thing that 'stuck in my crop' and I shall never be able to get it out. There in this district, where the children come from very poor families and are supposed to be underprivileged; in a district which has, as a matter of course, produced many criminals, it was astounding beyond all words to learn that in the four decades of its existence not one single pupil of this school had ever been hailed into juvenile court. This was something to think about. Then I learned from an expert in music and penology in the West that in the largest prison in the country (San Quentin, California), and probably the largest in the world, there were only two inmates in a vast number who had had any well ordered musical training in their youth. Surely, entirely apart from all of the delights of music and all of its obvious intellectual advantages, there is something very mysterious about the personal influence and training that it affords. Therefore, I decided that the music room was an imperative room and that it is necessary for me to invest as much as I could possibly afford in instruments and decorations and charm, so that it will be irresistible to my children and a joy to myself."

The writer has a very strong feeling that, if the sound, sane, practical business man's opinions were to be read in Rotary, Kiwanis and in church club meetings,

parents would come to a new realization of the value of musical investment. A \$1400 piano, lasting twenty years, figures only seventy dollars a year and that is very cheap social insurance for any man's family.

## How to Judge a Music Room

IN MAKING THE MUSIC room attractive, it might be well to summarize the problem in the form of a questionnaire:

Are the walls of your music room bright, cheery, and covered with fresh clean paint in an attractive shade, or a simple yet interesting wall paper?

What about the electrical fixtures? Do they date the room and its occupant by their elaborateness or their age? Handsome, simple fixtures can be bought for as little as \$2.00 each. The cost of attaching them is surprisingly reasonable.

Are the lighting fixture outlets strategically located? Would you be better off with indirect light? Is the ceiling immaculately done in a light color to reflect a maximum of light with a minimum expenditure for electric current?

Are the window shades fresh and clean? A room with dirty window shades is like a man with dirty collar

and cuffs, or a woman wearing down-at-heel shoes.

How about the drapes? Are they sleazy, faded or bedraggled looking? New cretonnes or rayon fabrics are extremely attractive and cost next to nothing as compared with their decorative value.

Is the floor covered with a good linoleum? If not, is it properly waxed or painted at least around the edges and covered by a comfortable rug or rugs in a pleasing and harmonious pattern?

Are there adequate cabinets so that all music, pictures, magazines, and so forth can be stored away comfortably, and yet be easily accessible and locatable as needed?

Are the walls sparsely covered with gayly colored prints with simple, framed, interesting photographs, or with modern pictures of old masters or present-day composers or artists? Or are the pictures faded and sloppy looking—with broken or dusty glasses? There is nothing more depressing than badly done, out-of-date pictures, carelessly strewn around smudgy walls.

Is the piano properly located to effect a minimum of interruption? To attain this the performer should be with his back to the entrance, where only his ears can detect the interruption.

Is the piano a good piano with a good finish?

Is the top of the piano free from all attempts at decoration? There is nothing that dates the decoration of the room more completely than the draping of a "throw," a shawl, or some other fabric over the piano, or covering it with ornaments, scattered music, and so forth. The modern line is clean, almost stark, with a minimum of festoon-like decorations.

Most of all, is the room free from clutter that may muffle the best playing?



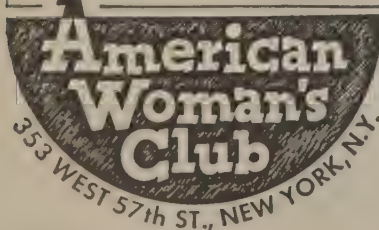


**Remember,** you're not the only woman who is coming to New York for the World's Fair. And you're not the only woman counting on the comfort and convenience of this famous club to make her trip a success.

Already smart women from every State are writing in to reserve their rooms. We have 1,250 of them and each one is somebody's favorite. The facilities we offer under one roof cannot be found elsewhere in New York—they include a grand swimming pool, completely equipped gym, well-stocked library, sun-roof, delightful Garden Patio, beautiful lounges for entertaining. The club's central location puts you within a few minutes of everything—including the Fair. Three smart restaurants will suit your mood as well as your purse. And our regular program of social events will be augmented during the Fair period. Write NOW for attractive booklet ET—and if you're wise, you'll make a reservation at the same time.

#### RATES DURING THE WORLD'S FAIR

Single room with private bath: \$3.00, \$3.50, \$4.00, and \$5.00.  
Double room with double bed and private bath: \$4.00  
Double room with twin beds and private bath: \$5.00 and \$6.00.  
Double room with three beds and two baths: \$8.00  
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You can obtain rooms at any Postal Telegraph office in your home town. Or, if you prefer, send immediately for descriptive folders on rooms and tours.

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#### Have You Met the "Yap"

An ill-bred fellow was attending a concert and jabbering away to his girl, to the great discomfort of his neighbors. At length he said to her:

"Did you ever try listening to music with your eyes shut?" and was proceeding to tell how charming it was, when a gentleman sitting nearby inquired:

"Did you ever try listening to music with your mouth shut?"

A dumbness suddenly fell upon the talker and the question was never answered.

## World's Fair Visitors

(Continued from Page 394)

formances of "Hary Janos," the famous Hungarian folk opera, never before heard in America, despite its immense popularity in Europe.

"Hary Janos" is a romantic comic opera of Napoleonic days. It is the story of a non-commissioned officer of the Hungarian Hussars who embarks on a remarkable series of adventures, mingles with royalty, but finally returns to his village sweetheart. The opera's noted composer, Zoltan Kodaly, who will come to the Fair for the production, incorporated many delightful Hungarian folk tunes in the score.

Some of the foremost Hungarian artists from this country and abroad will join to make the production authentic, representative, and impressive. A ballet of Hungarian folk dances, whose origins range from the Middle Ages to the Napoleonic era of the opera, will be included on the program. The opera itself will be especially presented for the enjoyment of American audiences, with dialogue in English.

#### At Your Service

IN RESPONSE to the exciting musical plans for the 1939 Fair season, well over 600 ETUDE readers have written to the Travel Department for the free literature on New York and the Fair offered in these columns.

Because of the great interest you have indicated in such material, we have arranged to make available to you literature on the cruises and transatlantic trips which so many vacationers are taking in combination with trips to the Fair. Moreover, the leaflets on the Fair, already forwarded to over 600 readers, may still be obtained.

Write for free copies of any or all of the leaflets listed below to THE ETUDE Travel Department, Room 610, 350 Madison Avenue, New York City.

1. "Vacation Tour and Cruise Guide," listing sea and land trips to the countries and islands of the Americas.
2. "Roads of Romance in France," a booklet which tells you how you may see France and the rest of Europe in your own car.
3. "France, the Rendezvous of the World," the many travel attractions of France.
4. "Facts About the Normandie," the story of a super-liner.
5. "Musical Map of Manhattan and the Fair," to aid music lovers visiting the New York Fair.
6. A leaflet describing arranged tours to New York.

#### Band Instruments for Everybody

(Continued from Page 393)

that used to play around in gutters in eastern seaport towns. These bands were made up largely of stewards from transatlantic ships. When the ship was in port the stewards would come ashore with their cheap, battered instruments and play, "Ach du Lieber Augustin," from corner to corner, until they were bribed with pennies to move on. This had so influenced this man that he refused to hear a band concert. When he did hear a fine modern band he was astounded and said, "Why, it is an orchestra in wind!"

In the last decade the amount of current music published for the band has increased many fold yearly. This has been due to the rapidly advancing technic of the players and to the fact that the art of arranging for band has taken on an entirely new and much more interesting complexion. The colorless tum-ti-tum of yesterday is a thing of the past and we now have a rich and brilliant introduction of new arranging genius which is accommodating itself to the possibilities of the superb modern instruments now manufactured in America.

# Shopping for Charm

By Theodora Van Doorn

#### LET'S MAKE UP

Many young people write me, bemoaning the fact that their complexions or their hands, or hair do not look just right for a recital that is to be the next week, and asking for some quick miracle that will produce "magazine cover" charm and attractiveness.

"Let's make up" our minds that we are going to start a regular beauty program, so that when the time for our recitals arrive, there will be no last minute scrambles to look well turned out, well made-up, and serene.

The very first step in any beauty program is cleanliness. By this is meant, cleanliness of thinking, person and dress. First clean out of your thoughts any idea that you will not look your best at the recital, or all the time; that you are too busy to clean your face, brush your teeth and hair, and apply a good skin cream each and every night.

As your usual nightly routine, brush your teeth thoroughly, then apply cleansing cream and allow this to stay on your face and neck, while you brush your hair vigorously for at least 100 strokes. Remove the cleansing cream carefully with tissue and skin tonic. Wash your face thoroughly with a bland soap and tepid water. Rinse in at least three different waters. Now apply your favorite night cream, pressing it gently into the corners near the eyes, around the nose, under the chin and other wrinkle centers. Rub a good nail oil into your cuticle, apply hand cream lavishly and slip your hands into a pair of thin, loosely fitting cotton gloves.

When you awaken, remove the last vestiges of your night cream with skin tonic. Your skin should now be thoroughly creamed to remove any dust that might have settled on it during the night. Again pat in skin tonic to exhilarate and tone the skin. You are now ready to apply your street or platform make-up.

When applying your make-up, you must take into account the lighting under which you plan to appear. For example, if your recital is to be in an ordinary living room, find out whether the lighting arrangements are bright, average or dim. Find out also if any colored lights are used, such as orange. If very bright lights, the various platform make-ups I have described in other issues are quite all right when modified in proportion to your distance from your audience. For average lighting, you will have to lighten the color a bit, using a clearer red and a lighter powder. For dim lights, use very light red and still lighter powder. For orange lights, which tend to fade out all features except your eyes, omit your eyeshadow and make your lips and cheeks a lighter and brighter shade, with a light powder that has a yellowish tan cast. This powder will make your skin look very fair under the orange lights. Be sure to remember that the orange light changes the colors of fabrics too. So find out just what your gown turns out to be under these lights. Let your own good taste keep these make-up modifications within reasonable limits. Don't hesitate to ask one or two others how you look and be guided accordingly.

You will undoubtedly say that New Year's the time for new resolutions, but I think that summer with all its demands on our good looks, but with the let down on our real careers, should be the time when beauty programs for the coming year should be inaugurated, and followed until they become as much a part of us as eating,

sleeping or practicing our beloved n. Let's make up our minds to make up leisure months in the interests of great musical platform success.

If you have any specific make-up problems, write Theodora Van Doorn, 350 Madison Avenue, New York, enclosing 3¢ stamp (no Canadian stamps, please).

#### BEAUTY IN THE MAKING

Going to the Fair? East or West? may be the determining factor in clothes you are going to take with you, but it does not change the type of cosmetics you will have to have, for you have your own particular beauty problem wherever you may be. *Helena Rubinstein* has created a small kit called *Beauty in the Making*, which contains five preparations that are basic and essential for beauty care and make-up, and is the compact, easy-to-pack pocketbook, complete with a handle. The kit comes in linen grain fabric in black, red or brown, is individualized for dry, normal or skin, at only \$2.00 for your type. It contains cleansing cream, which doubles as fine night cream, skin tonic, base cream, powder and a lipstick, so creamy that it can be used for the cheeks as well as lips, all keyed to your particular skin needs. If you cannot buy this kit locally, write for shopping information. Beauty will be yours for the making when you start with this stunning kit's contents. Theodora Van Doorn, 350 Madison Avenue, New York City.

#### DOROTHY GRAY HOT WEATHER CLEANSING CREAM

With summer just around the corner the idea of being prepared with all the essentials for keeping cool, should be uppermost when you make your summer preparations shopping list. *Dorothy Gray* has just created a new cleansing cream which liquifies completely and quickly, cleans thoroughly and leaves you with a refreshing feeling for almost an hour after use. The price of four ounces of this cream is only \$1.00. Then to further the cool feeling, *Dorothy Gray* is again offering *Hot Weather Cologne* in three odors, *Rose Geranium Bouquet*, soft *Jasmin* and that perennial favorite *Naiad* at \$1.00 each for twelve ounces of the perfect adjuncts to summer coolness. You cannot purchase these items locally. Address Theodora Van Doorn, 350 Madison Avenue, New York City.

#### ONLY THE FRAGRANCE LINGERS!

Summer begins on June 21st, and it—and even before it—begins the discomfort of every fastidious woman, especially that woman whose career, such as teaching music, brings her into very close physical contact with another. You have undoubtedly been near someone from whom an offensive odor seemed to emanate, only to find as you undressed that you yourself were the offender. All this discomfort and uncertainty can be easily eliminated by use of *Park & Tilford's Perfumed Odorant*, which not only keeps you perfectly safe for twenty-four hours, but leaves behind a most delightful fragrance, their *White Musk*. If you have not already tried this pleasant-to-use preparation, send 10¢ in U. S. stamps to Theodora Van Doorn, 350 Madison Avenue, and I will have the manufacturer send you a bottle promptly.

If you would like a booklet called "Beautiful Hair," published by *Ogilby Sisters* who are hair specialists, send a 3¢ stamp.



# BIRDS

phen McDonald\*

CHARLES HUERTER

Andante (circa  $\text{♩} = 69$ )

*a tempo*  
*pespessivo*

1. I live in hope some day to see  
2. A bird that sings and comes to stay

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, 4/4 time, marked 'Andante (circa  $\text{♩} = 69$ )'. The piano part features a series of chords and arpeggios, with dynamics ranging from *mp* to *f*. The vocal part enters with the lyrics '1. I live in hope some day to see' and '2. A bird that sings and comes to stay'. The score includes various musical markings such as *cresc.*, *rit.*, *a tempo*, *pespessivo*, *poco accel.*, *colla voce*, *rall.*, *ten.*, *l.h.*, *mp*, *mf*, *f*, *largo*, and *l.h.*. The lyrics are: 'A bird that sings high in a tree; And share with me the dark-est day; A bird to build a shel-tered nest, That comes as eve-ning shad-ows fall, And cra-dle song deep in her breast; greets me with a sun-rise call; A bird that stays all win-ter long To But a bird is just a song on ten. fill the drear-y days with song. wings, A gift from God that sum-mer brings, But a bird is just a song on wings, A gift from God that sum-mer brings.' The score concludes with a final piano section marked *largo* and *l.h.*.

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# MENUET

## SECONDO

Tempo di Minuetto con un poco di moto

L. BOCCHER

The musical score is written for piano and bass. It consists of six systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *pp* (pianissimo), *f* (forte), *p* (piano), and *dolce* (sweet). Articulation includes accents and slurs. The score ends with a *Fine* marking and a *D.C. al Fin* instruction.

System 1: *pp* (pianissimo). Bass staff has fingerings 1, 4, 2, 4, 4, 2, 1, 2, 1, 5, 1.

System 2: *f* (forte). Bass staff has fingerings 4, 2, 1, 4, 2, 1, 4, 1, 1, 1, 1.

System 3: *Fine* and *p* (piano). Bass staff has fingerings 2, 3, 1, 3, 1.

System 4: *dolce* (sweet) and *p* (piano). Bass staff has fingerings 4, 4, 2, 5, 4, 3, 1, 4, 4, 1.

System 5: *dolce* (sweet). Bass staff has fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

System 6: *dolce* (sweet). Bass staff has fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.



# MENUET

PRIMO

L. BOCCHERINI

Tempo di Minuetto con un poco di moto

*pp*

*f*

*Fine*

*p*

*dolce*

*p*

*dolce*

*D.C. al Fine*



# ORLANDO MARCH

EDWARD BEYER  
Arr. by John N. Klo

Violin

Piano

Cor.

## FLUTE

# ORLANDO MARCH

EDWARD BEYER



# ORLANDO MARCH

EDWARD BEYER

CLARINET in Bb

First system: Treble clef, key of D major (two sharps), 6/8 time. Dynamics: *f* (first measure), *mf* (second measure).  
 Second system: Treble clef, key of D major. Dynamics: *f* (last measure).  
 Third system: Treble clef, key of D major. Dynamics: *ff*. Includes first and second endings marked with '1' and '2'.  
 Fourth system: Treble clef, key of D major. Dynamics: *ff*. Includes first and second endings marked with '1' and '2'.  
 Instrumentation: 2nd Cor.

# ORLANDO MARCH

EDWARD BEYER

CORNET in Bb

First system: Treble clef, key of D major, 6/8 time. Dynamics: *ff* (first measure), *p* (second measure).  
 Second system: Treble clef, key of D major. Dynamics: *f* (first measure), *ff* (second measure).  
 Third system: Treble clef, key of D major. Dynamics: *ff*. Includes first and second endings marked with '1' and '2'.  
 Fourth system: Treble clef, key of D major. Dynamics: *ff*. Includes first and second endings marked with '1' and '2'.

# ORLANDO MARCH

EDWARD BEYER

ALTO SAXOPHONE

First system: Treble clef, key of D major, 6/8 time. Dynamics: *f* (first measure), *p* (second measure).  
 Second system: Treble clef, key of D major. Dynamics: *f* (first measure), *ff* (second measure).  
 Third system: Treble clef, key of D major. Dynamics: *ff*. Includes first and second endings marked with '1' and '2'.  
 Fourth system: Treble clef, key of D major. Dynamics: *ff*. Includes first and second endings marked with '1' and '2'.  
 Instrumentation: Cor.

# ORLANDO MARCH

EDWARD BEYER

CELLO or TROMBONE

First system: Bass clef, key of Bb major (two flats), 6/8 time. Dynamics: *f* (first measure), *mf* (second measure).  
 Second system: Bass clef, key of Bb major. Dynamics: *f* (first measure), *ff* (second measure).  
 Third system: Bass clef, key of Bb major. Dynamics: *ff*. Includes first and second endings marked with '1' and '2'.  
 Fourth system: Bass clef, key of Bb major. Dynamics: *ff*. Includes first and second endings marked with '1' and '2'.



# TWO LITTLE BLACKBIRDS

The game that accompanies the rhyme, "Two Little Blackbirds," is given below for those who may have forgotten how to play it.

Moisten the index finger of each hand and apply two small pieces of paper, one to the back of each finger. While reciting the rhyme, keep time on the edge of a table or desk with these two fingers, alternating them on each word. When "Fly away, Jack" is reached, raise the right hand (which represents Jack) high in the air and turn under the finger with the paper on it and extend the middle finger in its place. If this is done quickly, the observer will not notice that there is now a different finger resting on the table. To all appearances, Jack has really flown away. Repeat the process for Jill. To bring the blackbirds back, raise the hands one after the other in the same manner and change back to the index fingers. With little practice, you can mystify almost anyone. Grade 1½.

ADA RICHTER

Moderato M. M. ♩ = 126

Two lit-tle black-birds sit-ting on a hill, One named Jack and the oth-er named Jill; Fly a-way, Jack, fly a-way, Jill, Come back, Jack, and come back, Jill!

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# ON WINGS OF MORNING

Grade 1½.

Tempo di Valse M. M. ♩ = 60

LEWELLYN LLOYD

*Basso marcato*

*decresc.* *Fine* *f* *cresc.* *dim. D. C.*

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## BUGLE MARCH

HENRY S. SAWYER

In march time M.M. ♩ = 88

*p legato*  
What bu-gle is that we hear,—Its mu-sic so bright and clear?—Let's hur-ry a - long And join the gay throng As they

*cresc.*

The pedal may be kept down throughout.

lift up their hats and cheer.— Hur - rah! hur - rah! hur - rah!— The troops go march - ing by— How

*f*

proud - ly they come, To beat of the drum, As they hold up their heads so high!— Hur - rah! hur - rah! hur - rah!— They're

*dim.* march - ing down the street;— How proud - ly they go, All step - ping just so To the strains of the mu - sic sweet!—

*mf* *poco rit.* *p*

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## IN THE WATERMELON PATCH

Allegretto M.M. ♩ = 160

FRANK GREY

*mp* *mf*

*mp* *Fine*

*mf* *mf* *f* *D.C.*

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# PING PONG

Grade 1½.

MARY PARNE

Moderato

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Play all staccato notes with a quick arm attack and wrist dip.

# MARCH OF VICTORY

BERNARD WAGNES

Grade 2.

\*To the teacher: If pupil is capable, direct him to play this pattern two octaves lower in the bass, viz.  etc.

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In Bernard Wagness Piano Course, Book Two

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# EARN A Teacher's Diploma or A Bachelor's Degree IN MUSIC In Your Spare Time at Home

In every community there are ambitious men and women, who know the advantages of new inspiration and ideas for their musical advancement, but still neglect to keep up with the best that is offered. It is too easy for them to say "I am busy and haven't the time for more study myself."

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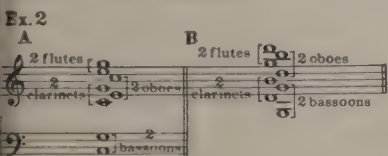
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How long have you taught Piano? ..... How many pupils have you now? ..... Do you hold a Teacher's Certificate? ..... Have you studied Harmony? ..... Would you like to earn the Degree of Bachelor of Music? .....

## A Great Master's Principles of Composition

(Continued from Page 372)

erlock and thus produce a better sonority such as, for instance:



Balakirev's production for piano is quite important. The terrifically difficult original fantasy, *Islamey*, already mentioned, could not be taken as representative of customary writing. Many of his other compositions are of moderate difficulty and most attractive. To mention a few, the lovely *Au Jardin*, the brilliant *Vals de la nuit*, and the two colorful pieces inspired by Spain, *Sérénade espagnole* and *Modie espagnole*. Such numbers ought to be a valuable addition to the repertoire of the average pianist, even if one leaves *Islamey* to the care of the concert virtuosi exclusively. It is amazing to think that the latter was written in 1869; for, looking at this music to-day, it appears as beautifully modern and clever as the pianistic literature of Maurice Ravel himself. Balakirev's two symphonies are monumental masterpieces, and they constitute practical demonstration of his aesthetics. That gives him a place of honor among the Russian musicians is the perfect balance of his qualities. Whereas Moussorgsky was an almost illiterate genius, usually speaking (his "Boris Godounov" unplayable in its original form, and the arrangement by Rimsky-Korsakoff is always used); whereas Rimsky-Korsakoff as an extraordinary orchestrator whose musical ideas were sometimes not at par with their instrumentation; whereas Tchaikovsky himself, has often been accused of

lacking in national Russian character, and of having come under the sometimes pedantic Germanic influence; no such reproach can arise about Balakirev. His music is profoundly Russian; the musical substance of his thematic material is of great intrinsic value; and in brilliancy of instrumentation he equals his student Rimsky-Korsakoff.

To listen to Alexander Bernardi, when he unfolds the reminiscences of his conducting years in Odessa, is a real joy. He preserves so vividly in his memory many episodes concerning the great Russian composers. One of them refers to Tchaikovsky's visit on the occasion of the performance of his opera, "Pique Dame." Bernardi prepared the orchestra for him. Tchaikovsky stayed in Odessa for a week, delighting everybody by his sympathetic personality and his always perfect gentlemanly attitude.

In Paris the Bernardi home, I understand, continued to carry the Russian tradition of intimate musical round tables. The Wednesday evenings, there, were as regular as the Thursdays in Balakirev's studio. Many French and Russian composers of note used to be frequent guests. Alexander Brailowsky, Maurice Dumesnil, and other concert artists, were among those who came and often sat at the piano to read new works. Maestro Bernardi told me it was the latter who played Liapounov's third and last symphony, with the composer, for the first time, before a small circle of appreciative connoisseurs.

### A Man of Many Interests

BALAKIREV NEVER WROTE AN OPERA. Once, according to reports, he planned to set to music the subject of "The Fire Bird," but this was never done. Some of his songs,

such as the *Golden Fish*; *Selim's song*; and the *Georgian song*; are among the most beautiful ones that have come from Russia.

Like a few other Russian composers, Balakirev did not limit the scope of his activities to music. For some years he occupied an important position as supervisor of the railroads; but this was only a side issue.

It is to be hoped that some adventurous conductors will in the not too distant future look out of the beaten track and champion Balakirev's cause. When the actual neglect is ended, a great share of beauty will be revealed to music lovers. Certainly a musician who played such an important part in the evolution of the music of the world and, through his effective leadership, contributed so much to the development of Russia's art, cannot in-

definitely remain in the background. And, before closing, one cannot help but wonder at the fact that Balakirev had received very little musical instruction and was practically self-taught. "But you see," Alexander Bernardi readily explains, "he was so gifted that no one could teach him. He was a composer by the grace of God. He went to the piano and improvised as it came to him, and then he would write it down later, elaborating the details in his own way."

Unfortunately, his desire for ultimate perfection was so intense that this improvising and this research would continue for months or years before a note would actually find itself on paper. Even, when satisfied, he would still postpone. It is beyond doubt that many of his creations have thus disappeared with him and are lost to the world.

## Pianist, Know Your Fingers!

(Continued from Page 366)

of trials the probability is strong that the extensor will tighten and snap out from under the finger which holds it. Some experimenters cannot at first execute the movement otherwise. With extreme pressures, as a matter of fact, the tightening cannot be avoided. Very loud playing, accordingly, always involves stiffened fingers. The use of the *lifting* muscle during a downward action is explained by the coordinative picture just sketched.

The coordination is employed, no doubt, because it is easier to lock the three phalanges into a unit than it is to apply individual pulls to each of them; and also because it puts no strain upon the small muscles, the weakest in the playing organism. It is highly disadvantageous, however, for velocity; it is insensitive to key-resistance and therefore incapable of fine dynamic control (the downward acting muscles are not working directly against the key but

are pulling against upward acting muscles); and it interferes seriously, when employed for support, with the velocity and control of hand movements.

### The Small Muscles as Determinants of Technical Skill

THE DISCUSSION SO FAR no doubt has already implied the overwhelmingly important rôle which the small muscles must play in expert piano technic. The three chief aspects of technical skill which they promote are:

1. *Dynamic Control*. If instead of the stiff finger coordination, the small muscles pull upon the first phalanx while the long flexors are exerted against the second and third, the force of all these muscles is expended directly against the felt resistance of the key. Sensitiveness to key resistance, as I have already indicated, is the major

(Continued on Page 424)





# THE SINGER'S ETUDE

Edited for June by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



THERE COMES A TIME when, in the changing conditions of the world and our life, there is necessity of taking stock of the various movements which touch the borders of our own work, or, indeed, which appear to impose new methods of approach to it.

World changes crowd us so closely on every hand that teachers of singing, and vocal students alike, may well inquire into what is going on about them in surface changes in the pattern of their art. Whether these changes go sufficiently deep to affect its ancient integrity is matter enough for serious investigation.

Perhaps the most important aspects of this question lie in the major vocal movements which modern thought and conditions have brought about; and these may be summarized to come under the headings of:

1. The application of practical psychology to methods of voice-study;
2. Correspondence courses in vocal training;
3. High-pressure tactics designed to bring about shortcuts to the vocal goal;
4. The entrance into the vocal teaching field of instrumental musicians untrained for such work;
5. Group teaching of vocal fundamentals in the public schools.

While it does not always follow that what was good enough for our fathers should be good enough for us as well, caution should still be used before too hastily accepting new methods before time has proven their superiority to what has gone before. The beautiful, proven methods of ancient *bel canto* have given the world for many centuries all that was lovely in vocal song. Have these newer methods, which have sought to show that they are bringing betterment to the art of *bel canto*, succeeded in proving their case? Will they stand before close examination?

## The Psychological Proposition

LET US SEE.

William James defined psychology as, "The science of mental life, both of its phenomena and of their conditions."

That psychology constitutes a most important element in the training, the production, and the artistic management of the singing voice, can not well be denied. "The mind is the man." Quite so. But whether the mind can be all, and accomplish all, unaided by the fleshly envelope which bears it, is a matter on which not all authorities are agreed. Carl Engle said, "The technic of craftsmanship is one and indivisible with genius." It is doubtful if any artistic gift, to whatever degree dependent on muscular coöperation, can function in the fullness of its ultimate beauty, unless the muscles on which its interpretation depend have had their just course of preliminary training.

## Point by Point

1. MANY PRESENT DAY TEACHERS of singing dismiss all the technic of the body in one sweeping gesture and rely only on the "science of mental life" for their results. Be it understood that they do not rely on any part of the physical system, but *wholly on the mind*. The claims of this group of teachers may be met with the undeniable

## Modern Vocal Methods in Comparison with Bel Canto

By HOMER HENLEY

fact that there is not now before the public a single singer of great reputation whose vocal method has rested on the "science of mind" alone. All have stated with definiteness that their careers are the result of the hardest kind of technical work based upon the physical laws underlying the art of *bel canto* as handed down by the great masters of the early Italian school.

2. The answer to the practicability of "Teaching Singing by Correspondence Courses" would seem to have its expression in the well known fact that the owner of every singing voice is the very worst judge of the sound of that voice. Singing cannot impinge upon the ear of the person who produces it as that same singing sound impinges on the ear of another, just as no human being can truly see his own face in a mirror as that face appears to another. Perchance overfamiliarity with ourselves atrophies the self-critical faculty; perhaps some other explanation would be more scientific; but, whatever the cause, the fact remains that we can neither see nor hear ourselves as others see and hear us.

## And Marvels Multiply

ONE OF THE WEIRDEST SCHEMES for such correspondence school voice teaching came quite lately to the writer's attention. It was called by its proponents "The Bel Canto Syndicate" and aimed to publish itself in regular sequence in a chain of daily newspapers throughout the country, spreading wisdom and light to countless thousands of the vocally ambitious. Truly enough the instructions and admonitions contained in the pages of this prospectus were as sane and sound as such instructions probably are in most other correspondence school courses. No fault could be found there. But the devastating fact remains that no one, however earnest, however intelligent, however intuitive, can by any human possibility learn to hear and judge his own voice without the aid of the trained ear of an experienced teacher constantly checking up on the results of his efforts.

3. "Short cuts to the Goal of Vocal Excellence" find their advertising in the dangerous studios of high pressure voice training salesmen, who, through either criminal ignorance, criminal ruthlessness, or criminal moronic fatuousness, promise impossible results in impossibly brief periods. Experienced legitimate teachers of voice, careful and conscientious in their methods, very well know that no voice receives its full training in any period short of from three to five years—and preferably that latter number. The reason lies in the slowness of the subconsciousness to absorb

in detail what the surface mind can quickly comprehend.

The old Italian masters of *bel canto* were fond of saying, "I can tell you all that I know about the voice in twenty minutes; but it will take you six years to learn and understand it." Therein lies the answer: the body learns slowly, much more slowly than the mind; and it takes indefinitely longer to put what it has learned into practice. In addition to which there must be taken into consideration the almost endless details pertaining to repertoire, tradition, style, musicianship, and acquaintance with sister arts of song, which must all enter into the finished product of the accomplished singer. These things are impossible of accomplishment in six months, a year, or two years. Actually a six year course in the perfected art of singing is none too long a period to be undertaken by the serious minded student, in order that he may be equipped at all points for a business which to-day has, in its more desirable aspects, a higher standard of perfection than at any time since the "golden age of song."

4. One of the most regrettable features of modern voice teaching is the entry of the instrumentalist into its field. Organists, accompanists, violinists, and so on, possibly by reason of finding their own branches of the profession overcrowded or less remunerative; or because of becoming too lately interested in the voice for actual study of their own in its difficult science; or because of convenient opportunities in their own instrumental work for an oblique entry into another field (as organists with choir

singers, or accompanists with those they coach); decide to take up a work in which they have had neither training nor experience, a work which may be justly characterized as the most subtly evasive and complex of all branches of musical art. It is to be hoped that means may sometime be adopted to prevent the teaching of singing by all persons not provenly qualified for that end.

5. As for that new departure, "The Teaching of the Fundamental Principles of Voice Production in High Schools," to large class groups of adolescents, its efficacy must remain in the "limbo of things unproved," until such time as its participants have reached their majorities and learned whether or not the experiment was for the betterment or detriment of their singing voices. Inasmuch, however, as the texture and disposition of each individual voice is quite as original, and, in its originality, quite as different from any other voice as is any human facial originality different from that of any other human face, it would seem that enthusiasm should not be allowed to outrun discretion in assuming that what might be good medicine for one should therefore be good medicine for all.

All these devices, then, for burgeoning the singing voice into that freedom and beauty which is its rightful dower, may scarcely be said to have established themselves fully in even the realm of the empirical, much less in the scientific domain of things proven. There remains to be considered the claims of that system of vocal procedure which, since the fifteenth century, has justified its principles in the singing of every great vocal artist since that period, under the general name of *bel canto*. This, in itself, should be sufficient proof for the doubter; but it may be added that the vast majority of reputable present day vocal teachers base their instruction unreservedly on those same principles. The art of *bel canto* has enjoyed so universal and so unflinching a success over the centuries that it has come to be recognized as the one system worthy of unquestioning confidence on the part of the vocally ambitious and those interested in their progress.

(To be Continued in THE ETUDE for July)

## Growing Top Notes

By EDWARD ELLSWORTH HIPSHER

JUST AS PROPERLY applied fertilizer insures prize dahlias; so correct exercises, intelligently practiced, will develop the upper register of the voice.

And, to begin, let us get rid of all fright about that bugaboo term, register. After all, if we are to discuss intelligently any subject, we must select certain keywords to unlock our thoughts. Along with this, all of us, who have made anything like a thorough study of the voice, know that there is a difference of tone production in its lower, middle and upper divisions. So we must have some way of designating this provision of nature; let it be by the term section, part, division, register, or any other apt word that normally expresses

the thought, if you will. And there you are! One is as good as the other.

Since register has become rather firmly rooted in the vocal vocabulary; it may rest there undisturbed, so far as one student and teacher of the voice is concerned. What difference by what names these divisions are called, so long as a prime object of the teacher and student is to close up any gaps and polish any roughness of the "No Man's Land" between them, till in the end the student may approximate those marvelous scales of Patti, Melba, Nordica, Albani, Maurel, Bispham, Reeves, Lloyd and Battistini, among the nightingales of their "Golden Era of Song."

With these conditions in mind, we pause

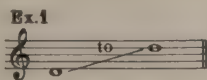


momentarily to suggest a means of overcoming a certain difficulty which besets most young singers, in their efforts to pass into that usually most brilliant upper division of their voices—that sometimes styled bugbear of the singing teachers, the head register.

As a beginning the singer must recognize that incontrovertible truth enshrined in the ages old parable of the "house built upon a rock." And, just so, no art project may be safely attempted excepting as the under-structure has been securely laid. The roof of a temple is not attempted before foundations and buttresses have been laid. And so, before we try those upper tones, let there be a test of a few of those lying only from two to four steps (degrees) above our lowest. Are they free, resonant, full, vibrant, and yet produced with such absolute ease as that they merely float, as it were, on the breath; whilst a hand resting lightly on the chest will feel its gentle quivering as a sounding board? When inhaling the breath, was the throat as open and thoroughly relaxed as in a good, healthful yawn? Did the tone begin with a velvety touch, entirely free of click or stroke of the glottis? Did it continue in a perfectly steady and evenly flowing stream? Yes, and were there many, many trials and testings and trainings of the ear till it will detect the slightest deviation from these mentioned conditions and will cause an uncomfortable feeling till these faults are no more. If so, then we are ready for a tussle with those upper tones.

And now comes a problem on which both teacher and student may try their keenest thought; for in every case it is solved only by the most careful experiment; and in no instance does mere hit and miss of effort win. What is essential as a beginning is to find an octave of which the lowest tone is not too near the extremity of the vocal compass, but yet retains a rather distinct sensation of the chest resonance; and of which the upper tone has at least a rather distinct direction towards the upper part of the masque (front of the face), if not quite directly towards the forehead.

For the average mezzosoprano or baritone this will be about,



But there can be nothing arbitrary about it, and the best octave, for the beginning of study and practice with each individual voice, must be determined by careful experiment. With this discovered, we are ready to begin active practice.

## The Vowels in the Singer's Diction

By WILBUR A. SKILES

ONE MAY TRANSFORM exhaled breath into sound through a physical organism, and to this sound one can give form. These forms are called vowels.

Perfect vowel forms (sounds) cannot be made with wrongly adjusted vocal organs. Each vowel has an exact sound which can be discovered by clearly speaking the word of which that vowel is a part. Whether the pitch be high or low, the vowel spoken is the one to be used in singing. In this way we create the necessary pattern or mental picture which can exist only when all vocal organs are freely acting. Hence one should always depend upon that pattern for proper adjustments. In other words, there should be purity of diction and unimpaired tones.

Faulty vowel formation and emission are

First, the figure, in notation, that follows, should be thoroughly fixed in the mind.



Take this phrase not too fast, but at a speed in which it can be comfortably done on a moderately full breath. Be very thoughtful of the low resonance of the first tone, and that, as this swings up to its octave, the resonance shall make a graceful glide to the upper masque or lower forehead. For the Italian *ee* production, the teeth should be open till the tips of two fingers side by side will enter between them; the middle portion of the tongue should rise and spread till its edges touch the upper teeth on either side; and it should be felt vibrating just back of the lower part of the nose. Which means that it will have a resonance sufficient to balance any of the other vowels, instead of the usual thin and colorless quality. On the first beat of the second measure let this *ee* change lightly to *oh*, with a quiet blending that will allow the change of vowel sound without altering the ease and beauty of tone. At the third beat of the third measure change back to *ee* with the same care as to tone quality; and this clearness should be carried as carefully into the *ah* of the fourth measure. From the high *E* of the third measure, as the scale descends tone by tone, the resonance will gradually glide down the masque; and, for the final *D*, it will be resting lightly on the chest. Properly and carefully done, this will bridge over every change of direction of tonal resonance till, with continued practice, the term *break* will have lost both its significance and its terrors.

When a fairly satisfactory control of the execution of this study has been gained, it may be started on its home pitch, then repeated on a scale a half-tone lower, and then transposed upward consecutively for three or four half-tones. There must be no hurry. Each additional half-step in either direction must be thoroughly assimilated by at least two weeks of practice before another is added; and, if there is felt the least of discomfort in this, drop it and go back to the old compass for another week or two. Master works are not done in a day; and undue haste in this enterprise will but leave somewhere a flaw that may never be eradicated.

A regular, careful and persistent practice of this study will be sure to lead towards the development of a free and well placed resonance in those upper tones, so grateful to every singer.

\* \* \* \* \*

"Study! Study! Study! This does not mean, as so many young students seem to think, to study singing only. It means to study singing, repertory, sight-reading, ear-training, harmony, history of music, languages, literature, and it means above all, to hear all the good music possible."—William Thorner.

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# THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself

## Making the Boy Choir a Success

By C. F. SCHIRRMANN

THERE IS PROBABLY NO OTHER SUBJECT in the realm of ecclesiastical music that is provocative of so much genuine disagreement and misunderstanding as that of boy choirs. The term "boy choir" is more or less of a misnomer. We readily understand that a children's choir is a singing organization composed entirely of children, and that a women's chorus is made up exclusively of adult female voices; likewise that a male chorus contains only tenors and basses; but in a boy choir, so-called, the boys are never responsible for more than two of the four parts, and frequently only one part, the soprano. However, the name boy choir has been so generally accepted that it has been chosen as the subject for this discussion.

Possibly the most natural question that rises, when considering the boy choir, is, "Why boy trebles in preference to adult female sopranos?" The best answer to this question has been made, to my mind, by G. Darlington Richards, organist and choir-master of St. James Church, New York City, who says: "The properly trained boy voice is the only musical instrument that is non-self-conscious, impersonal, without passion, and perfectly suited for the interpretation of fine church music." The outstanding characteristic of the best church music is its fidelity to purity of concept, approaching almost to severity. The employment of the boy's voice in church music was originally, no doubt, partly due to convenience; it was, and still is, a part of the equipment of all the great religious foundations to have a staff of singing boys, or choristers. But another consideration surely underlies the practice.

### The Resourceful Voice

THE BOY'S VOICE, so beautiful and expressive when properly trained, seems to be a gift direct from the Creator, to sing His praises in public worship. Nothing would be more likely to penetrate the hide of the evil doer than the pure tone of a boy chorister, or to bring peace and comfort to a troubled mind more readily than a really sensitive boy singer. If you are really ambitious regarding your boy, let your ambition be to make him more and more capable of fulfilling his mission.

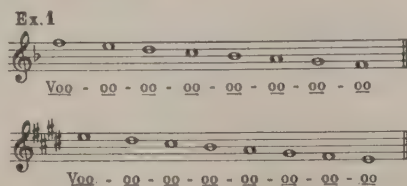
One of the chief objections raised by so many people, who do not know the boy voice, is that because it disappears entirely at the beginning of the adolescent period it is not worth bothering with. Closely akin to this belief is the other, equally wrong, that having sung as a boy, one will never be able to sing after reaching man's estate. This is an error into which many parents fall. Nothing could be farther from the truth, in either case. The fact that nature steps in at a certain stage in the boy's development (and it is always at the time when he is at his best, vocally speaking) cannot be accepted as a valid reason for neglecting to cultivate his voice. Much that he learns during this most impressionable period, exercises in breath control, style, phrasing, acquaintance with the best music, all these he will find of very great value as a man; and, while it does not follow that

a good boy soprano becomes a splendid tenor or bass, it is a well known fact that most famous men singers did some singing as boys. Furthermore, having acquired the habit of regular church attendance while choristers, boys are much more likely to continue their church going after they leave the choir than if their attendance at services had been irregular and haphazard. And, if they have sons of their own, they will probably wish them to join a choir.

The best boy choirs have been trained in a simple natural method of voice production; good breathing, good resonance, good placement of tone, perfect control of all vowels, and splendid flexibility. No one should train on one vowel alone.

The boy's voice has great possibilities as to compass and tonal quality. As for compass the average boy can sing with good tone from low A (alto) to high C (soprano) and throughout this wide range, there should be no break. If there is a bad break, then it is the fault of the choir-master.

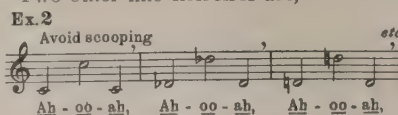
Start the first singing exercise downward from the highest line F, sung very softly to the syllable *ooo*.



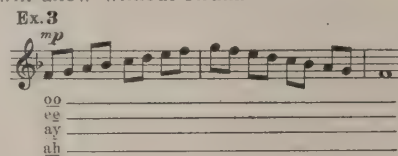
The next scale is from the highest space E descending in the same way, and so on each scale until second space C is reached

which lets the voices stop on middle C. Then repeat the six scales, singing the syllable *loo*. It is practically impossible to sing with a coarse tone if the long *oo* vowel, as in food, is used. The next syllable is *mo*, sung to the same scales at first, but later extending the range upward by semi-tones until G-sharp (space above the staff) is reached. Then use the syllable *nah* and later *lah*, extending upward to the B-flat scale.

Two other fine exercises are,



This may be continued as far up the chromatic scale as the boy's vocal organs will allow without strain.



Carry this as high and low as can be done without vocal strain.

Some choir-masters discard the *oo* sound after the voice has been placed, on the ground that its too frequent use discolors all other vowels, producing the hooty tone one hears in some choirs. This danger is eliminated if all the vowel sounds are practiced. If your choir has the misfortune to sing in a non-resonant church, you will need to spend some time vocalizing on *ee*, as in *feed*, *ai*, as in *wait*, and on syllables ending with *ng*.

Everything that tends to increase the prestige of the choir and that enhances its standing and reputation in the community is of direct value to the choir and to the choir-master. It makes it easier to obtain new members, both boys and men, and gives the choir-master a firmer hold on the old members. One little thing that helps is to give the choir a name of its own, which distinguishes it as an entity. A great and famous cathedral or church does not need to do this; but a comparatively inconspicuous church does, if it is going to develop an outstanding choral organization. Publicity is a great help. The more general publicity you can get your papers to give to the doings of your choir, the better it will be for you.

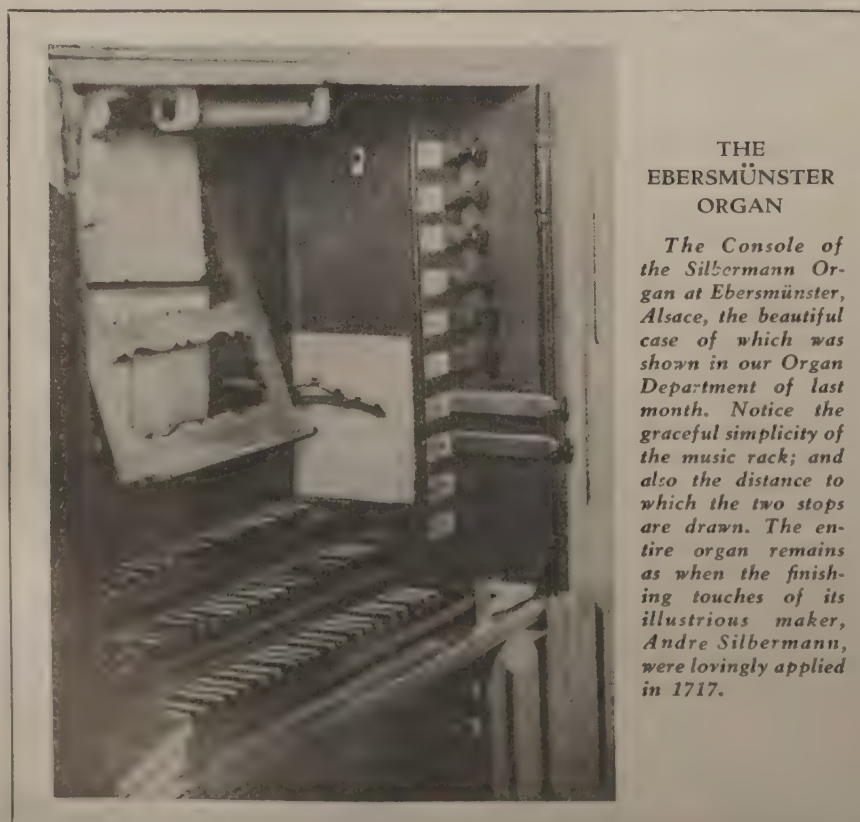
### Building the Repertoire

CONCERTIZING BRINGS up two other considerations of much importance. The first is repertory. No one can expect to make a success of concert work without an extensive and interesting repertory. Many choir-masters, especially those of English antecedents, confine themselves almost entirely to English music, and very often things of the bombastic type which almost sing themselves, with the slightest attention to shading and the fine points of interpretation. This type of music will never build up a choir to a point where its services will be in demand.

A first class organization must include in its programs a wide variety of music. Palestrina and his type should be sung *à capella* and preferably in *Latin*; Bach should be at least represented; some polyphonic music should be sung in addition to the Palestrina; include carols and arrangements from French, German, Spanish, Norwegian, Negro spirituals, some of the best of the English cathedral school, and plenty of the works of our fine contemporary Americans; and do not fail to have plenty of the Russian, for there is nothing finer in the realm of sacred music than the best of the Russian anthems. Standard church music, and some of the old familiar numbers, should be planned to attract the cultured music lover, who is not in the least interested in ordinary anthems.

No choir can develop to any great extent without a thorough mastery of *à capella* singing, for two reasons. The first is that so much of the best church music is *à capella* music, and to do *à capella* music with instrumental assistance is wrong. *À capella* singing develops balance, blend, precision, independence, and all the other choral virtues. The second advantage is that freedom from dependence upon an instrument obviates many practical difficulties.

It should go without saying that the choir-master must be a kindly, but firm disciplinarian, or he will never be able to get the best results from his choir. He must make the boys (and the men as well) understand that there is a proper time for everything, that they and he attend rehearsals for the sole purpose of singing, and not of talking. Having once made this rule he must adhere to it, or he will soon find that he is wasting valuable time endeavoring to keep order when he should be giving musical instruction. Be a friend to every man and boy in your organization; and, having done everything you can to make your choir a success, you will have the satisfaction of knowing that you did your best.



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The Console of the Silbermann Organ at Ebersmünster, Alsace, the beautiful case of which was shown in our Organ Department of last month. Notice the graceful simplicity of the music rack; and also the distance to which the two stops are drawn. The entire organ remains as when the finishing touches of its illustrious maker, Andre Silbermann, were lovingly applied in 1717.



# A Simple System for the Music Cabinet of Busy Organists

By CARLETON F. PETIT

AS OUR LIBRARIES GROW from year to year, the old question of keeping in order one's sheet music, and collections of studies and pieces by one or several composers arises.

After several years of trying to keep music in a music cabinet in alphabetical order according to composers, working from the top of the cabinet down, with sheets of cardboard equipped with letters, as index cards, the most annoying problem that arose was that my volumes of Bach's works and other large publications were so heavy that searching for a piece of sheet music under such piles became an arm-breaking and trying exercise, especially when my cabinet door persistently refused to stay open (does anyone else have that trouble?).

## Chiefly About Books

OTHER COLLECTIONS of pieces, such as "Thirty Postludes," or "Masterpieces for the Organ," were embarrassing as to what alphabetical letter was suitable for them, and habitually turned up in unexpected places. Pieces of sheet music, volumes of the works of single composers, and miscellaneous collections, all thus became so intimate that minor excavation operations became necessary to recover many.

Necessity for greater efficiency and convenience resulted in the following successful method which requires no card index or cross files and therefore no hours of typing cards and bookkeeping.

## On the Hunger for Gospel Hymns

By William H. Buckley

IN CHOOSING music for your services, never lose sight of the tastes of your pastor and your congregation. If the pastor is of the evangelistic type, give him all of the gospel hymns that he requests, since the final responsibility is his. Even if he leaves the choice of music entirely to you, do not ignore the tastes of your congregation.

One Monday morning, an out-spoken member of my congregation accosted me with, "What was that 'tripe' you gave us yesterday morning?"

"You are referring to that gospel hymn, are you not?" I replied conciliatingly. "I am," he blustered. "Couldn't you give us anything better than that?"

"That was not given for you," I rejoined, soothingly; and he looked non-plussed. "There are more people than you in the congregation," I continued, holding my ground with gentle tread. "If you will but look around, you will see quite a number of elderly men and women who have been brought up on gospel hymns, and who become hungry for the old songs. They deserve to have their tastes gratified once in a while and yesterday morning was their turn."

"I never thought of that," he capitulated; and I never again heard him criticize our selections.

\*\*\*\*\*

"Of all great composers Beethoven is the one who was most steadfast in seeking neither fortune nor applause, but that fidelity of expression, that ideal beauty, which should be the lode-star of the true artist."

—Daily Telegraph.

The heaviest volumes being the works of J. S. Bach, they were consigned to the lowest compartment of the cabinet (no disrespect to the composer intended). Volumes I to V of my particular editions were stacked in order from top to bottom. It is not hard for most organists to remember in which volumes to look for particular works, so this classification seems adequate.

On the next shelf above are those books which contain works by a number of different composers each. On the shelf above this I can now find all collections of pieces by a single composer; for instance, Guil-mant's "Practical Organist" and Karg-Elert's "Improvisations," as well as symphonies, sonatas, suites, and so on, which are logically classed as groups of pieces by one composer. These are all in alphabetical order from top to bottom.

## And then the Sheet Music

ALL SHEET MUSIC occupies the next shelf, likewise alphabetically arranged. The top story houses all miscellaneous items, such as organ pedal studies, technical piano studies, Bach "Inventions," Suites, and the "Well Tempered Clavichord," along with some modern piano selections which provide necessary finger "limber-upers."

With this arrangement it takes the minimum amount of time for upkeep of a library and very little time to outline musical programs for weeks in advance.

A small notebook is convenient for this outline. Put one Sunday's date per page,

for a three month period; and then as you run through your music, mentally or manually, note down pieces suitable for pre-ludes, under successive dates. When you think of a good postlude or offertory, note these down in the same manner; and in a short time each page of your book will represent a particular Sunday with a full program outlined; and it can be seen at a glance that the musical diet is going to be well varied, each month having its proper proportion of Bach, Widor, and of the less heavy writers, according to the taste of your congregation; which effect a resourceful use of the library, and guard against unintended repetitions at too short intervals.

Such a three month program should be saved and will serve just as well a few months after, with substitution of newly purchased numbers.

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## Choir Boy Precocity

The roving blue eye of a cherubic lad in the Worcester Cathedral choir suddenly spied a pretty sight, so he sang the strophe of an ancient canticle in these words:

"Who's this coming up the aisle?"

"She's a regular snorter!"

An angelic imp on the other side of the choir immediately took up the strain without a change of face:

"Hold your tongue, you son of a gun!"

"It is the Bishop's dorr-ter!"

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# ORGAN AND CHOIR QUESTIONS

~ Answered ~

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Kindly give me information about organ vibrators, their construction, and principle. Are they made for reed organs? Can an organ be amplified with electric amplifiers? If so, where can such amplifiers be secured?—A. C.

A. We are taking it for granted that the "vibrators" you refer to a harp stop. The harp bars are frequently made of steel, and we have known them to be made of glass. The tone of bars is weak and is augmented by means of resonators. According to "The Contemporary American Organ" by Barnes, all organ percussion actions, including harp, must follow the same principle that applies to the piano action. The book contains a chapter on "Percussion Tone in the Organ," which you might find interesting reading. Harps can be installed in reed organs, but the action of the harp would be electric. An organ can be amplified by electrical amplifiers, which can be secured through any good reliable amplifying company.

Q. I am interested in purchasing a used theater organ for my home. Will you forward me information concerning such instruments, at a price between five hundred and two thousand dollars? The organ must have a Tibia Clausa, Vox Humana, Viol, and a Dulciana, as this is the least number of ranks I will accept. However, I would also like to have a Clarinet and French Horn. A Diapason is not necessary. You may accept enclosed specification as a minimum.—An Amateur

A. We suggest your communicating with various organ builders, telling them what you wish. Your minimum specification, without case, and including unison couplers, can be furnished, new for approximately eighteen hundred and fifty dollars.

Q. I am director of a Junior Choir in our Church. There are twenty-four children, ranging in age from ten to seventeen years. Although I have been quite successful with the work, I feel that children over the age of fifteen or sixteen will not work well with younger children. What ages do you recommend for a Junior Choir? What do you consider the best seating arrangement for the two part chorus?—Dot.

A. You do not state the cause of your feeling that children of fifteen or sixteen years of age will not work well with younger children—so that we do not know whether you attribute the condition to disposition or voice conditions. If the latter, the cause may be the mixture of adolescent tones with the tones of younger children. We suggest your perusal of "Choral Music and its Practice" by Noble Cain. You might limit your Junior Choir to the age of fourteen, if you feel that you will secure better results. As to the age of admission, in "Junior Choirs" by Vosseller, we find "the best grade for admission into the choir is the fifth, and a year of previous training as a probationer may be undertaken with the fourth grade child." This, we believe sets the admission age at about eleven years. You might try the ages of ten to fifteen for your Junior Choir. If your present seating arrangement is satisfactory there is no reason for changing. Much depends on the relative balance of the parts. If you feel that change is advisable, you might try placing the sopranos on the left and the altos on the right, thus bringing the latter more to the fore.

Q. I am a piano teacher and have had several years' experience in playing a small reed organ for church services. As there are no organ teachers in this vicinity, I have numerous requests to give instruction to persons who must of necessity practice on a reed organ. Some have had no previous instruction, and some have a small beginning, but aspire to the acceptable playing of church music on the organ. Can you give me the names and publishers of any good, interesting instruction books? Any helpful hints will be appreciated.—E. M. P.

A. For the students who require instruction in the rudiments of music, we suggest your teaching this in your usual way. Following this instruction, and for those who have already acquired that knowledge, we suggest "Landon's Reed Organ Method," which includes a chapter on "Stops and their Management." This and books suitable to follow it, may be secured through the publishers of THE ETUDE.

Q. I play a reed organ in our Sunday School, which includes the stops named on enclosed list. Please arrange five groups of stops for me. What is the use of the right knee lever? On the right side of the organ is a small lever which goes up and down when air is supplied to the bellows. What is its use? Our church organist uses two medium soft stops with the Viola for the bass, for any group of people (six or sixty). Is this enough organ for the purpose?—J. R. C.

A. The groups of stops to be used depends on the character of the passage to be played, amount of tone desired, and so forth. You do not give the pitch of the stops, and some of the names we think are not spelled correctly

—for instance—"Bemshorn" is probably "Gemshorn." Instead of trying to suggest combinations, we will endeavor to explain the pitch of the stops in a general way and you can experiment for various effects. 8' stops speak at normal pitch (same as piano). 16' stops produce a tone one octave lower than the piano, and 4' and 2' stops one and two octaves higher, respectively. The Vox Humana is a tremulant. The right knee lever increases the power of the stops being used. We presume the lever on the right side, to which you refer, is the blowing lever, to be used when the organ is blown by a person other than the player. Perhaps it can be disconnected so that it will not be apparent when the organ is being supplied with air by the person playing. We should think that sixty voices might require the full power of your organ, for support.

Q. It is the custom in our church for the ushers to come to the altar for the collection plates and minister's prayer. My teacher taught me to begin playing softly just as the minister began his prayer. Now our minister says the ushers come "Tromp, Tromp Tromping" up the aisle; and that, to hide this, I should, begin playing the Offertory immediately, while they are coming. I choose numbers that have a quiet, prayerful introduction, and it would seem that they are not to be used for marching purposes. Then the ushers could add to the sacredness of a worship service by quietly doing their duty. Another problem is tempo of hymns. It seems each member of the congregation has his own tempo (or none at all), and it is very difficult to play correctly. We have a chorister, but he sings with the piano and the others sing as they please.—E. R.

A. The arrangements for playing the Offertory are, of course, subject to the desires of the authorities of your church. No doubt you are right in feeling that the ushers should do their duty quietly. A regard for the atmosphere and sacredness of the service should dictate that condition, but unfortunately these feelings are not always shared by all concerned, and the authorities of the church have the final say as to what shall be done. There is no set tempo for all hymns—different hymns requiring different tempos. If you and the chorister are giving correct time to the hymns, our suggestion is that you both continue to do so—which means that you are doing the correct thing—whether the congregation is right or not.

Q. I am playing in a small church, with a reed organ, and as I have never studied that instrument I am rather puzzled with the stops. I enclose list of stops. What should I use for different effects—solo work—accompanying a solo—grand effect and so forth? I am playing Masses, and so forth, for a Catholic service.—T. D. D.

A. The stops for solo work, accompanying solos and so forth, vary according to the passage being played. For a "grand" effect, we suggest the use of "full organ," obtained by opening both knee swells—that on the left side giving "full organ" and the one on the right side increasing the power of the stops included in the "full organ" swell. You do not include the pitch of the stops in your list, but we will try to give you information that will help you. 8' stops produce normal pitch (same as piano). 16' stops speak an octave lower than the piano, and 4' and 2' stops one octave and two octaves higher respectively. We presume your Dulciana Treble and Dolce Bass to be your soft 8' stops. The Vox Humana is a tremulant; and Bass coupler brings into effect notes one octave from notes being played on the left hand side of the keyboard.

Q. It has been noted that you and others prefer the arrangement of choir singers with the sopranos and tenors at the left, and the altos and basses at the right. I sang in the Moody Church choir for a long time, in Chicago, under Dr. D. B. Towner. He always had the higher voices at his right. My experience with the sopranos and tenors at the right has always been satisfactory, and preferable. My reason is the melody most often is in the soprano, with the other parts coming in, repeating, and so forth. With the leading voice on the left, does a broken rhythm not necessitate a confusing crossing of the hands? Is this simply a matter of opinion and training, or is there a scientific reason for the plan you favor?—H. D. L.

A. Since your practice of having the soprano and tenor singers on your right has been successful, we see no necessity for your making a change. It is our custom in choral work to use the opposite plan, for which we have no reason except convention, and perhaps the fact that in first class symphony orchestras the first violins appear on the left hand side of the conductor. The conductors of these orchestras apparently do not find the objection you name; but there is no specific reason why you should change, as long as you are successful. Conductors make deviations from the conventional ways, if they feel that better results may be accomplished by the change.



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## THE ACCORDION DEPARTMENT

### How to Encourage a Child to Practice

By PIETRO DEIRO

As told to Elvera Collins

**T**HERE ARE SOME CHILDREN who enjoy practicing their music lessons and need never be told to do so. We must admit, however, that they are in the minority as most children need frequent reminders, much coaxing, and even some bribing, before the necessary practice has been accomplished.

What is the reason? Who is to blame? And how can this problem be solved? Many parents have asked these questions, so we shall try to help them by bringing to light some of our observations made during the past years, while teaching children. Our suggestions will apply to average children from five to fourteen years of age. We shall assume that they like music but are not musical geniuses. Home practice generally falls under the direct supervision of mothers, hence our remarks will be addressed especially to them.

Parents should not give the impression that the child is doing them some special favor when he practices. Nor should they feel that they are doing their duty when they fret and scold and remind their child of how much they have been deprived, themselves, in order to afford music lessons; or how the child will regret it when he is older, if he does not practice. These methods make such an issue of the business of practice that the child automatically sets up a resistance. It is far better to save that energy and to use it to find out why the child has lost his interest; for it is quite apparent that, if he were really interested, he would not have to be coaxed to practice.

Children are no different from adults, in that if anything interests and fascinates them they consider it recreation, otherwise it is just plain work. The duty of a parent is to see that the game of music is kept interesting. Responsibility does not cease with merely paying for music lessons and being sure that the child reports for these lessons according to schedule.

Some children lose interest in their practice because they are not receiving the proper instruction. They may not be old enough to comprehend just what the trouble is; but they know only that the lesson does not appeal to them. Poorly assigned lessons are naturally monotonous to practice; and even adults must admit this.

#### Select a Good Teacher

IT FOLLOWS THEN that parents, who are truly sincere in their desire to have their children become fine accordionists, will take the necessary time to find a competent instructor. It is not sufficient that a friend or neighbor happened to recommend a certain teacher. Before entrusting a child to any teacher, time should be taken to investigate his system of teaching and his rating as a teacher. Find out what other students the teacher has and how they are progressing. Also ascertain where he received his musical education; and, if possible, hear him play the accordion. The American Accordionists' Association has rendered a valuable service to parents of accordion students, as competent instructors are now available in practically every part of the country.

Modern teachers make a study of child

psychology, so they can apply it to teaching music to children. The old stern system of pedagogy has become obsolete. Lesson assignments can be arranged so that all the important phases of accordion instruction are included in each lesson, but in such a way that the practice will be interesting rather than monotonous. It is important that a child's instruction be arranged on a steadily progressive plan. Many children become discouraged because they are expected to play music far too difficult for them. Of course, each new lesson assignment is a bit more difficult than the last; but skipping about from one grade of music to another is a different matter and is not helpful to the child. The ascent to difficult music should be gradual, so that it will be built upon a firm foundation.

And now a few suggestions on home practice. An accordion student has a distinct advantage over a piano student, for his instrument is portable and may be taken to any room. If a child has a room of his own, it is advisable to have him practice there, where he can be by himself and concentrate upon his music. Pity the poor children who try to practice in a crowded living room, while other members of the family are going in and out or engaged in conversation. Set aside a corner of the child's room, and call it the music corner. First of all, think of the child's comfort. The mind is free to work at its best when the body is physically comfortable. Provide a comfortable straight chair of the proper height, also a music stand of the proper height so the eyes of the child are in a direct line of vision with the music. Be sure that the child sits erect during the practice period, as improper breathing from a stooped position causes quick fatigue. The music stand should be placed so that it receives good daylight; and it should also be equipped with a regulation lamp for evening practice. A magazine rack, placed conveniently near, may contain the music not being used.

#### Value the Regular Schedule

IT IS IMPORTANT to have a child practice at the same time each day. No doubt this will bring forth a lot of excuses why this is not possible nor convenient, and in reply to these we refer you back to the question of whether or not you are sincere in your desire to have your child accomplish much in his music. If so, you will arrange your daily program to coincide with a definite practice schedule for the child. One schedule can be arranged for school months and a different schedule for vacation months. A child cannot progress if his practice periods are irregular, depending upon when his mother happens to think of them.

Practice without concentration is of little value, so we suggest that the practice time be divided into short periods several times a day rather than one long period. It is difficult for a child to concentrate longer than fifteen minutes at a time; after that his mind begins to wander. A child's mind is particularly receptive early in the morning and fifteen minutes devoted to practice before school is worth twice that amount after school. Another

(Continued on Page 418)

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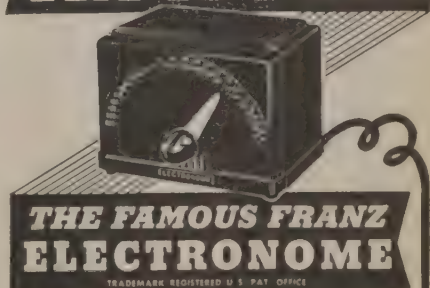
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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



## The Essential Elements of Bowing

A Scheme for Their Development

By BURRELL STEER

**B**OWING IS THE QUITE UNNATURAL drawing of a cluster of horse-hairs across strings to produce sound. The word "unnatural" explains the need of studying quite objectively the physical effects of such an action. The singer, with a throat naturally intended to produce sounds, can use it much more instinctively to modify them.

Tone, as produced by a bow, is affected by the following factors:

1. Direction of bow (parallel with bridge);
2. Distance from bridge;
3. Speed of transit (including uniformity);
4. Pressure.

These are the important physical constituents of bowing. The violinist who aspires to tonal eloquence must set up before himself these aims:

1. Absolute parallelism, including maintenance of exact distance from bridge while on the same string;
2. Extreme rapidity of transit;
3. Extreme slowness of transit;
4. Extreme uniformity of transit;
5. Adhesion and suppleness, concomitants of Aims 3 and 4.

With the foregoing ideals in mind, he must practice and perfect as nearly as he is able:

- a. Long *détaché* (fast and slow);
- b. String crossing;
- c. Short *détaché*, with and without stick inflection.

These three things are really all a bow is required to do. Slurred *staccato*, for instance, is derived from short *détaché*, with the bow movement all in one direction. Even then, *a* and *c* are really one element; *b*, the other. *c* includes, in practice, a bending of the bow on each stroke, leading to suppleness and to legitimate *spiccato*—again a lateral movement, wherein the bow executes a portion of this movement in the air. *Legato* bowing (slurred scale) embodies *a* and *b*.

Before outlining a scheme of bow practice, the proposed phraseology should be made clear.

*Détaché*, then, will mean change of bow on each note, but may be either  $\downarrow \uparrow$  or  $\uparrow \downarrow$ . Short *détaché* will mean less than an inch to a stroke.

First third (for instance) will mean the third of the bow nearest to the frog.

Parallelism, besides its obvious meaning, will imply also the distance from bridge remaining the same; that the bow shall descend or ascend an imaginary line continuing the stick in the direction in which it is about to move. This may sound unnecessarily cumbersome, but it is well to take no risk of misunderstanding.

### Scheme for Bow Practice

THE ELEMENTS:

- a. *Détaché*;
- b. String crossing;
- c. Short *détaché*.

The material for left hand practice. For

*a* and *c*: single notes; scales in two octaves without shifts; scales in three octaves; arpeggios. For *b*: two special exercises at first; later, slurred scales.

But for really startling progress a day of pure bowing; that is, on solitary notes, should be tried. A good time for this is a third day, after two days of strenuous ordinary practice when the violinist feels he has over practiced. It is the left hand that needs the rest.

To proceed with the scheme: At first—for a week or ten days—practice *a* exclusively. There will be a notable improvement—also touching other phases of technique—in two days (Yes!). Afterwards for a long time (even years) *a*, fast and slow, may occupy about sixty per cent of bow practice, with fifteen per cent each for *b* and *c*. *b* may be discarded when its advantages are well absorbed into the general technic (after, say, three months). Its quality can be thereafter maintained by the practice of slurred scales.

### *a*—Long *Détaché*. What to do

USE THE UPPER third of the bow. Make a conspicuous chalk mark on the stick at the beginning of this section of the bow. Use neither more nor less than this section for each stroke. Practice before a mirror at a moderate tempo (M. M.  $\text{♩} = 92 - 132$ ).

First, simply make strokes; then, later make a decided accent at the beginning of each stroke. This accent must be elastic; that is, devoid of all hardness. The bow stick bends visibly in making it.

Practice a third of the time with a swift stroke and abrupt stop between strokes; a third without gaps; and a third with accents and no gaps.

In doing the above observe:

1. That the movement is made by the forearm only, the hand moving forward and away from the body toward the mirror. This will necessitate—more or less, according to the length of the arm—the elbow coming slightly forward as the whole arm straightens. There is a visual impression of the arm "telescoping" at the elbow.
2. That the wrist does not fall—at tip—forming a shallow V. Do not worry, however, if the V is there. Keep bowing perfectly, and everything will come into line—the word "line" being used both literally and figuratively. Keep the wrist passive.
3. That the elbow does not rise, a tendency that will appear when the accents are emphasized.
4. Focus the attention on the passage of the bow hair in the glass; but switch it sometimes to the elbow and sometimes to that knob on the outside of wrist joint, which should seem to execute a straight line, like the bow, and not sink and rise and writhe about.

After three days the same work may be done in the upper half of the bow. After improvement, proceed to the first third.

Do the same work as already done, in the upper third and upper half.

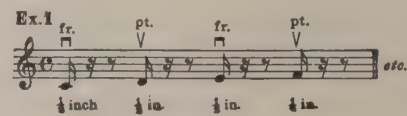
Observe also, that 1. All of this move-

ment comes from the shoulder; 2. Again the wrist does nothing active (even if eventually it must); 3. The wrist is bent just enough to insure starting the bow straight; that is, in the line it is to follow. Bow straight and this curve will be right.

After three days extend this practice to the first half of the bow. After good improvement proceed to whole bow. Note that improvement probably will be attained much sooner than in the upper third.

For the whole bow the same work again as for the upper third is practiced. This develops the grand *détaché*, a stroke as swift as possible from end to end with an appreciable gap between. This work is valuable in securing absolute parallelism and rapidity of transit (Aims 1 and 2).

For Aim 2 a good exercise is the following:



That is, a sharply accented note, using the smallest possible amount of bow, followed by a dart through the air above the string, but near, and observing parallelism. This seems a pointless exercise and is annoying to practice at first; but the point is soon appreciated. It is useful; but, human nerves being what they are, five minutes are a good portion.

### Wrist Exercise

By JOHN J. O'BRIEN, JR.

THE IMPORTANCE of a strong and flexible wrist is often stressed in baseball, tennis, and oratory; but it is to this very pressing need in regard to good violin playing that our attention needs to be continually directed.

Time and again we see so many instances which serve to remind us of the need of a strong wrist in pitching a baseball; in effective handling of the tennis racket; for graceful gestures in oratory; that we readily accede its great importance in the technic of these respective fields, but we may not be so sure of its importance in violin playing.

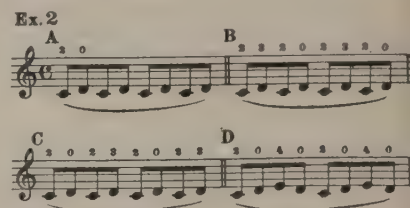
Very early in the training of a violinist the teacher generally endeavors to explain to the student the very great need of a strong yet flexible wrist in the proper execution of good bowing. Perhaps the reader remembers the unusual weakness experienced when he first began to correct any defect as to stiffness of the wrist in bowing.

Later, when the student becomes so proficient in the first position that the teacher thinks he is ready to do the work of the other positions, the student may begin to feel the effect of a weak wrist of the left hand. This may assert itself, especially

For Aims 3, 4, 5, divide the bow stick with chalk marks into eight equal sections. Practice sustained whole bows with the metronome set at 60; first, four ticks to a section, then, later, eight. This is, of course, the old and universal "spun-tones" practice for tone, for Aims 3 and 5, in fact. The idea of the eight marked sections, however, is not usually advised. With this addition Aim 4 is cared for.

### Element B—String Crossing

MATERIAL SUGGESTED: two exercises by Capet\*, the second with some variants by the same master. The student can invent further variants.



All four are to be practiced slowly; and then at increasing speeds until this is attained



Then take up this exercise



(Continued on Next Page)

when playing for the first times in the fourth, fifth, sixth and higher positions on the G string.

The frequent occurrence of experiences identical to these, or much the same, must have caused some thought to many sincere teachers and students. While the author does not claim to have found a "cure all" for this trouble the exercises here suggested may help, or at least provide an incentive for other experiments along this line.

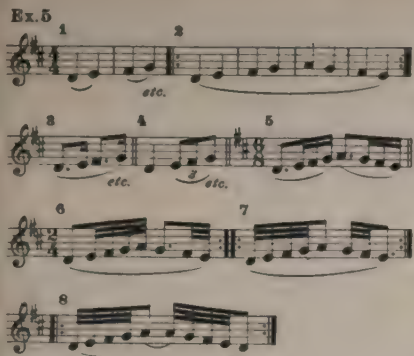
Relax the arms at the sides, as much as possible; then extend the arms and hands from the elbow and flip them up and down for a short while. Then again relax the arms at the sides. Extend the arms from the elbows again and flip them from side to side. In both these exercises the wrist and fingers should be as limp as possible.

Now take the relaxed arms and hands and clench and unclench the hands a few times. In this exercise the hand should be drawn into a tight fist. Now take the hands, clench them into fists, and move them at the wrists in a circular motion.

A few minutes each day, devoted to the above exercises, or similar ones adapted to the students demands, should prove to be very beneficial.



with its variants.



Further useful variants can be made by shifting the slur onward, thus



Practice all the above in different, definite bow sections.

Observe 1. When practicing Exercise 2, that the bow, while on the middle string, tilts gradually on successive notes towards the string on which it is going to play next. To this end, practice sounding the last note on one string with the first note on the next; the one fading out as the other swells in; 2. bow division, consequently Aim 4; 3. that the bow continues to move laterally as well as to tilt at the moment of crossing.

The practice of Element *b* does not require the Spartan exclusiveness of *a*. On the other hand, results are not so quickly apparent. Fifteen to twenty minutes a day

are enough. In six to ten weeks great suppleness should have been acquired.

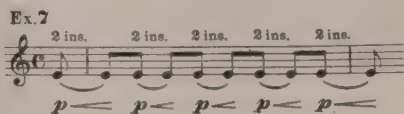
### Element C—Short Détaché

MATERIAL: SAME AS for *a*, plus exercises of the *moto perpetuo* type, such as Kreutzer, No. 2, and other similar exercises.

To practice this, place the bow on the string at the third eighth. Play each note with a marked inflection of the bow stick, using very little bow (one inch or less) at slow tempo (M. M. J = 72).

The inflection, making a strong, supple accent, occurs *after* the bow has started moving. There is thus no hardness, no click. Movement is almost as much an up and down one as sidewise.

Preliminary exercise



each stroke at most two inches.

Later, the same work should be done at higher speed for the right hand, each note being repeated in the fourth eighth of the bow. Later still, similar work with each note repeated three or four times in the fourth and fifth eighths of the bow. With repeated notes conscious accents are abandoned—the speed is too great. Be sure that there is a spongy, cushiony inflection; also that the wrist is never rigid and is well relaxed between accents.

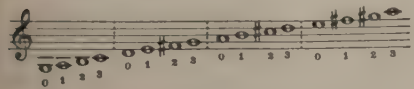
This work will lead to a true *spiccato*; only do not try to hasten it. Let it develop gradually.

\*From "La Technique Supérieure de L'Archet," by Lucien Capet, published by Maurice Senart, Paris.

## A Cork Helps the Adult Beginner in Violin

By MARY E. McVEY

THE ADULT, who wishes to learn the violin, needs all the encouragement possible. For this reason, many modern methods, unlike the old ones which alternated exercises on major and minor seconds, thirds, and so on, stress the importance of continued practice on identical diatonic progressions. For the first lessons, they include a variety of tunes and exercises based upon the four major tetrachords, consisting of two whole steps and a half, which may be played with the open string and the first three fingers of the left hand on each string.



These four tetrachords which form three complete major scales—G, D, and A—are the basis for a wealth of tuneful material which may be played with identical finger spacing for each string. Familiar tunes are especially valuable as an aid to the student, as he "learns to listen."

The beginning student often has trouble with the third of the major tetrachord, as he is apt to play it flat. A cork, measuring from one-half inch to three-quarters of an inch at the larger end, inserted at the

knuckles between the first and second fingers of the left hand, is a helpful device for the mastery of this particular problem in intonation as it will help to keep the second finger at the correct distance from the first, to play a major second, or whole step. The cork should be used in all practicing—bowing on open strings, tetrachords, five-note scales on each string employing the fourth finger, complete scales, other exercises, and "pieces"; until the finger position or "spacing" is muscularly fixed, so that the fingers automatically fall upon any string for its particular major tetrachord.

When the student starts work in other keys, such as F, C, and B-flat, he will merely need to allow the second finger to move closer to the first for the "low" position of the third tone of each tetrachord, and so on, for other lower intervals. While he is learning and developing his ability to judge intonation, he needs this muscular mastery of a particular practical diatonic progression from which he can locate any other diatonic or chromatic interval.

Students, who have used the cork device as an aid in learning the violin, have found it a time saver, and therefore, have been encouraged to continue their study.

\* \* \* \* \*

### When Ysaÿe Stopped

The famous Spanish born piano virtuoso, Alberto Jonás, whose active life has taken him to all parts of the musical world, once heard in Brussels a concert played by the noted French pianist, Pugno, and the Belgian violinist, Ysaÿe. Ysaÿe stopped in the middle of a passage while the pianist was playing, stooped down, apparently picked up some small object from the floor, walked to the wings and, after a few seconds, returned to play.

"What happened?" questioned Jonás, after the concert.

"Nothing happened," calmly replied Ysaÿe. "I just forgot and I went back of the wings to look at the notes."

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## VIOLIN QUESTIONS *Answered*

By ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name  
and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written  
descriptions, photographs and labels of old violins. On the basis of these, the writers  
ask us to tell them if the violins are genuine, and their value. We regret to say  
that this is impossible. The actual violin must be examined. The great majority  
of labels in violins are counterfeit and no indication of the real maker. We advise  
the owner of a supposed valuable old violin to take or send it to a reputable ex-  
pert or dealer in such instruments. The addresses of such dealers can be obtained  
from the advertising columns of The Etude and other musical publications.)

### An Ambitious Student

M. L.—Honolulu. 1. Starting at the age of eight, and having studied the violin for four years, you have done well in being able to play the "Concerto in A Minor," by Accolay; that is, if you play it really well. Judging from your letter you seem to possess one of the most valuable requisites for success in music—that is, a great love and enthusiasm for the art. Without love for music, no one can hope to get very far. 2. You seem to wish to become a professional musician. Your first step should be to ascertain if you have great talent. Eminent violinists occasionally visit Honolulu. When they do, you should visit them, and ask them to hear you play. Then ask them if they think you have sufficient talent to become a professional. A really good musician will advise you honestly. 3. I am sorry your parents disapprove of your studying music. Having given you four years of lessons it may be they take more interest in your music than you think. 4. The best way to become a symphony violinist is to enter a first rate conservatory of music in one of the large cities, New York, Philadelphia, Chicago or San Francisco. Choose one with a large pupil's orchestra, which studies symphonies and other important works. When you are sufficiently advanced, you will be qualified to apply for membership in a symphony orchestra.

5. You ask what good there is in popular music. Well, at the moment, about the only good I can think of, is that it enables a big army of jazz and swing musicians to make a living, principally on the radio and playing for dances. 6. You ask how you can get your parents to like good music. The best way is for you to play melodious, interesting music at home, and on the radio, and try to get your parents to attend good concerts. This often has the desired effect.

### An Interesting Anecdote

R. T.—It is astonishing what effect supreme violin playing has on the most primitive people. The anecdote you send is a striking case in point. It seems that Ole Bull, the famous Norwegian violinist, once visited Egypt. He wanted to see the Pyramids the first thing, and set off with a retinue of servants, and of course taking along his favorite violin. He climbed to a lofty shelf on one of the largest Pyramids, a Redoubt Arab carrying his violin. He braced himself firmly, then took his violin from the case, and commenced to play. Now, Egyptian, Bedouin and Oriental violin playing is very different from European; but the lovely tones of the great Norwegian struck a responsive chord in every breast. These sons of the desert called on "Allah, Allah" (their God) and could never get enough of the beautiful music. Ole Bull had to play until he was exhausted.

### Callus on the Finger

J. C. S.—Without examining your hand and your violin, I cannot decide definitely what causes the callus at the base of your forefinger. Probably it comes from holding the neck of the violin too tightly between the thumb and first finger. You might consult an experienced physician, and also a good violinist, about this trouble. Such things must be examined closely, often under the microscope, to decide definitely. As you live in New York state, and no doubt visit the city occasionally, you could have the examination made there.

### Baton and Podium

H. P. 1. The podium, in orchestral parlance, is the name of the platform, placed on the stage in front of an orchestra, on which the conduc-

tor stands while he conducts the playing. It is not high, but just enough so that all the musicians can see him, and the motions of the baton. 2. The baton (French word for stick) is the wand or stick with which the conductor of an orchestra or chorus beats time, thus securing uniformity of rhythm. The performers are expected to keep strict watch of the motions of the baton, so that they will play with great accuracy.

### The Maker Camilli

H. G.—The maker you no doubt refer to is Camillo Camilli who made violins in Mantua (a town in Italy), from 1714 to 1761. A well known authority describes him thus, "Fair worker, after the models of Amati and Stradivari."

### For a Left Handed Player

M. W.—In changing the violin for a left handed player, the sound post is changed to the left side of the violin, and the bass-bar to the right. Commencing at the right the strings would be restrung as follows, G-D-A-E. Thus, you see, everything would be in reverse order to that of a violin arranged for a right handed player. The top will have to be taken off the violin to change the bass-bar. Any good violin maker or repairer can do this for you. You will note that in this reverse order, the E string will lie at the left, with the sound post under it, and the G string at the right with the bass-bar under it. Of course the bridge also will be reversed.

### When a String Breaks

Y. T. K.—You ask why violinists and other performers on string instruments in an orchestra, seldom or never break strings during a performance. As a matter of fact this often happens, although not so frequently as one would expect. For one thing, performers on string instruments use the greatest care in the selection of their strings. They examine them very carefully before a performance, and if a string is frayed or imperfect, they remove it, and replace it with one in which there are no defects. In a concert performance of the New York Philharmonic-Symphony Orchestra on January 22, of this year, Nathan Milstein, the famous Russian violinist, was playing the very difficult "Viola Concerto" by Tchaikowsky. Suddenly, in one of the most difficult technical passages, a string snapped. The audience gasped. The hearers foresaw a long wait, until the difficulty could be adjusted. They did not, however, count on the versatility of the modern orchestral performer. The concertmaster of the orchestra quietly handed his own violin to Mr. Milstein, who took it, and resumed his playing, as if nothing had happened. The concertmaster borrowed another violin from one of the orchestral players and the solo and orchestral accompaniment went on as if nothing had happened. The audience gave Mr. Milstein an ovation, and marveled that a breaking string failed to mar one of the most difficult concertos ever written.

### The Most Famous Violin

J. H.—It is generally believed that the most famous violin in existence is the Stradivarius violin, named, "Le Messie (The Messiah)." Who named it, I do not know. It is supposed to be worth \$50,000, and is generally considered as the masterpiece of Stradivarius. The color is a light orange, and the tone is of tremendous power, and exquisite quality. It has been owned by many famous violinists and was especially prized by the great violinist, August Wilhelm, who used it in practically all his concerts.

## FRETTED INSTRUMENTS DEPARTMENT

## The Mandolin

By GEORGE C. KRICK

"WHAT METHODS AND EXERCISES do you recommend to a young student, seventeen years of age, anxious to become a real mandolinist with ability to play all the high grade mandolin solos especially written for this instrument by the prominent classic and modern composers." This paragraph from a recent letter addressed to this department shows that we still have players that take the mandolin seriously, but are somewhat in the dark as to its literature.

It is a deplorable fact that many people have only a vague idea of the artistic possibilities of this romantic instrument, being of the opinion that it is limited to the performance of popular melodies, marches or serenades; and while it is true that, on account of its fretted fingerboard, a fair amount of technical proficiency in the first position may be acquired in a comparatively short time, this should be considered only a beginning. An ambitious student, wishing to acquaint himself with all the beautiful music composed for the mandolin, will find this a most interesting task, and, having reached his goal, may well be proud of his achievement.

In commencing the study of instrumental music, it is most essential to have a good instrument. You cannot get a good tone from an inferior, cheaply constructed mandolin; and the production of a beautiful tone should be the aim of the student, right from the beginning. The most widely used American mandolin to-day is the flat model with carved top and back; while in most European countries the so called classic model, pear shaped, is still the favorite. There is a decided difference in tone quality, that of the classic type having more of a piercing, soprano voice, while the flat model reminds one of a contralto, the tone round and full with good carrying power. A fair instrument may be purchased for twenty-five to fifty dollars, an excellent one for seventy-five or a hundred dollars, and the cost of superior instruments is anywhere from one hundred dollars upwards.

Mandolin "Methods," treating all phases of mandolin technic, starting with the fundamentals and leading in progressive stages to the advanced courses, are now published and we shall mention here a few of the well known ones. Amongst those by foreign writers the "Methods" of Branzoli, Christofaro, Munier and Calace have enjoyed great popularity. The "Mandolin Schools" by Pettine, four Books; Bickford, four Books; Odell, three Books; Stahl, two Books, and others, are published in this country and contain splendid study material.

As each composer of teaching material for the mandolin presents his own ideas and experiences in a different way from others, it is advisable to incorporate in one's library every book of instruction by a recognized authority and thereby gain a most comprehensive knowledge of the subject.

Along with these books, at the proper time and in progressive order, it is imperative to make an exhaustive study of the "Concert Etudes" in three volumes by Jules Cottin, "La Scioglidita" (velocity exercises), in four volumes by Carlo Munier, together with "Grandi Studi di Concerti Op. 200," by the same writer; also "Etudes," by Bertucci and "Preludes and Etudes," by Raffaele Calace. Most of the "Methods" mentioned contain chapters deal-

ing with the "duo style" of mandolin playing, but these should be supplemented with the special courses on duo playing as contained in the "Duo Methods" by Pettine and Stauffer, and others.

This phase of mandolin technic is one of the most effective characteristics of the instrument and requires a great deal of preparatory practice. One must be thoroughly familiar with the entire fingerboard, and must have a complete knowledge of all chords in the principal positions, and a perfect control of the plectrum.

Much time and great care should be given to the right hand fingers and wrist, in the early development of the various plectrum movements. A good tone, a smooth and even tremolo, speed in scale passages; all these depend on the proper manipulation of the plectrum. Nearly all mandolin authorities now seem to agree that the curved wrist motion of the right hand is preferable, as in this position the hand and wrist are entirely relaxed. It goes without saying that the plectrum should be carefully selected, that it is of sufficient flexibility, beveled on both sides, and that it is kept always in good playing condition. When the student is sufficiently advanced to begin building up a concert repertoire, each number should be carefully analyzed, practiced and memorized, before beginning the next one. He should not make the mistake of selecting numbers too difficult for his stage of technical development. There are numerous concert solos of medium difficulty by Pettine, Mezzacapo, Arienzo, La Scala, Leonardi, Marucelli, Munier, and Calace; these to be followed later by the more ambitious compositions of these masters; and finally the mandolin concertos by Pettine, Calace, Munier and Ranieri.

We are putting the emphasis on original mandolin compositions written by masters, who are well aware not only of all the possibilities of the instrument but also of its limitations; as we believe that its artistic future is bound up with the music written for it.

It is also permissible and, from the standpoint of further musical development, advisable to delve into the violin literature; as many classic and so called semiclassical compositions may be adapted to the mandolin. However one should make these selections rather judiciously, as something more than technical proficiency is necessary to render a musical composition to the satisfaction of listeners. To play the famous Mendelssohn "Concerto" on the mandolin, before an audience that perhaps has been accustomed to hear it played by some of the outstanding violin virtuosos, is sheer folly and undoubtedly would be judged primarily as a technical feat. There is quite a supply of fine mandolin music available to the ambitious soloist, music that will agreeably surprise an audience by its sheer beauty and novelty of invention.

## Mandolin Questions Answered

Q. What instrumentation do you suggest for a group of four or five players, also for one of about twenty, most of whom play mandolins.—W. M., Birmingham, Alabama.

A. The so-called "Romantic Quartet" is made up of first and second mandolins, mandola and guitar. The "Classic Quartet" substitutes a mandocello for guitar. Adding a mandobass will give you the ideal quintet in either case. A great variety of excellent music has been published for these combinations.

An orchestra of twenty players should have six first mandolins, four second mandolins, three mandolas, two mandocellos, four guitars and one mandobass. For the sake of variety, two tenor banjos may occasionally be substituted for two of the low voiced instruments.



# BANDS AND ORCHESTRAS

## The Responsibilities of a Cornet Soloist

(Continued from Page 376)

ou. Maintain this sort of diversion to the last moment, even if you may be a few seconds late; then walk out on the stage calmly and naturally. Smile in response to the applause, as though you are silently thanking them for the cordial greeting. Do not appear stiff or rigid before commencing your solo. Glance smilingly to the accompanist or to the leader of the orchestra or band. Have full confidence in yourself and in your ability, and his will react on your listeners. Remember that they are your friends, and have no thought of any fault finding pessimist's presence.

Keep a natural posture throughout the performance, and put across the idea that you are enjoying the entertainment quite as much as those present in the audience. Bring the solo to a brilliant finish, with a happy smile, so that your listeners will demand another solo. For an encore, be sure to select something to give a complete contrast to the first number, and in a different key. This has a psychologically good effect upon the audience, and frequently wins a call for a second encore or more. This spells success, and means a great deal of happiness and satisfaction to yourself and, incidentally, a box-office raise. The study of dramatics and elocution is a great help to the soloist, teaching him to be free and easy when standing, and not awkward and stiff.

### Interpretation

THE CULTURAL DEMAND made of a real artist, whether an instrumentalist or a singer, is interpretation, and this brings out every resource of the musician who has really mastered all the elements pertaining to the proper practice for control.

Every composition has a title, usually indicative of the style of the number to be played. Study the name of a selection, no matter in which style it is written. Select a solo with a florid bit of "fireworks," with

all sorts of cadenzas, variations, double and triple articulations, astounding technic, and with a high brilliant finish! Imagine for yourself a sort of story for such a number, after having learned it properly. Do not just play notes. Use inflection of tone with all sorts of shadings. When you play a solo you are making a declamation—telling the audience a story through music. You should be able to sway an audience of varying minds, just as some great orator would. When this is accomplished, success will crown your efforts.

Other styles of solos should be carefully studied, especially operatic arias. If possible, attend the opera from which the aria is selected, witness the whole production, note the action on the stage, and hear the artists sing the aria. Then study the interpretation you wish to give it.

Study songs, ballads and romanzas, each different from the other, and with a different story to tell, according to the sentiment of each. Learn the words perfectly, so as to give a rendition that reflects the proper sentiment, and interpret them just as a great artist would. Sing this through the cornet, as it were, with all the emotion possible, and you will enthrall your listeners.

It is difficult to see how anyone can play a song musically, if the sentiment is not observed. The result, otherwise, is just a succession of cold brass notes coming from the bell of an unresponsive cornet. Play naturally, with expression that will please all who hear you. Then you yourself will have pleasure, and you will love to practice, and love your work.

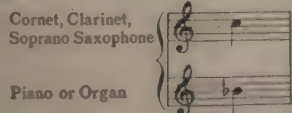
It is with these conditions of perfect health, perfect practice, progressive personality, and a really artistic state of mind, that you can become an outstanding artist throughout the whole world. Each player has an equal chance with the other, if he pays the same price in conscientious preparation and study.

## "C" in Music

By GEORGE B. THORNTON

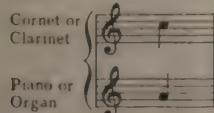
WE HAVE HEARD much about the note C, till we sometimes wonder why it is not A that causes all the commotion, A being the first letter of the alphabet. Then it has been also observed that a certain C is made "open" on three-valve instruments, such as cornets and other horns; and that, when in unison with a note on the piano, it determines the character name of the instrument, such as "B-flat," "E-flat," and so on. The following example will show how this determination is made, the notes shown here being in unison:

### Ex. 1



When C on the instruments named above sounds like B-flat on the piano, the instrument is said to be "in B-flat." Note the change when the instrument is "in A":

### Ex. 2

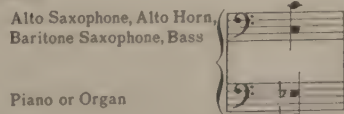


When C on the instruments named above

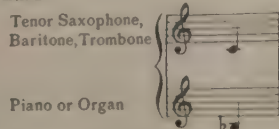
sounds like A on the piano, the instrument is said to be "in A," and would play "in A" if by so doing a better key would be provided. It will be observed that the soprano saxophone was excluded in Example 2, there being no saxophones "in A."

The examples following will illustrate the unison notes of some of the other instruments:

### Ex. 3



### Ex. 4



These examples show why cornets, clarinets, soprano saxophones, trombones, and baritones are called "B-flat instruments"; also why alto horns, other saxophones, and basses are called "E-flat instruments." It will be observed that the "C" was the governing note; and, if for no other reason than this, "C" would be a note of primal importance in music.

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# VOICE QUESTIONS *Answered*

By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### The Young Tenor

Q. 1. I am supposed to be a tenor although my range is only from B on the second line of the bass staff to G on the third line above it; and I am sixteen years old. Am I a tenor?

2. Can the voice be built higher by vocal training?

3. Is sixteen too young to start singing lessons?

4. Are pieces like La Danza by Rossini, and Celeste Aida too difficult for the untrained voice?

5. What is the range of a lyric tenor? Of a dramatic tenor?

6. Is it right to imitate other singers?

7. How long should a singer study the piano? Is five years enough?

8. What operas will John Carter appear in at the Metropolitan Opera House this winter?

—J. M.

A. 1. Tone quality determines the classification of a voice almost as much as range. If your voice has a real tenor quality, you are a tenor in spite of its limits.

2. A well schooled singing teacher, who will teach you how to stand, how to breathe, how to free your throat, jaw and tongue, how to form your vowels and consonants, will, if you seriously practice, in time help you to increase the range of your voice.

3. At sixteen the tenor is seldom entirely developed. Consult the best singing teacher in your neighborhood, and abide by his advice.

4. La Danza by Rossini and Verdi's Celeste Aida are both extremely difficult pieces of music. Until you are older and more experienced it would be safer to content yourself with easier and simpler songs.

5. Range: Lyric Tenor, C on the second space of the bass staff to B-flat on the third line of the treble clef (or fourth added line above the bass; Dramatic Tenor, range almost the same, but the tone quality is heavier and thicker.

6. It will do you no harm to imitate good singers with voices similar to your own. Be careful to imitate their good points and ignore their faults. As soon as possible develop your own individuality.

7. Study of the piano is always an aid to a singer, and most singers are not musicians enough. How long one should study the piano is a matter of opinion. However, a singer can never know too much about music.

8. Write directly to Mr. Edward Johnson, General Manager of the Metropolitan Opera Company, New York City, enclosing a stamped and self-addressed envelope; and perhaps he will reply to you.

### The Singer of Fifty

Q. I sang in a choir as a girl but never had a chance to study until now. I am fifty, I have a mezzo-soprano voice and I sing in the Mother's Choir. It embarrasses me, because I cannot make my voice sound beautiful and full in the way it should. Am I too old? I am in good health, though fairly stout. Please recommend some books for me, and tell me where to get them.—Mrs. W. L. R.

A. It would not be quite honest to tell you that a woman of fifty can hope to have as good a voice or to improve as rapidly as a girl of twenty. But, at fifty, and if she is in good health, she still has a few of her singing years left, and she should lose no time in taking advantage of them. Perhaps your embarrassment when you sing comes from fear, an inferiority complex the doctors call it. Sing then as often and as boldly as you can, and do not forget to practice every day.

The publishers of THE ETUDE will get for you and send you any books you desire. I would suggest Shakespeare's "Plain words on Singing"; Shaw and Lindsay's "Educational Vocal Technique"; and my small book, "What the Vocal Student Should Know."

### The Letter R—to Roll or Not to Roll

Q. I should like to have your opinion as to the correct diction in regard to the singing and pronouncing of the letter R. It seems to be the fashion for vocalists in Canada to roll the R on every conceivable occasion. The R is rolled in the middle of words such as harmony, mercies, and even in heart and Lord. It seems to me that the unnecessary rolling of the R is very much overdone and often a gratuitous display of ignorance rather than an evidence of correct singing. Some time ago I dared to ask Sir E. C. Bairstow's opinion; and his view that the R should be rolled only before vowels and not before consonants is certainly interesting and instructive.

I must confess, as an Englishman of wide experience in choir directing, over a long period of years, that the abuse of this rolling has disgusted me almost beyond endurance.

—T. A. M.

A. There are certainly two ways of sounding the consonant R in English. First, the trilled or rolled R, in the production of which the tongue rolls or trills in the front part of the mouth; and Second, the sturred or burred R, in which the motion of the tongue is much less pronounced and, as a consequence, the sound of the R is not nearly so long nor so vigorous. I know of no rule which will meet every case. Sir E. C. Bairstow's rule that the rolled R should occur only before a vowel and never before a consonant is an excellent one, as you point out; but it does not go quite far enough. Perhaps to it might be added that

the meaning of the word and the smoothness or the roughness of the musical phrase must also be taken into consideration. For example in the songs *Rolling in Foaming Billows*, by Haydn, or *Revenge, Timotheus Cris*, by Handel, the rolled R seems to be extremely effective and dramatic. Without it the musical phrase loses accent and virility. On the contrary, to roll the first R in Schumann's setting of Tom Moore's lovely poem, *Row Gently Here My Gondolier*, or the first R in Spohr's verlegato song, *Rose Softly Blooming*, would spoil the beauty of the verse and upset the serenity of the music. And yet the R must be very clearly audible, or the effect would be *Woe Gently Here*, or *Woe Softly Blooming*, which would be quite ludicrous. Again, in a smooth tender phrase, such as *Read Me a Lovely Poem*, the rolled R would be simply unthinkable. "Our Fatherrrrr which arrrrrt in heaven," would not sound very reverent, nor would "Lorrrd nor "For Thy tenderrr merries sake," using the strongly rolled R in each instance. The rarest of all things, "Common Sense," as well as rule, must be our guide; and, if we combine them, we will not go very far astray.

### Is One too Old at Thirty?

Q. I am thirty years of age and have taken singing lessons six months. Since childhood have sung as an alto in a choir, but my teacher insists I am a soprano. My voice has grown much larger, but I fear the tones above F yet I have a wide range when I vocalize. When singing in the alto range I am at ease, but uncomfortable when I sing soprano. If I am too old I would rather devote myself to the piano.—M. Z.

A. Thirty years of age is rather late to start singing lessons; you should have commenced when you first joined the choir. There is no use in crying over spilled milk. Star right away, if you really want to do anything.

Perhaps you are nervous when you sing the upper tones and stiffen when you sing them. As you are able to vocalize upon these tones it is likely that your tongue, throat, and jaw actions are too forceful and hard, especially when you form vowels and consonants. You live in the greatest city in America, famous for the number and skill of its singing teachers. Have an audition with one of these well known men, and abide by his advice.

### The Poor but Ambitious Singer

Q. On Sunday, April 25th, 1935, in the afternoon at the age of forty, God called me to sing for Him. Since then I have been struggling along, trying to take voice lessons, which I realize I need very much in order that I may advance quickly, so that Christ can put His message over through me. I cannot understand why God called a poor uneducated woman; yet James 2-5 tells us, "Hath not God chosen the poor of this world, rich in faith?" Do you know of any person of wealth or any strong organization whom you think might give to the poor to send me to school? From the depth of my heart, I thank you, praying that the spirit of Christ shall lead you.—Mrs. C. T.

A. Anyone who has such a sincere and earnest desire to sing, and who feels herself divinely inspired to deliver the sacred message through singing, should be encouraged in every way possible. Have you no generous persons of wealth and no strong charitable organizations in your own city and your own state? It is scarcely within the province of the Editor of the Voice Questions to find such a person or such an organization for you. Believe me, when I tell you that we sympathize deeply with your ambition and wish you every sort of good luck and success.

### Catarrh and Inflamed Turbinates

Q. I have been told by a physician that my turbinates are unusually large and that my nose should be operated upon. Since I have been studying singing, I have been wondering if their largeness could be responsible for some of my vocal difficulties. If I get a tone that seems to flow through my nose, the tone is clear and has timbre; but I feel a pressure inside my nose, which lingers for hours. Do you think this is caused by my enlarged turbinates? Should they be lessened by operation or shrunk by cocaine or ephedrine? I also am troubled by catarrh, which interferes with my singing. What can I do to cure myself of this condition?—J. G.

A. I think you put the cart before the horse. It is the catarrh which has caused the enlarged turbinates, not the enlarged turbinates, which causes the catarrh. By this time the entire mucous membrane which lines the cavities of the nose and the frontal sinuses is probably involved. Have you sinusitis? Has the continual dropping of mucus, which takes place while you sleep, made the vocal cords yellow and interfered with the resilience of both cords and the muscles that move them? It would be dangerous for you to try to cure yourself. Nor do I believe that the application of either cocaine or ephedrine would bring you more than temporary relief. Go to the most famous throat doctor in your neighborhood and have him treat you. It will take some time and cost you some money and some inconvenience; but it will be worth it. You can sincerely hope to sing well with your throat and nose in their present condition.



# QUESTIONS and ANSWERS

A Music Information Service Department  
Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## To Count Or Not to Count.

Q. My teacher insists on my counting out loud and I count to myself all of the time. Do you think it is necessary to count out loud, or pat your foot?—M. D.

A. Counting aloud is a time honored device for enabling an elementary musician to keep his rhythm steady. It is done mostly by pianists, for the player on a wind or a stringed instrument accomplishes the same end by beating time with his foot. The singer often "beats time" with his hand, but the pianist needs both his hands and his feet in his business, so his only resource is to use his throat muscles.

Rhythm is the movement in music, and rhythmic training always involves some kind of a muscular movement. This is true even in the case of that most elaborate of all rhythm training systems, "Dalcroze Eurhythmics," the fundamental principle of which involves expression of the music by means of muscular movements.

Your teacher is right in asking you to count at the beginning of your study, while your rhythm is not yet steady. But if he asks you to continue to count when you can play steadily without this device, he is like the doctor who asks his patient to continue to use a crutch long after his lame knee has been completely healed.

## Clarinet Question.

Q. Could you let me know of any books dealing with clarinet playing, tone, and so on, and also any studies that would help me to improve my playing.—R. W. P.

A. "The Langenus Clarinet Method, Part I," is a very fine book for building tone, attack, phrasing and other musicianly qualities. The explanations are fine and the completeness of fingerings and examples of where to use them are unequalled perhaps in any other book.

For advanced etudes and duets I highly recommend "Virtuoso Studies and Duets" by Langenus.

A fine book of medium difficult etudes of both slow and lively character is "Thirty Two Etudes" by Rose. Any of these books may be procured through the publishers of THE ETUDE.

## A Queer Sign—What Does It Mean?

Q. What does "zu 2" mean when placed over a note? It occurs throughout Tschalkowsky's "Fifth Symphony," that is, in the conductor's score.—R. A. J.

A. I wonder whether you have not misread this abbreviation. I have gone carefully through the Tschalkowsky score and I do not find any such sign. However, there are many places where Tschalkowsky writes a2 or a3, or 1 1/2 a2 to indicate that two instruments, as for example two flutes, are to double on a certain part. Sometimes he writes a3 and this (in the flute part) would indicate that all three flutes are to play in unison.

## Why Transposing Instruments?

Q. What is the reason of having instruments in various pitches? For instance the clarinet in B-flat, saxophone in E-flat, cornet in A, and so on. Is it only for quality of tone? Why are we taught the wrong names to notes on such instruments that are not in C? When we play, on the saxophone, a note with the middle finger of the left hand, why is it called C (third space) when in reality it is E-flat (fourth space)?—T. K. H., U. S. S. R.

A. The matter of transposing instruments has always troubled the student of music. Briefly, a transposing instrument is one that plays different pitches from those printed in the score. Thus a clarinet in B-flat actually sounds pitches a whole step lower than the notes indicate, a clarinet in E-flat sounds pitches a minor third higher, a horn in F sounds pitches a perfect fifth lower, and so on.

The two reasons that are given for the existence of transposing instruments are 1. that a certain size of instrument is the ideal, so far as tone quality is concerned—a clarinet in B-flat, for instance, sounding much better than a clarinet in C (just as a full sized violin sounds better than one of three-quarter size); and 2. that writing for a transposing instrument often makes it possible to write in an easier key, as for example when the composition is in E-flat major and the clarinet part is written in F.

## How to Play Bach.

Q. Please send me information regarding literature giving analyses and suggestions as to playing the "Preludes and Fugues" of Bach. Also inform me as to the most reliable edition of Bach.—O. H. W.

A. There are many books that give the analyses of the "Preludes and Fugues" of Bach. A good one is that of Ebenezer Prout: "43. S. Bach's Forty-Eight Preludes and Fugues." You can get this book through the publishers of THE ETUDE. However, none of these books give instructions as to playing them. The late Mr. Samuels, English pianist and great interpreter of Bach, was once asked to give instructions on playing Bach. He said, "I can tell you how to play Bach in two words—sing it." This is very applicable to this particular fugue. A short version has been found and it is thought that Bach used it as a lesson in cantabile playing.

## What Is L'istesso Tempo; and What Is An Octave?

Q. 1. In the last line of Caprice Viennois by Fritz Kreisler, there is this direction, L'istesso Tempo (J = J.). Does this mean to divide the group of four J into a group of six J and keep it in the time of the preceding two measures in three-eight Vivo?

2. Please give me the correct definition of an octave? I have always used the following: An octave is the interval between a given letter and its repetition in an ascending or descending series. It includes eight staff degrees. One of my pupils used this in school, but her teacher said it was wrong, giving this instead: "If one note has eight vibrations, the same note above has sixteen vibrations." This is true, but suppose the pupil does not know the law of string vibration?—S. K.

A. 1. The term L'istesso Tempo is used when the same basic tempo or bar beat is to continue even though a different kind of note is used to represent the beat. The most common change of this kind is when six-eight changes to two-four, or vice versa. In this case the beat note is either J in six-eight, but J in two-four, or the reverse, the direction L'istesso Tempo indicating that the basic tempo or rate of speed of beats is to remain the same, regardless of the change in notes filling these beats.

2. Both answers are essentially correct, yours considering the musician's viewpoint and the other teacher's, the physics or acoustics one. The Elson Music Dictionary defines an octave as an interval of eight diatonic sounds, or degrees.

## Syllables for Chromatic Tones.

Q. 1. What are the names given to the notes in sight singing, both natural, sharpened, and flattened, that is for the movable do system?

2. Also the accents in the following kinds of time: nine-eight, twelve-eight and three-two.

3. Can you explain syncopation to me in these times: four-four, three-four, six-eight, two-four and four-two?

4. Can you explain what is meant by mingling of double and triple divisions of the beat?—T. K.

A. 1. The syllables usually sung to the ascending and descending chromatic scale are: DO—DI—RE—MI—FA—SO—LA—TI—DO—TI—LA—SO—FA—MI—ME—RE—RA—DO, with the vowels sounded as in the Italian language—ah—aye, ee, oh, oo.

2. In nine-eight the accents are on one, four and seven; in twelve-eight they fall on one, four, seven and ten. Three-two measure has only one accent, on the first count.

3. Syncopation always involves the accentuation of a beat or a part of a beat that is ordinarily not accented. This principle is the same in all kinds of measures.

4. In four-four time, a beat may be divided into 1/2 or 3/4; and, if you sometimes have one and sometimes the other, this is a mingling of duple and triple.

## How to Pronounce Pianist

Q. 1. Must the word "pianist" be pronounced "pee-anist" with the accent entirely on the first syllable, or is a more conservative pronunciation all right?

2. Is there necessarily a different pronunciation for a lady or gentleman pianist?—M. E.

A. 1. Either pronunciation is correct, but the majority of people accent the second syllable.

2. No.

## Information About the Dulcimer.

I noticed in the February issue of THE ETUDE your answer to E. G. W.'s question about the dulcimer. I would suggest that this party write to Mr. Eric Torrey of Allegan, Michigan, who has manufactured a number of these instruments and is familiar with the playing of one at the present time. Mr. Torrey and his wife played, several years ago, for the pleasure of Mr. Ford. Mrs. Torrey has played the dulcimer for fifty years.—W. H. C.

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# WHERE SHALL I GO TO STUDY?

# How to Encourage a Child to Practice

(Continued from Page 411)

fifteen minute period should be inserted at noon and the remaining practice later in the day. If these periods are systematically arranged and maintained there will still be plenty of time for a child to have sufficient outdoor exercise and recreation.

Some mothers find it occasionally advisable to sit in the room while their children practice, so they can see if the teacher's instructions are being followed. At such

times it is well to remember that suggestions and criticisms are often necessary but encouragement is equally important.

All of this advice places much responsibility upon parents, if they wish their children to succeed in music. A solid partnership between parents and children must be formed and never dissolved until the children have reached the zenith of their parents' expectation.

## Mother Goose, Mus. Doc.

(Continued from Page 368)

*Polly F.* I am learning a beautiful new language. They call it the "Language of the Soul," but I call it *Music*. (Plays *Dream Song* by Mrs. R. R. Forman. Grade 2.)

*Jack.* I see you didn't bring your wife with you, Peter. Are you sure she will stay at home?

*Peter, the Pumpkin Eater.* I really did have a hard time keeping my wife at home, until I bought her a piano; but now my troubles are over. (Plays *The Big Bass Singer* by Walter Rolfe. Grade 1½.)

*Jack.* Oh, Georgy Porgey, won't you tell me how you came to kiss all those pretty girls? Did you like it?

*Georgy Porgey.* Even if I do like the girls, there is something else I like and that is *Music*. (Plays *Balloons in the Air* by Bertha R. Frick. Grade 3.)

*(Old Woman in a Shoe comes out of book followed by her children, from large to small, dressed alike in Dutch costumes. She counts them, fusses with their caps and dresses, gives a sigh and speaks.)*

*Old W.* It means hard work to care for so many children, but I brought them here to-night to show you what they have learned in one year.

*(As each one approaches the piano she calls)*

*Old W.* Now be sure to count. Watch that second measure. (Selection of pieces for the children may be made from list that follows this playlet.)

*Mother G.* Even Jack Horner has come out of his corner to meet you, Jack.

*Jack H.* I won't make a speech but just play my piece. (Plays *Pelican's Promenade* by William Baines. Grade 3.)

*Mother G.* Old King Cole has cheered us up many times. What are you going to do to-night?

*Old King Cole.* My Fiddlers Three are not with me to-night, so I shall have to entertain you myself. (Plays *Cheerfulness* by Daniel Rowe. Grade 2½.)

*Mother G.* The Queen of Hearts has left her tarts to travel through Musiland.

*Queen of H.* Mother Goose with her magic key unlocked the door to this wonderful Land of Music; and the more we travel and explore, the more we find new charms and beauties. (Plays *The Queen of Hearts* by Mari Paldi. Grade 2½.)

*Mother G.* Late again my Ten O'clock Scholar.

*Ten O'clock Scholar.* (Enters slowly, lazily yawns and speaks),

Always tired, always late,  
That is such a cruel fate.  
Teacher says that I must be  
Wide awake, but hully gee!  
All the world is topsy turvy  
If it thinks that I can hurry.  
But there is one thing I do,  
Which is not the least bit new;  
I can play, if I just try,  
A nice slow, gentle lullaby.

(Plays *Little Attic of Dreams* by Frank H. Grey. Grade 2.)

*Jack.* My, that's great. Mother Goose, I feel so happy and strong. I believe I could almost walk.

*Mother G.* That is the marvelous experience of everybody who really knows

music. It makes us forget our troubles, our weariness and pain; and for the time we enter an enchanted land full of good cheer and lovely dreams.

*Jack.* I'd like to try it myself if you'll help, Mother Goose. (Plays *The First Lesson* by C. W. Krogmann. Grade 1.)

*Jack.* Now, Mother Goose, it is your turn. Show us what you found in this enchanted country.

(Mother Goose plays *Swaying Daffodils* by A. R. Overlade. Grade 3½.)

*Mother G.* Little Mother, you have not said a word for a long time. What do you think of this great adventure of ours?

*Mother.* My heart is full of joy for this little boy. He has found a new interest, and through it I am expecting great things for his health, strength and happiness. These lines I once read express my thoughts:

*Music exalts each joy, allays each grief—  
Expels diseases, softens every pain.  
There's music in the sighing of a reed.  
There's music in the gushing of a rill.  
There's music in all things, if men had ears,  
Their earth is but the echo of the spheres.*

*Mother G.* My children, our work for to-night is finished. Let us now return to our home, inside the corner of our book, where we will wait for the call from other boys and girls, to whom we can bring our message of cheer and helpfulness.

(Finale March—*Spirit of the Hour* by Wallace A. Johnson. Grade 3½.)

*(As the march is played all the characters leave. The Ten O'clock Scholar, who has fallen asleep, awakens with a start and slowly follows the last one. Jack and his Mother silently watch their departure and then leave, with the crutches left behind.)*

\*\*\*\*\*

*Stokes Wonder Book of Mother Goose* will give suggestions for the various costumes.

## Other Appropriate Pieces Which May Be Used on This Program

- The Little White Lamb—A. Bennett. Gr. 1½.
- March of the Wee Folk—J. L. Gaynor. Gr. 2.
- The Winding Road (Right Hand Alone)—P. Bliss. Gr. 3.
- Hallowe'en—Cecil Burleigh. Gr. 3.
- The Frogs' Concert—F. B. DeLeone. Gr. 2½.
- The Giant and the Elf—A. W. Dortch. Gr. 2.
- Little Jack Horner—G. W. Hamer. Gr. 2.
- Jack and Jill—G. W. Hamer. Gr. 2.
- A Dream Journey—Marie Hobson. Gr. 1½.
- Toyland Parade—H. P. Hopkins. Gr. 1.
- Taffy Was a Welshman—C. Huerter. Gr. 2½.
- Puss in the Corner, Galop—W. A. Johnson. Gr. 2½.
- Little Lame Lucky—R. N. Kerr. Gr. 1.
- The Donkey Trot—C. F. Koehler. Gr. 3.
- The March Hare—Mari Paldi. Gr. 2½.
- The Jolly Clown—R. R. Peery. Gr. 2.
- The Witch Goes Riding—L. C. Rebe. Gr. 2½.
- The Clown—A. P. Risher. Gr. 2.
- Old Mother Hubbard—J. H. Rogers. Gr. 1.
- Tripping Along—A. A. Thompson. Gr. 1½.
- Little Miss Muffet—F. A. Williams. Gr. 2.

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## Making Songs by Magic

Abide With Me, the music of which Dame Clara Butt stated that Mr. Samuel Liddle wrote for her in two days, is not the only famous song composed in double-quick time. Boucicault took the words of Killarney one morning to Balfe, who merely glanced through them, then sat down at the piano and excitedly played the melody which all the world was soon singing. Tito Mattei had a similar inspiration in regard to Dear Heart, striking out the air on the piano immediately after reading the words; while the music of The Holy City came in a flood of inspiration to Michael Maybrick (Stephen Adams) on the receipt of Mr. Weatherley's poem. Trottere, too, used to tell how he was walking home from the Aquarium one evening, when the idea of In Old Madrid came to him. Not having paper handy, he rushed into a shop, seized a paper bag, and in two minutes scribbled down the whole melody. More startling still Schubert is recorded as having written his immortal Hark, Hark, the Lark! on the back of a menu sheet in a Vienna restaurant, and as rapidly as he could make the notes.



# Publisher's Notes

A MONTHLY BULLETIN OF INTEREST  
TO ALL MUSIC LOVERS

## Advance of Publication Offers

—June 1939—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

|  |        |
|--|--------|
| ALL-CLASSIC BAND BOOK—LEIDZÉN                      |        |
| Parts, Each  | \$0.15 |
| 25 or More Parts, Each                             | .10    |
| Conductor's Score (Piano)                          | .25    |
| OUT OF THE SEA—CHILDREN'S OPERETTA—STRICKLAND      | .35    |
| PLAY AND SING—PIANO—RICHTER                        | .25    |
| TEN STUDIES IN BLACK AND WHITE—PIANO—MANA-ZUCCA    | .20    |
| TWELVE MASTER ETUDES IN MINOR KEYS—(PIANO)—ZACHARA | .20    |
| YOUTHFUL BARITONE, THE—SONG ALBUM                  | .35    |
| YOUTHFUL TENOR, THE—SONG ALBUM                     | .35    |

**THE COVER FOR THIS MONTH—**When the representative of Alber Studio Associated Artists, photographers in Philadelphia, Pa, submitted the "Bride and Groom" photograph to us, immediately we wanted it for the June issue.



Miss Verna Shaffer, a Philadelphia artist well-known to ETUDE readers, supplied the necessary artwork and air-brushing to give us the musical background and the little decorative sketches which we added to the photograph to make it individually an ETUDE cover.

Music and weddings go hand in hand. Wise indeed are the "newlyweds" who see to it that music continues on into their lives after the wedding day.

**ALL-CLASSIC BAND BOOK, For Young Bands, Arranged by Erik W. G. Leidzén—**The approval with which educators, everywhere, have greeted the announcement of this forthcoming publication is best evidenced in the flood of advance orders that have been placed for copies. Bands of junior or senior high ages, after a few months' preliminary training, can take up these numbers as a first repertoire. The contents will be similar to the arrangements in Presser's *Little Classics Orchestra Folio*.

The value of a collection of this type readily can be appreciated by the sincere school band director who realizes that in order to keep pace with the development of the orchestral and choral groups in the school, his organization, too, must early be taught to appreciate the better type of music. Tuneful excerpts from the writings of the great music masters, such as these, offer the best possible introduction to good music.

The instrumentation will cover every instrument of the modern school band, but so well has Mr. Leidzén made his arrangements that smaller groups, consisting mainly of

clarinets and brasses, can get quite satisfactory results in the playing of them. The Conductor's Score book has a playing piano score for study and rehearsal, together with a two-stave compact score for conducting.

In advance of publication the price for the instrument parts is 15 cents each; where the set ordered runs to 25 books the price is 10 cents each. Conductor's Score, 25 cents. Copies will be delivered when the work is published, at which time these introductory prices will be withdrawn.

**TWELVE MASTER ETUDES IN MINOR KEYS, For Piano (Grade 6-8) by Franciszek Zachara—**The talent of certain composers seems best suited to music of grace and intimacy. An outstanding example from classic sources is the great Pole, Frederic Chopin, whose works are described as having the utmost delicacy and refinement. It is therefore not surprising to find these characteristics in the music of the young Polish pianist, Franciszek Zachara, whose public appearances as a soloist in this country have been eminently successful.



Compositions by Franciszek Zachara are not unknown to ETUDE readers. Recent issues have contained recital pieces by this artist which have attracted much attention. The present work constitutes miniature *EtuDES* in each of the twelve different minor keys. For study purposes, many technical phases are presented, such as octave and chord studies, arpeggios, rapid scale passages, and intricate rhythms. Beyond and above this, however, is genuine music of a high order, with an immediate appeal to the competent and ambitious performer.

We are indeed pleased to be able to announce the forthcoming publication of so important a work for the advanced pianist. A single copy may be ordered now in advance of publication at the low price of 20 cents, postpaid. The work when published will appear under the cover of *The Music Mastery Series*.

**THE YOUTHFUL BARITONE, An Album of Songs for Studio and Recital—**One of the most encouraging results of the development of vocal music in our schools is the number of really talented young folk who have been "discovered" to possess solo voices. A knowledge of musical notation and an appreciation for good music having been acquired in the earlier grades, many a lad of high school age, upon joining the glee club, finds it comparatively easy to do solo work; consequently he is called upon for school presentations in assembly or concert, and perhaps he is in demand also for solo work at the church he attends.

Baritone is the natural voice for young men of this age, although quite a few tenors have been developed, of course, and an occasional bass. The solo repertoire of the professional baritone is made up, as a rule, of many numbers that have a rather wide voice range; too wide, in fact, for the young singer whose voice will not fully mature until years and study assist in its development.

To guard against injuring the voice of ambitious young singers is the desire of every thoughtful teacher, and if the truth were

generally known, many hours have been spent by them in reference libraries and in music stores searching for appropriate material. The compilers of this volume, aware of these conditions, have examined many, many songs before selecting its contents. Great care has been taken to include only songs that have a reasonable voice range, yet all of them are songs of the type that young men like to sing, songs with texts and tunes suitable for use at public appearances of the youthful baritone. There is nothing juvenile about the songs, either, and our guess is that some more experienced baritones will be glad to include the book among their possessions.

While this helpful volume is in preparation copies may be ordered at the special advance of publication cash price, 35 cents, postpaid.

**PLAY AND SING, Favorite Songs in Easy Arrangements for Piano, by Ada Richter—**This new collection of easy song arrangements in piano form is on the same pattern as Mrs. Richter's earlier work, *My First Song Book*, but is arranged to meet the requirements of second grade players. The earlier book has already become a standard of its kind, and this second one has all the elements that made the first such a favorite.

*Play and Sing*, containing over forty selections of a varied character, has its contents conveniently classified under the following headings: School Songs, Songs of Other Lands, Songs of My Country, Songs from Operas, and Songs My Grandparents Sang Long Ago. While young people will appreciate this grouping, it should appeal also to a vast number of adults who may want to recall music in one or more of these classifications, or who might enjoy going over some of the music they knew in their younger days.

Another reason why the book should become popular is the simplicity of the accompaniments. Many of these pieces, in their original form, had accompaniments that were too difficult for musicians in the early grades. These have been simplified while retaining all of the original harmony, thus losing none of their intrinsic worth. Many of these song melodies are now popular on the radio.

Single copies of this new book may be ordered now at our special advance of publication cash price of 25 cents, postpaid, copies to be forwarded when printed. Copyright restrictions compel us to confine the sale to the U. S. A. and Its Possessions.

**THE YOUTHFUL TENOR, An Album of Songs for Studio and Recital—**The rapid advance to prominence of a number of contemporary young tenors of the radio and the movies has been a stimulus to the ambition of high school lads throughout the country, it has attracted the attention of their parents, teachers, friends and companions. Whenever a young man's voice, in changing from boyish treble to manly tones, shows evidence of becoming tenor in quality, immediate interest is aroused.

Sensible parents or guardians of these fortunate young men realize that the initial step is the engaging of a competent teacher. To allow a talented young singer to go his own way, attempting to sing songs way beyond his range and capabilities, might prove ruinous. The school music director who discovers a promising young tenor voice will surely recommend instruction with a voice culture specialist.

It was with these thoughts in mind that the editors began the compilation of this album. Considerable research has been necessary and many vocal solos have been scrutinized in selecting for the contents of *The Youthful Tenor* the songs that best will serve the purpose for which the book is intended. Particular care has been taken to eliminate any song from consideration in which the tessitura is unusually high. An occasional upper note, reached logically, can do no harm if it is within the young tenor's range. But a succession of high notes, constantly practiced, might place a strain upon the voice that would prove harmful.

The songs in this album will provide a valuable first repertoire for the youthful tenor, and more experienced singers will find them excellent for use as *a* and *b* recital numbers or as encore songs. The price of the volume in advance of publication is 35 cents, postpaid.



**SUMMER READING AND STUDY—**Leading educational institutions in all parts of the country, especially in the great metropolitan centers, offer special Summer Courses that annually attract thousands of students. Just glance at the advertising pages of this journal for an idea of the scope covered by the foremost music schools. Young teachers and students who take advantage of these opportunities are the progressive ones who can look forward to additional successes in their chosen profession.

But not all are privileged to attend the special courses offered. Distance, finances and, very frequently in the case of many teachers, lack of time prevent earnest students from availing themselves of summer educational opportunities. Some teach throughout the vacation months, with curtailed enrollment, perhaps; others accept profitable part-time engagements with small ensembles supplying music at nearby summer resorts.

Most music folk in the U. S. A. do enjoy many leisure hours in the months of July and August and the wise among them profit by furthering their advancement in their profession; some by reading good books on music, some by self-study in harmony, history or some musical instrument other than their chosen specialty; others engage in intensive practice of some technical point on which they seek to attain greater proficiency.

Anyone who makes music his life work will enjoy reading books such as *Musical Travelogues* (Cooke) (\$3.00); *Life Stories of Great Composers* (Streitfeld) (\$2.25); *From Song to Symphony* (Mason) (\$1.50); *Musical Instruments* (Kelley) (\$1.50); *The First Violin* (Fothergill) (\$1.50); *Notturmo* (Schmidt) (\$1.50). Really instructive, as well as interesting reading, will be found in *American Opera and Its Composers* (Ilipsher) (\$3.50); *Standard History of Music* (Cooke) (\$1.50); *The Music Supervisor* (Tapper) (\$1.50); *School Orchestras and Bands* (Woods) (\$2.00); *The Structure of Music* (Goetschius) (\$2.00). Self-study may be undertaken with *Harmony Book for Beginners* (Orem) (\$1.25) and its successors by the same author—*Theory and Composition of Music* (\$1.25); *The Art of Interweaving Melodies, First Studies in Counterpoint* (\$1.25) and *Manual of Fugue* (75c); *Musical Essentials* (Maryott) (\$1.00); *The Shortest Way to Pianistic Perfection* (Leimer-Gieseking) (\$1.50) and its "follow-up" book, *Rhythmics, Dynamics, Pedal* (\$1.50), recently published in an English translation.

These are but a few suggestions of outstanding books. There are many others that the Publishers will be glad to recommend for singers, violinists and the players of other instruments.

With the wealth of material available no earnest student or ambitious musician needs be deprived of opportunities for musical advancement during the summer, even if prevented from attending special classes. Be sure to tuck some educational book in your luggage when packing for vacation holidays. Your thoughtfulness may pay big dividends in the years to come.

**TEN STUDIES IN BLACK AND WHITE, For the Piano, by Mana-Zucca—**One of the most successful of contemporary composers is Mana-Zucca, whose *I Love Life, The Top o' the Morning, Nichavo* and



*Because of You* are known to singers, everywhere, and their audiences and whose larger works for piano and orchestra have been programmed by leading symphonic organizations. But this distinguished American musician's talents are not confined to composing—she has achieved personal triumphs as a concert pianist, and as a teacher has had notable success. Her published teaching pieces in the earlier grades are much sought after by her fellow teachers, who readily recognize their educational value.

In this new work for advancing students the Publishers believe they have a modern technical work that will vie with the familiar studies of Clementi, Cramer, Heller, Loeschhorn and other composers of a bygone day who had the knack of blending material of value in technical development with tuneful music that students really enjoy playing. It will be issued in the reasonably priced *Music Mastery Series*, a collection of copyrighted study works that has proved most helpful to piano teachers.

(Continued on Page 420)







# The Democracy of Radio

(Continued from Page 367)

conductor needs something more. He needs absolute, convincing sincerity. Science has not yet furnished us with the "reason why"; but there is something about reproduced music which makes it quite impossible to bluff. It is not advisable to bluff before an audience; but, it can be done. Mannerisms, gestures, even length of hair, can have their share in making-or marring the reputation of a visible conductor. On the air, these things simply do not exist. No one cares what you look like. You can conduct sitting down, provided you are tall enough. You need no gestures whatever, so long as you give your men the proper signals. But what you must do is to believe, absolutely, in what you are playing. In radio, a less gifted artist can advance himself through an unshakable sincerity, which a better, more intelligent artist may lack.

I am not advocating the cause of jazz, but it would be a good lesson to any performer to watch the jazz singers while they perform their numbers. The words may be cheap; the music may match the words; and the entire conception of the songs may be of a low standard. Yet the singer who devotes himself to these songs seems absolutely convinced of their truth and beauty. When he tells you that "I loves mah baby," or that "the night was made for love," he means it. And he means it so completely that he is able to carry thousands of hearers along with him in his conviction. A better, more musical, more intelligent artist may make a complete failure of popular songs, simply because he does not believe in them. Being a better artist, he sings them with his tongue in his cheek, and this always shows up on the air. To carry conviction, one must believe in one's self. If a conductor is really out of sympathy with a piece, or a type of music, he will do better not to play it, no matter how great a success another conductor may make of it. Somehow, those queer waves of radio penetrate into the hidden being of the performer, and show up what is true and what is false.

## Conducting before the "Mike"

ONCE HE IS PLAYING before the microphones, the conductor's chief duty is to keep the music vital and entertaining. Occasionally there comes a long held passage which might cause interest to flag. The radio conductor must work against this. There may never be the least waning of interest, simply because it is so dangerously easy for the listener to switch his dials around to something else. Complete sincerity goes a long way towards maintaining this vital interest. When the conductor has sketched out his program, according to his honest choice, he should save the most interesting piece for the last. This does not necessarily mean the novelty of the program; it means the piece which has the most color and vital interest. In grouping the program numbers, he must always keep attention alive by following a difficult piece with an easier one. And he must never forget that he can be turned off.

But there is an even greater opportunity in radio than the giving or getting of jobs. Because of its inherently democratic nature, I believe that radio can be used to explore the vast field of native American music. The American performer and the American composer must be given a full, free chance to show what they can do, in taking their places beside the foreign artists. So far, we have done this in only a limited way. We have progressed beyond the point where Americans were refused a chance in the arts and had to change their names—from Norton to Nordica!—to be heard at all. But there is still vast room for improvement.

The general public has but little idea of

the tremendous musical interest that thrives outside the accepted art centers. We are all familiar with our star orchestras; but how many of us realize that there are more than two hundred excellent symphonic organizations in our land? Not long ago I had the privilege of conducting the Duluth Symphony Orchestra. Half its players are well grounded professionals; the other half are students and workers. One of the oboe players is a night clerk in a hotel, some eighty miles outside Duluth. We had five rehearsals, and before the concert night this gifted performer had made six round trips, in the bitter Minnesota winter, and after his work, to take part in the concert. The bass viol player operates a paint gun in a refrigerator factory. If you like glamour stories, think of the inner ardor it requires to hold your arm out straight all day, in the operation of a paint gun, and then to play the bass viol at night. Stories like these ought to be made known and made much of. Our nation must be stimulated to the point where it will take the time from admiring the histories of foreign musicians to begin realizing the truly stirring sacrifices that are being made now, every day, all around us, by our own people.

## Open a Way to Our Composers

THE SAME IS TRUE of our native composers. The one thing the American composer needs to-day is, not a finishing year abroad, but a chance to be heard at home. Last season, I made two very brief and unspotlighted announcements that I would be glad to look at new American works of a non-jazz type. Within a very few weeks, I had received over two hundred compositions, fifty percent of which were eminently musical and playable. None of them was below the average of new, untried works anywhere in the world. We have an immense amount of creative talent, earnestness, and vitality; and if the quality of these new, native works is less than that of finished products, the fault is not that of the composers. It is the fault of the American public that is still willing to offer practically any European the chance it denies its own sons and daughters.

The European composer is materially assisted by the attitude of his public. If a local boy writes a symphony, the local orchestra will play it, if only from a sense of local pride. And, once the work is performed, the composer can detect its strong and weak points, by sound, in a way he can never achieve by studying the score with his eyes alone. He hears, and learns, and improves. The American orchestras do no such thing. Instead of giving their own local boys a chance, they ransack the European capitals for novelties—and native compositions are left to remain "music on paper." Foreign conductors come over here and bring with them the works of their compatriots and friends, and we listen to them, regardless of the fact that we have as good material—possibly better—going to waste for lack of just this opportunity.

How shall we rectify this condition? Let our schools and our studios, our teachers and our students, enlist themselves in the cause of breaking down this deplorable hesitancy in the face of American music. Let us create prejudice and propaganda in favor of a native art! Of course it will not be as good as Beethoven. But how many of the new works, out of France, Russia, or Austria, are as good as Beethoven? Let us demand, not that capable foreigners shall be crowded out but that equally capable Americans shall be given an even chance with them. If a foreign orchestra player is ill, he invariably sends as his substitute a friend from his own home town. Let us fill our orchestras with more players from our own home towns. Let us shake off our worship of the leg-

endary artist type, with his long hair, his foreign gestures, and his Paris attic atmosphere, and realize the romantic devotion that lives in the hearts of clean cut, everyday Americans, like my night clerk and paint gun friends from Duluth. Radio has done and is doing much to bring about a healthier, more reasonable situation. In radio, if a man can do his work well, his hair and his gestures and his name do not count. And Americans are being given a chance. I got my chance, and there are chances for other young people from Illinois.

I should like to further still more the cause of the American composer, by organizing—somehow, somewhere—a radio hour devoted entirely to new works by native composers. I would play anything playable, of a dignified type, of course. And I would invite the audience to write in its verdict, not to the conductor, but to the composer himself, telling him just what was good, and bad, and why. This would be, in truth, an amateur hour; and it would do a great deal of good. Some local station might be willing to give the idea a trial.

## 'Tis Talent Counts

FINALLY, LET ME SAY that "pull" is not the essential thing in finding good radio engagements. That essential thing is ability. Not so long ago I gave an audition for a bassoon player. I was told to look out for a promising young man who had a beautiful tone and was also well regarded. I gave a blind audition. That is to say, the candidates played into a microphone and I sat in my office, on another floor of the

CBS building, with a sheet of paper on which the performers were listed by number only. I had no means of knowing who was who. When the list got down to Number Eight, I suddenly heard the tone I wanted. When the audition was over, I asked to have Number Eight. He was not the well recommended young man. He was an unknown young friend of his, who had come to the audition solely on a long chance. But he had the material I wanted, and he got the job. I engaged another boy out of a WPA orchestra, because he, too, had the material I wanted.

When I arrived in New York, myself, my only letter of introduction was to a cheese merchant. There is opportunity aplenty in radio, for the right sort of young people—people who take their art seriously, who live decently, who believe firmly in themselves and work to the utmost of their ability to make others believe. Most of these, I find, come from the small towns. And they seldom need letters of introduction.

We cannot, all of us, perform before the microphones. But we can do radio work of another kind. Radio can prove the means of leveling stupid distinctions between foreign art and American unmusicalness. Radio can correct a taste for the shoddy; and it can spread the gospel of the best in art. Happily enough, the radio can do all this by democratic means. Let us all, every last one of us, accept our share of this radio work, by letting our voices be heard, and demanding that we get what we want. Let us keep the democracy of radio alive.

# The World of Music

(Continued from Page 360)

FOLLOWING TRADITION, most of the leading lyric theaters of Italy open their grand season on December 26th, St. Stephen's Day. For this occasion, Verdi operas also are becoming a tradition: for this winter, La Scala of Milan presented his "Macbeth"; the Carlo Felice of Genoa gave "Don Carlos"; the Petruzzelli of Bari offered "La Traviata"; and so on.

AN UNKNOWN "FAUST," by I. Walter (1759-1822), and probably the first of the "Faust" operas, has been discovered at the State Library of Bremen, Germany. Its score dates, presumably, from 1797.

THERÈSE PAGEAU, who in 1936 received her degree of Bachelor of Music, from Laval University of Quebec, and in 1938 was among the successful candidates for the Prize for European Study, is now continuing her studies in the Paris Conservatoire.

IN CAIRO, EGYPT, the grand season of the Theater Royal opened on February 21st with a brilliant performance of Verdi's "Otello," with Pertile in the title rôle, Mario Basiola, a baritone formerly well known in America, as Iago, and Mme. Juanita Toso as Desdemona.

HENRY BOEWIG, oldest member of the New York Philharmonic Orchestra at the time of his retirement several years ago, and for forty years its librarian, died on March 31st, in Brooklyn, at eighty years of age.

THE WOMEN'S STRING ORCHESTRA of London gave in December a program devoted to the works of Mozart, Bridge-Britten, Sibelius, and Elgar.

THE PHILHARMONIC-SYMPHONY ORCHESTRA of New York ended its season with a two hundred thousand dollar deficit. This, however, was covered by a fee of fifty thousand dollars for its Sunday broadcasts, forty-nine thousand dollars contributed by the Auxiliary Board, and sums from other sources including dividends from invested endowments.

DIDO AND ÆNEAS, by Henry Purcell was given a concert performance on April 24th, by the Department of Music Education of Temple University, Philadelphia, with Miss Marjorie Jones conducting.

ANNAMARY DICKEY, soprano, of Decatur, Illinois, and Mack Harrell, baritone, of Greeneville, Tennessee, have been awarded first and second places in the fourth series of Metropolitan Opera auditions of the air.

USELMA CLARKE SMITH, organist and composer, of Philadelphia, passed away on April 10th, aged sixty. Having graduated from the University of Pennsylvania, and studied in London and Paris, he had been for many years the organist of the Church of the Redeemer, of Bryn Mawr; was the author of several books on music; led several choral societies; and was once dean of the Pennsylvania Chapter of the American Guild of Organists.

THE "MESSIAH," COMPLETE OR "CUT" is a question rending the musical hearts of dear old London Town. Near four hours of choral and solo music is a rather large deal; and yet it would be an occasional pleasant experience, just to hear this great work as "The Old Saxon" conceived it.

LOTTE LEHMANN began, at Melbourne, on April 11th, a second concert tour of Australasia. It is with regret that we mention the recent death of Mme. Lehmann's devoted husband, Otto Krause, who had lent so much of encouragement and assistance to her career.

ALL PREVIOUS PIANO SALES RECORDS are reported to have been broken when, in January of this year, the Rudolph Wurlitzer Company of DeKalb, Illinois, showed an increase of one hundred and sixty-seven percent over the sales of same month of 1938.

AN AMERICAN WOMAN, Lucille Thompson, has been instrumental in promoting, as a pioneer, concert courses in Cape Town and in half a dozen other South African cities.

HARRY BRANT, American composer, of New York, has won the Prize of One Hundred Dollars offered by the Professional Musicians Society of that city. Mr. Brant, twenty-six, was successful over composers from fourteen states. He has studied at the Juilliard School, and is the winner of the Morris Loeb award and of the Coolidge and the Seligman prizes.





# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



## Musical Bridge

By Frances Gorman Risser

Build a bridge of music,  
Shape it straight and strong,  
Stately as a prelude,  
Lovely as a song.

Anchor it securely  
To bed rock below,  
Built on daily practice,  
Watch the arches grow.

When you're tired and fretful,  
Cross the magic span—  
For it leads to music's  
Magic Fairyland!

## A Letter to Haydn

By E. A. G.

DEAR PAPA HAYDN:

I think it is nice of you to let us call you Papa, because it sounds so nice and friendly. I am more used to saying "Daddy," myself, but I guess Daddy Haydn would sound funny, wouldn't it?

My teacher says they call you Papa Haydn because you were the father of the symphony. Is that true? Anyway, I know you did write a lot of symphonies. I think my teacher said, "That must have kept you terribly busy."



Then I read about you in my History of Music, and I saw your picture. It must have been funny to be born in 1732, and to wear those wigs and knee breeches; but I suppose it is just what you get used to. And my book says you sang in the boys' choir when you were young, and so do I. My voice is not very good by itself, but I like to sing in the choir, and the organist says I am well—that is, good at singing in the choir, I mean. You see, I take music lessons and ear training, and so maybe I know more about reading music than some of the other fellows. I'd like to do solos, too; but Ned Smith's voice is the best in the choir so he does them.

At my lesson last month I learned an arrangement of your "Surprise Symphony," and Tom and I are going to play it at the recital. My teacher says Tom would be much better if he paid more attention to his practicing. Me, I like to practice! And I love that surprise chord in your "symphony"; you must have smiled when you wrote it. I'd like to lead orchestras, too, some day like you did; and I'd like to go to London like you did.

I heard some of your symphonies played by our school orchestra. Our orchestra is very good, and I guess it is bigger than yours was. Tonight there is going to be one of your symphonies on the radio, so I guess I will stop now and get ready to listen to it. I will think of you when I am listening to it.

From  
JUNIOR

## Rhythm at Road's End

By Jo-Shibley Watson

AT THE FOOT of Palomar mountain, in the northeast corner of San Diego county in California, is a little red school house. I came upon it one day in spring. The great live oak that shaded the open door, bore strange fruit. Fluttering from its drooping branches swung dozens of tambourines made of paper pie plates glued together.

The Indian children of Los Coyotes reservation were painting the tambourines with strange Aztec and Indian designs. As each child finished his tambourine, he tied it to the old tree by a long string, and it whirled in the sunny air until dry.

The brown skinned children at the Warner's Hot Spring School were much too absorbed in their painting to look up when I entered. It was festival time; spring festivals in San Diego county bring the Rhythm Bands and Harmonica groups together. The children of the Warner School were to play soon in Balboa Park at San Diego, seventy miles toward the sea.

This interested group of children was made up of the sons and daughters of Indian warriors, prospectors, farmers and trappers. They were making their own costumes and they had fashioned nearly all the instruments used in their rhythm band. A fringed gunny sack or a piece of burlap made the dress, and for decoration there were colorful beaded head bands. An effective costume for any rhythm band, and especially so for these black haired children of Los Coyotes.

Stored away in the little red schoolhouse were many strange looking instruments. The large triangle was made from the bent radius rod of a Ford car. The drums were of all sizes, some were butter tubs, others were wooden cheese boxes. The drum heads

made also the rhythm sticks, which were a foot in length.

There were as many as fifteen tambourines made of paper pie plates. The tone varied with the thickness of the tambourine, one up to twelve plates glued together made a wide range of tone.

Horseshoes, struck with nails, were used for the smaller triangles. There were gourds for rattles, sand blocks, bird whistles and sleigh bells, sewed on tape, five to ten bells in a string. There was a toy xylophone, and a Victor record furnished the background; but there was no piano in the little red school house. The teacher had worked out a different signal for each instrument.

The great day came and the dark eyed children tumbled into the yellow school buses, and away they went down the highway to San Diego. Stolid faced George Chapparose held the cheese box drum between his knees and glared at Jody Blacktooth clapping a tambourine between her fat hands. Jose Bito, with the air of a gay caballero, rattled a gourd as Gloria Chutnucutt nudged him to make him stop.

It was spring time, and it was festival time. The Indian children knew it, but no smile showed the gaiety that filled their hearts. When they took their places before the fountain in the patio, every eye was turned toward their teacher and leader. The eager players holding their homely instruments aloft were like birds poised for flight.

An upraised hand gave the signal, and *The Anvil Chorus* rang through the cloisters with breath taking precision. They played the old French folk song, *Amayllis*, and the program ended with a flourish of *Stars and Stripes Forever*.

The mountain children brought to the



were made of inner tubes drawn down tight over the head and bound around and around with jute. This is very hard to do. Little drums were oatmeal boxes with heads of shellacked cloth, interesting in a tiny child's hands but not so effective as the cheese box. The drum sticks were dowel pins; these

city something more than old tunes played on home made instruments. They brought the wild swing of nature, the rush of the wind, the patter of the rain, the gentleness of spring. Their pent up feelings found release through self-expression; those who listened heard the rhythm at the road's end.

## Robin Entertains

By Julia Graydon

Listen my children and you shall hear  
Of the sweetest story of all the year.  
Of the loveliest sight that ever was seen,  
On any city or country green.

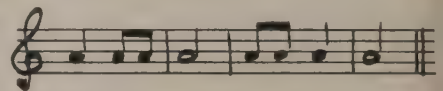
A robin perched like a little dot,  
On the radio pole in our back lot,  
Broadcasting into our radio ear,  
To the listeners-in, his song so dear.

## The Clapping Class

By Florence L. Curtiss

DORIS sat up straight and alert as the music teacher said to the class, "Now, I want each of you to write a major scale on the blackboard in the rhythm I shall clap. Listen carefully to the rhythm."

And she clapped distinctly, with good accent on this rhythm



"Duple rhythm," thought Doris to herself, "with halves, quarters and eighths," as she wrote the scale on the board correctly.

"Good, Doris," said Miss Rex. "Now, go to the piano and play it in that same rhythm." And Doris did so without an error. She always liked the rhythm class when she had been listening to clapped rhythms.

Doris and Elmer, who were neighbors, walked home together. "The class was fun to-day, wasn't it?" she said.

"Yes," answered Elmer, "and I am getting the rhythm much better now, too. I like the clapping."

"And it makes the scales interesting, too. I am going to practice them a lot for my next lesson."

"So am I," agreed Elmer. And they did; and they were pleased when Miss Rex noticed great improvement in their lessons.

## Putting Money Into the Bank

By Mary B. Rounds

GRACE was practicing her piano lesson when Alice called to her to come out to play.

"I can't," Grace said to her friend, "I have another half hour's practicing that must be done before I can play."

"Oh, come along," Alice teased, "you can do your practicing some other time."

Grace looked out of the window. It was a beautiful sunshiny day.

"I am sorry to disappoint you, Alice," she said, "but I really must finish my exercises. I am putting money into the bank, you know."

"Putting money into the bank," Alice exclaimed "What do you mean?"

Grace smiled.

"Well, it's not really money in the bank," she said, "but it's almost the same thing. You see I am storing up something that I can draw out some day and turn into money. Maybe I will be a great pianist like Paderewski or Josef Hofmann, and people will come to hear me play. Or maybe I will give piano lessons or play the church organ. Or even if I play just for my own enjoyment, I will have something that nobody can take away from me."

"I never thought of that," said Alice, as interest lit up her eyes.

"Well, it's so," declared Grace. "What we learn now while we are young is just so much stored up knowledge that we can draw out and use when we grow up."

"That is wonderful," Alice said thoughtfully. "I want to put some money in the bank too. I am going right home and begin now."



# JUNIOR ETUDE—(Continued)

## Recital Etiquette

By Gertrude Greenhalgh Walker

BARBEMAY was going to play a piano solo in Miss Brown's next recital. She was enthusiastic and thrilled and had spent a long time working on the finishing touches.

"Barbemay," said Miss Brown, "I know you will play well at the recital, because you know your pieces perfectly and play them artistically, but there are a few little manners of recital etiquette I wish you to observe. You know this will be the biggest recital in which you ever have taken part."

"What are they?" asked Barbemay.

"Just a few things that mean a lot to both performer and listener and make the performer seem more like a fine musician."

1. Wait until the applause given the previous player is over before going to the piano.

2. Walk carefully, not too slow, nor yet too fast.

3. Approach the piano seat from audience side of stage. (This is especially important for girls, so that the dress will not become awkwardly arranged.)

4. Adjust the seat to comfortable height.

5. Place feet on damper and *una corda*

pedals, and let them lightly rest there.

6. If the keys seem moist, lightly wipe them with handkerchief and then place it on left end of piano, or behind music rack.

7. If people in audience are conversing, place your hands on keyboard and calmly look out at them to get their attention, so they will know you are ready to begin. Do not begin while they are talking, as it is not fair to the composer whose music you are playing.

8. Take a deep breath for repose and concentrate on the music. Remember you are there to show off a composer's music—not to show off yourself.

9. Do not rise between numbers; just smile and nod your head towards audience if they offer any applause.

10. When rising, face the audience. It would be rude to turn your back to the audience.

11. When leaving the piano make a bow to the audience. It need not be an elaborate one, but this is merely the silent way of saying "thank you" and "Goodbye."

## ??? Who Knows ???

1. Which composer lost his hearing?
2. Which composers lost their sight?
3. Which composer lost the use of a finger?
4. What is a tuba?
5. How many half-steps in a major tenth?
6. What instrument is made of silver?
7. What letters compose the supertonic-seventh chord in the key of F major?
8. From what country does the Morris Dance come?
9. In what city did Bach teach school?
10. Is Enesco a violinist, composer, or conductor?

(Answers on this Page)

## Word Contest Game

By Annette M. Lingelbach

A MUSICAL TERM is agreed upon, and the players must use it as many times as possible in conversation. No one may interrupt the player speaking. Players write on paper the list of words used in the speech, the longest list winning. Ears must be sharp to notice the terms used.

Variations of terms may be used; for instance, if the word is *tempo*, the following may be substituted: speed, *largo*, *presto*, *adagio*, *moderato*, fast, and so on.

After one player has ceased speaking the next one begins.

This game will make the players more acquainted with the use of various musical terms.

## A Scale Recital

By Gladys Hutchinson

Did you ever take part in a Scale Recital? It is lots of fun.

Have a group of pupils of about the same degree of advancement, set the metronome to the *tempo* at which the scales can be executed perfectly; and each player then in turn performs the successive scales.

There should be absolutely no break in the rhythm as one pupil follows the other.

This is very entertaining and exciting. Try it at your next club meeting.

## Junior Etude Contest

The Junior Etude will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Put your name, age and class in which you enter, on upper left corner of the paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only. Do not use typewriters and do not have anyone

Subject for story or essay this month, "My Favorite Instrument." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by June 18th. Names of prize winners and their contributions will appear in the November issue. The thirty next best contributors will receive honorable mention.

### RULES

copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

## What Music Does for Me (Prize Winner)

MUSIC is finer than other arts; it expresses and transforms man's thoughts more swiftly than do paintings, statues or poems. It is the only language that talks to everyone and allows everyone to understand. It will affect anyone who will lend his ear; it opened my eyes and ears to the exquisite beauty God has given to this world and to me. With this realization it has also brought me new friends, who see as I do, the inexhaustible splendor enveloping us. It has made me see myself with a true eye. When I see myself failing in music I look around and see that everything I touch I am hurting in the same manner. Music requires concentration to bring to light its depths.

Have I not much for which to thank Music, the God who created it, and those who so kindly and generously have given it to me?  
ROSE CAPODICE (Age 15), Class A,  
Illinois.

## What Music Does for Me (Prize Winner)

I AM very glad to write this composition on "What Music Does for Me," because it gives me a chance to tell how delighted I am to take music lessons. Music does many things for me. Practicing makes my fingers and arm muscles grow strong. Music makes me intelligent and a welcome guest at parties. I hope to play four pieces in our spring tournament. I love to play and practice.

The Schumann Club to which I belong gives plays, and this teaches me how to act. My mother wants me to be a fine pianist; and I want to be a music teacher so I can lead children into the magic land of music.

BARBARA COLITON (Age 9), Class C,  
Massachusetts.

## What Music Does for Me (Prize Winner)

MUSIC inspires me to do the better things in life. It also helps me to think of what my future might be; it enlightens my mind in school and elsewhere. If I did not hear music some of the time everything would seem lifeless. Sometimes it makes me feel happy though sometimes sad. It gives me courage to do things; it also helps me to get along well with society. It is like a tonic that makes me want to dance and sing; it brings different scenes to my mind.

My greatest ambition is to become a good pianist and to play with a symphony orchestra. If it were not for music in this world I do not know what I would do, because I like it so well.

ROBERT NEHLIS (Age 12), Class B,  
Wisconsin.

## Two-in-One Puzzle

By Kathryn Meadows

(a) REARRANGE the following jumbled letters to make four musical instruments.

1. T E C R O N
2. D O C I N O R A C
3. O A O N S B S
4. P H R A

(b) Use the first letter of each instrument and arrange to give the name of a famous composer.

## Answers to Who Knows

1. Beethoven; 2. Bach and Handel; 3. Schumann; 4. A large brass instrument which plays the low tones in the brass section of the orchestra and band; 5. Sixteen; 6. Flute; 7. G, B-flat, D, F; 8. From England; 9. Leipsig, Germany; 10. All three.

## Answer to March Diagonal Puzzle:

1. W-a-i-t-e-r
2. l-A-d-d-e-r
3. s-a-G-g-e-d
4. b-a-n-N-e-r
5. d-u-t-i-E-s
6. r-u-b-b-e-R

Diagonal gives WAGNER (chores may be used for duties).

## Prize Winners for March Puzzle:

Class A, Emily Ramer (Age 14), Illinois.  
Class B, Billy MacDonald (Age 11), Canada.

Class C, Jimmy Cruess (Age 7), Connecticut.

## Honorable Mention for March Essays:

Rosemary Nienaber; Ann Goodman; Donald Horton; John Williams; Anne Floersch; Theda Mae Theel; Jim Leeman; Etina Berglund; Thelma Allen; Don Williams; Ethel Trivette; Helen Judin; Martha Jane Justice; Marjorie Burma; Jean Townsley; Beverly McLaughlin; Phyllis Kupfer; Edna Faye River; Nan Sonje; Vincent Scudellari; Patricia Johnson; Margaret Grant; Jewell Walsh; Joseph Gallagher; Florence Flinneran; Virginia O'Donnell; Glory Rathe; Lorraine DeBoe; Billy Skiles; Bernadette Devereaux; Bettyrose Mosler; Maxine Ostler; Gloria Prieco; Mary Louise Feuch; Claire Resden.

## LETTER BOX

DEAR JUNIOR ETUDE:

I am three years old and started to take music when I was two. My mother is a piano teacher. I like to play in recitals. This is a



picture of my brother Charles and me. He is six and plays violin.

From your friend,  
FRANCES HUNTINGTON MCSWAIN (Age 3),  
Arkansas.

## Honorable Mention for March Puzzles:

Merland Morgan, Irene Miller, Claire Boulard, John Williams, Lorraine DeBoe, Lucille Oswald, Jeanette Hartman, Mildred Thomas, Carl Hartman, Evelyn Palansky, Kathleen Meehan, Lee Roussin, Mary C. McKinley, Peggy Ramsey, Beverly McLaughlin, Wilburta Bunker, Louis Bonelli, Betty Jean Cooper, James Pence, Ruth Pelffer, Jim Leeman, Allison Perkins, Anna Lowell, Laura Thorn, Josephine McGowan, Dorothy Moore, Sydney Andrews, Joan Ford.



INDIAN PUPILS AT LOS COYOTES RESERVATION

See story on previous page



## Pianist, Know Your Fingers!

(Continued from Page 405)

factor in control over tonal volume. This sensitiveness, moreover, is further heightened when the small muscles do most of the work of finger depression, for the muscles are relatively weak and a relatively large number of sensory nerves are stimulated during a given force effect. The key, under these circumstances, feels very heavy, and the finger like a small and delicate tool.

2. *Velocity*. As the small muscles dominate in the movement of the finger, the contractions of the long flexors with their impeding effects upon velocity may decrease. The highest degree of velocity is reached when the small muscles are entirely unassisted by the long flexors.

3. *The Control and Velocity of Hand Touches*. When the fingers are used to support hand movements originating in the wrist joint, a dominant use of the small muscles affords the most advantageous coordination. Contractions of the long finger tendons create a congestion in the wrist joint, which hampers the freedom, the control, and the velocity of the movement.

### Example of Small Muscle Dominance

THESE THREE ASPECTS of technic constitute, the reader will agree, almost a definition of technic. The theoretical exposition is, of course, very incomplete, and no practical instruction in the use of the small muscles has been given.

In closing, however, we will describe the appearance of a finger-stroke in which the small muscles dominate. Let the fingers of the right hand be placed on the keyboard in a moderately flat position—the position they take when the arm hangs completely relaxed at the side of the body. Then depress the finger so that the mid-joint breaks deeply, the nail-joint giving to the movement. Take care that the break of the mid-joint does not result either from an extension of the finger or from a downward-backward movement of the hand. Often considerable experiment is necessary before the student has success in producing the stroke. He can see what is wanted, however, by making the stroke artificially, that is, by pushing down the first phalanx of the playing finger with the fingers of the other hand. When the movement is made by the finger's own muscular force, the break in the mid-joint signifies that the small muscles are working harder than the long flexors.

The objection no doubt will be made that considerable force is lost in the joint movement, and the objection is reasonable, as far as it goes. The disadvantage, however, is compensated by other advantages, impossible to argue more fully here. Suffice it to say that the coordination can be observed in the playing of our great pianists and that it constitutes one of the most valuable of the finger touches. It is curious that no work on piano technic, so far as I know, has ever described the stroke nor analyzed it into its physiological factors.

\*\*\*\*\*

### Do You Know

That Von Bülow hated ovations and especially laurel wreaths presented on the stage. On one occasion he handed back such a tribute to the gift bearing usher, with the biting comment, "Take it away; I am not a vegetarian!"

That the father of the inventor of the telescope originated the idea of separate accompaniments to vocal melodies. His name was Vincenzo Galileo?

\*\*\*\*\*

That Josquin des Pres was the first to be called "a great composer?"

## New Lights on Giuseppe Verdi As Seen in His Letters

(Continued from Page 378)

I know that you are a passionate music lover. . . . But, alas! Piave and Mariani will have told you that in S. Agata, one never makes music, nor one speaks of it and that you would risk to find a piano out of tune and also lacking a few strings!

Thanking you nevertheless for your kind letter, I remain your devoted, etc.

To Francesco Florimo (Librarian of the Conservatory in Naples).

Genoa, March 12, 1883.

I read in the "Gazzetta Musicale" that a book of yourself will soon be published in which also a "programmatic letter" by Verdi to Florimo will be included, regard-

a reaction after having been so much abused in his life time. Now that he is dead, one roars, "Hosanna!"

To Giulio Ricordi (the music publisher),  
Genoa, March 24, 1883.

I read today in the "Fanfulla": "Maurel has told us that Verdi prepares a great surprise to the music world, and that he will show in "Jago" (Otello) the master hand."

Far be it from me!

It was never my intention and never will be to show a "master hand." I admire, without any prejudice, everything which pleases me and I write just as my heart

(verbally, not in writing) that, without a shade of resentment or anger, I will gladly return to him his untouched manuscript. Moreover, as I have acquired the property of the libretto, I offer it to him as a gift, as soon as he is willing to compose it. Does he accept my offer, I may hope to have rendered a service to the art we all love.

Pardon the trouble I give you, but as the matter should be treated with the utmost discretion, nobody could be more appropriate to do it than yourself.

To Mr. Rocchi, Perugia,

Genoa, Jan. 6, 1888.

Sir: You allow yourself to give me a lesson. I do not accept it.

Why do you, whom I do not know, send me your works? And why should I occupy myself with them? Do you know how many letters, poems, compositions, I receive daily from all parts of the world? And should I be obliged to answer all of them?

Perhaps you consider it as a duty, but I tell you it would be a tyranny to ask me that I should waste my time answering letters, examining poems and compositions that are for the most part worthless.

If I find your book, I shall return it to you.

To the Minister Ferdinando Martini (Minister of Instruction),

Milan, February 11, 1893.

Excelsency: In the "Perseveranza" I read that I shall get the title of a "Marquis." I appeal to you, to the artist, entreating you to do all you can to prevent it. My gratitude will be much greater if this appointment be left undone.

Some Bequests From The Last Will of Giuseppe Verdi.

Milan, May 14, 1900.

I bequeath:

To the Asylum of the City of Genoa: 20,000 lire.

To the Institute for Prachitic children: 10,000 lire.

To the Institute for Deaf Mutes of Genoa: 10,000 lire.

To the Blind Institute of Genoa: 10,000 lire.

To Guerino Balestrieri, who has been many years in my service: 10,000 lire.

To everyone who has been ten years in my service: 4,000 lire.

To the foundation "House of Rest" for musicians, besides the building which I had erected in Piazza Michelangelo:

a) 75,000 lire.

b) All my composer royalties from all my operas in Italy and abroad.

c) My Erard grand piano, my spinet, my decorations and my artistic souvenirs.

I wish that my funeral be quite modest, to take place either at sunrise or at sunset, without any pomp, without singing and music. The day after my death, 6,000 lire shall be distributed to the poor of S. Agata.

\*\*\*\*\*

### Practice Does Tell

"Do you play very much nowadays, Miss Solo?" he asked, as they seated themselves after a waltz.

"Only occasionally," she replied. "I have neglected my music shamefully of late and am getting quite out of practice."

"I was passing your house last evening," he went on, "and stood at the gate for a moment to hear you play. Instead of getting out of practice I think you are improving—if any improvement is possible," he added politely.

"Last evening?" she questioned.

"Yes—about nine o'clock."

"You are mistaken. I was at the opera last evening," she said in a strained voice, as she accepted an invitation to dance from another gentleman. "It was the man tuning the piano that you heard."

## Next Month

THE ETUDE for July, 1939, Brings Many Brilliant Features

### ALEC TEMPLETON SPEAKS



ALEC TEMPLETON

One of the most extraordinary successes among society night club artists of the higher class, is Alec Templeton, whose performances of his own compositions at the Rockefeller Centre in New York have been heard by millions over the Ford, the Magic Key, and the Bing Crosby hours. Sightless from birth, he has advanced regardless of what many might have considered an impossible obstacle. The eminent French pianist-conductor, Maurice Dumesnil, in a conference with Templeton, presents ideas of the widely discussed genius.

### "INTERPRETING GREAT MUSIC"

One of the most brilliant of the outstanding virtuosi who have toured the United States in recent years is the French composer-pianist, Robert Casadesus, whose appearances with great American symphony orchestras have been hailed by critics. His article is of great practical value to any music student.

### THE NEGRO "STEPHEN FOSTER"

This is a rare story of the now almost unknown minstrel who wrote some of the most widely sung ballads of the last century: *Carry me Back to Ol' Virginny*; *O, den Golden Slippers*; *In the Morning by the Bright Light*, among them. This article by Prof. Kelly Miller, M. A., of Howard University, is, we believe, the first presentation of many historical facts never hitherto made known in print.

### MUSIC AS A BUSINESS MAN SEES IT

Captain Allan Hancock, donor of the new and magnificent building of the Allan Hancock Foundation for Scientific Research, has provided for a wing for higher music investigation, at the University of California. Captain Hancock is one of California's foremost business men, whose interest in music is extraordinary. For some time he played in the violoncello section of the Los Angeles and the Hollywood Bowl orchestras. His observations upon music for the business man are very significant.

Technical Teaching Experts whose incomes aggregate many thousands of dollars contribute practical articles monthly to THE ETUDE, in addition to the large section generously filled with new and useful music.

ing the well known conservatory of Naples.

You know that I never liked noisy publicity and now I find it right away provoking. I would, therefore, be thankful to you if you would omit that publication. Or, should it be too late, to insert a notice which makes known my attitude.

To Count Arrivabene (a music critic of the "Opinione"),

June 5, 1882.

Berlioz was a poor sick man who raged with violence and wickedness against everybody. His talent was rich and powerful, he had a decided gift for orchestration and knew of many unusual instrumental effects before Wagner. He could not restrain himself, he lacked moderation and balance, things without which a perfect work of art is unthinkable. He trespassed always the boundaries, even in his otherwise creditable works.

His successes in Paris are mostly well deserved, but they are to be considered as

dictates, leaving others do as they please. Besides, I have not written anything of this "Jago" or rather "Otello," and I do not know when I shall be able to do it.

To Franco Faccio (the orchestra leader),  
Genoa, March 27, 1883.

The "Pungolo" reports concerning "Jago" that Boito (who later wrote the libretto of the "Otello") was so engrossed with the subject that he regretted not to be allowed to compose it himself. Those words spoken on the occasion of a banquet have probably not a great weight. Unfortunately, however, they cause all kinds of gossip. One could say, f. i., that I have compelled him to write the libretto. Still more to be regretted is the fact that, when Boito deplores not to be allowed to compose the text himself, he lets it transpire that he fears I will not compose as he would like. I agree entirely with him and, therefore, I write to you, the most intimate friend of Boito, in order that you may inform Boito



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**SACRED SOLOS**

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|---|--|------|
| <b>MacFADYEN, ALEXANDER</b>                         |  |      |
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| <b>MACFARLANE, WILL C.</b>   |  |     |
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| <b>MARKS, J. CHRISTOPHER</b>   |  |     |
| 35381 Praise the Lord! (Alto or Bar. Solo).....                            |  | .18 |
| <b>SPEAKS-PEERY</b>  |  |     |
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| 35376 Like an Expert Builder.....  |  | .15 |

**PART SONGS—Mixed Voices**

|  |  |     |
|--|--|-----|
| <b>SPROSS, CHARLES GILBERT</b>         |  |     |
| 35332 How Many Times Do I Love Thee?.. |  | .12 |

**PART SONG—Treble Voices**

|                                 |  |     |
|---------------------------------|--|-----|
| <b>SPROSS, CHARLES GILBERT</b>  |  |     |
| 35380 At Eventide (S.S.A.)..... |  | .15 |

**PART SONGS—Men's Voices**

|   |  |     |
|---|--|-----|
| <b>HANDEL-SPROSS</b>                                  |  |     |
| 35379 O Majestic Trees. From Atalanta (T.T.B.B.)..... |  | .12 |
| <b>NEVIN-McMULLEN</b>                                 |  |     |
| 35344 The Woodpecker. (T.T.B.B.)....                  |  | .12 |
| <b>SPEAKS-PEERY</b>                                   |  |     |
| 35342 In Maytime. (T.T.B.B.).....                     |  | .15 |

**ORGAN**

|   |   |      |
|---|---|------|
| <b>ROSSI, M. ENRICO</b>                               |   |      |
| 30719 Calloway with the Swallows. Op. 140, No. 2..... | 5 | A.75 |

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**Contents for July, 1939**

VOLUME LVII, No. 7 • PRICE 25 CENTS

**EDITORIALS..... 427**

**ARTICLES**

|  |                  |     |
|--|------------------|-----|
| Learning to Interpret Great Music—Robert Casadesu.....   | Florence Leonard | 429 |
| The Negro "Stephen Foster".....                          | Dr. Kelly Miller | 431 |
| A New Genius Who Does Not See—Alec Templeton.....        | Maurice Duncan   | 433 |
| A "Musical Circus" in Recital.....                       | V. A. Benedict   | 435 |
| Music As a Business Man Sees It—Capt. Allan Hancock..... | Verna Arvey      | 437 |
| The Abandoned Farms of Music Education.....              | Thomas Tapper    | 439 |
| The Threshold of Music.....                              | Laverne Abbott   | 440 |
| The "Musical Lighthouse" of New York's East Side.....    | Myles H. Felton  | 444 |

**MUSIC**

|   |                          |     |
|---|--------------------------|-----|
| <b>Fascinating Pieces for the Musical Home</b>      |                          |     |
| Sparkling Spray.....                                | Charles E. Overholt      | 445 |
| Dance Antique.....                                  | Stanford King            | 446 |
| At Dawning.....                                     | Charles Wakefield Cadman | 446 |
| The Bird Clock.....                                 | Cedric W. Lemont         | 447 |
| Mexican Moonlight.....                              | J. Lilian Vandevere      | 448 |
| Mazurka, in B-flat.....                             | Frederick A. Williams    | 448 |
| Alpine Vesper Chimes.....                           | Theodora Dutton          | 450 |
| Melissa.....  | Carl Wilhelm Kern        | 451 |
| <b>Master Works</b>                                 |                          |     |
| Papillons.....                                      | Robert Schumann          | 452 |
| <b>Outstanding Vocal and Instrumental Novelties</b> |                          |     |
| Bless Thou, O God, This Day (Vocal).....            | Thelma Jackson Smith     | 455 |
| Balloons (Vocal).....                               | Leitha Radcliffe Harris  | 456 |
| Sarabande (Violin and Piano).....                   | Louis Couperin           | 458 |
| Sunlit Cloisters (Organ).....                       | Herman Warlick Eickhorn  | 458 |
| Hawaiian Nights (Piano Accordion).....              | Frank H. Grey            | 459 |
| Romance, Op. 44, No. 1 (Four Hands).....            | Anton Rubinstein         | 460 |
| <b>Progressive Music for Orchestra</b>              |                          |     |
| Up with the Flag.....                               | C. W. Bennet             | 462 |
| <b>Delightful Pieces for Junior Etude Readers</b>   |                          |     |
| Climbing the Jungle Gym.....                        | Ethelyn Lenore Stinson   | 464 |
| Plucky Pigwidgeon.....                              | Bernice Rose Copeland    | 464 |
| Ladybird.....                                       | Alexander Bennett        | 465 |
| Davey Jones and the Pirate.....                     | George C. Franklin       | 465 |
| At Sunday School.....                               | Hugh Arnold              | 466 |
| The Three Blind Mice.....                           | Carl Wilhelm Kern        | 466 |

**DEPARTMENTS**

|   |                        |
|---|------------------------|
| The World of Music.....                           | 420                    |
| The Etude Historical Musical Portrait Series..... | 478                    |
| Teachers' Round Table.....                        | Guy Maier 443          |
| The Etude Music Lover's Bookshelf.....            | C. Meredith Cadman 442 |
| Questions and Answers.....                        | Karl W. Gehrkens 481   |

**Band and Orchestra**

|                            |                |
|----------------------------|----------------|
| The Student Conductor..... | H. E. Nutt 441 |
|----------------------------|----------------|

**The Singer's Etude**

|  |                      |
|--|----------------------|
| Modern Vocal Methods in Comparison with Bel Canto..... | Homer Henley 468     |
| Just Before You Sing.....                              | Gordon Forp 468      |
| The Story of "Il Barbo".....                           | Palmer Van Gundy 469 |
| Voice Questions Answered.....                          | Nicholas Douthy 479  |

**The Organist's Etude**

|   |                     |
|---|---------------------|
| Types of Organ Recital Programs.....    | Edward G. Mead 470  |
| Tempo in Hymns.....                     | Eugene F. Marks 470 |
| Organ and Choir Questions Answered..... | Henry S. Fry 472    |

**The Accordion**

|  |                  |
|--|------------------|
| Rumba and Bolero Rhythms in Accordion Playing..... | Pietro Deiro 473 |
|--|------------------|

**The Violinist's Etude**

|   |                               |
|---|-------------------------------|
| Violin Makers Make a Village.....         | Marion Grubb 474              |
| Piano Teachers for Violin Teachers.....   | Mrs. Clemensell Mackenzie 474 |
| The Importance of Right Arm Training..... | J. W. Hulst 475               |
| Violin Questions Answered.....            | Robert Braine 476             |

**Fretted Instruments**

|                    |                     |
|--------------------|---------------------|
| Ferdinand Sor..... | George C. Krick 480 |
|--------------------|---------------------|

**The Junior Etude**

|       |                    |
|-------|--------------------|
| ..... | Elizabeth Gest 486 |
|-------|--------------------|

**MISCELLANY**

|   |                           |
|---|---------------------------|
| Radio Flashes.....                              | Paul Girard 430           |
| Music of Worth to the Movies.....               | Verna Arvey 434           |
| Recent Record Releases.....                     | Peter Hugh Reed 432       |
| How to Improve the Child's Reading Ability..... | Stella Whitson-Holmes 434 |
| Music from a Carpenter's Saw.....               | Frank Bloomer 436         |
| Having Fun with the Ears.....                   | Chloe Spaulding 436       |
| Wrist Lubrication.....                          | Glady's Hutchinson 438    |
| Our Insect Musicians.....                       | Leslie E. Dunkin 438      |
| Publisher's Notes.....                          | 182                       |

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| 2750 Big Bass Fiddle, The, C—1.....                | Heller      |
| 147 Black Hawk Waltz, Eb—2.....                    | Wach        |
| 2416 Blue Butterflies, Valse Cap., B—1 Last Date   |             |
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| 1704 Butterfly, Op. 81, No. 4, D—3.....            | Mosson      |
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| 2738 El Chelo (Tango Argentine), Dm—1, Villoldo    |             |
| 1018 Elegie (Mozart), Op. 18, Em—4.....            | Massenet    |
| 1614 Elizabeth Waltz, C—1.....                     | Martin      |
| 1225 Fairy Wedding, Waltz, C—1.....                | Turner      |
| 1304 Falling Waters, Reverie, Bb—1.....            | Truax       |
| 209 Fifth Nocturne, Op. 52, Ab—4.....              | Liszt       |
| 959 Floral Parade, The, Valse, C—1.....            | Martin      |
| 217 Flower Song, Op. 39, F—3.....                  | Lange       |
| 1070 Flowers and Ferns, Tone Poem, G—4, Keiser     |             |
| 1109 General Grant's March, F—3.....               | Mack        |
| 238 Gypsy Encampment, Am—3.....                    | Behr        |
| 628 Gypsy Rondo, G—3.....                          | Reinhardt   |
| 2379 Harem Virtuoso, Pianist, Part I.....          | Burdick     |
| 2203 Hungarian Dance, No. 5, A—5.....              | Brahms      |
| 1645 Hungarian Rhapsody No. 2, Cm—6.....           | Bendel      |
| 1013 In Rank and File, C—2.....                    | Lange       |
| 1015 Kamennol Overture, Dm—1.....                  | Dubois      |
| 2097 La Galandrina, The Swallow, G—3, Herrald      |             |
| 2694 Let 'Er Go! (March) F—3.....                  | Wood        |
| 1319 Love and Flowers, Em—3.....                   | Aldrich     |
| 217 Love Dreams (Lichtraum), Ab—6.....             | Liszt       |
| 313 Melody in F, F—4.....                          | Rubinstein  |
| 1891 Menuet in G, No. 2, G—2.....                  | Beethoven   |
| 1813 Minuet (Don Juan), G—2.....                   | Mozart      |
| 1175 Minute Waltz, Op. 64, No. 1, Db—3, Chopin     |             |
| 2972 Moonbeams on the Lake, C—3.....               | Fitzpatrick |
| 1186 Moonlight Sonata, C—2.....                    | Beethoven   |
| 328 Morning Prayer, Melodie, F—2.....              | Streabach   |
| 1226 Mountain Belle, Schottische, F—2.....         | Kinkel      |
| 352 Over the Waves, Waltzes, G—3.....              | Rossas      |
| 361 Peet and Peasant, Overture, D—4.....           | Suppe       |
| 1881 Polonaise (Military), Op. 40, A—4, Chopin     |             |
| 1028 Prelude, Op. 3, No. 2, C—5.....               | Bachmanoff  |
| 2428 Robin's Return, The, Ab—4.....                | Fisher      |
| 378 Rondo Capriccioso, Op. 14, E—6.....            | Mendelssohn |
| 186 Rustle Dance, Eb—3.....                        | Howell      |
| 2740 School Pictures, C—1.....                     | Dubois      |
| 1341 Sonata Pathetique, Cm—5.....                  | Beethoven   |
| 981 Star of Hope, Reverie, F—3.....                | Kennedy     |
| 2932 Trip to Niagara, A, Bb—3.....                 | Cornish     |
| 1186 Treasures, II, Fantasia, Eb—5.....            | Smith       |
| 1151 Two Guitars, C—1.....                         | Grouss      |
| 453 Waves of the Danube, Am—3.....                 | Ivanoriel   |
| 2696 Wayside Chapel, The, Op. 42, F—4.....         | Wilson      |
| 2695 Whoop 'Er Up! (March), G—3-4.....             | Wood        |

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C—1 to C—3 Medium to concert solos

|   |           |
|---|-----------|
| 2178 Beautiful Blue Danube, A—3.....      | Strauss   |
| 1272 Beal Song, A—1.....                  | Vogt      |
| 1144 Crispin Blushes, Caprice, B—2.....   | Heller    |
| 2667 Dark Eyes, B—2.....                  | Grouss    |
| 1835 Dream of the Shepherdess, C—1.....   | Labitzky  |
| 1275 Dream Waltz, A—1.....                | Vogt      |
| 1457 Hungarian Dance, or, B—5, B—3.....   | Brahms    |
| 1745 La Paloma, A—3 B—2.....              | Yradier   |
| 1890 Love and Flowers, A—3 or B—1.....    | Aldrich   |
| 1890 Menuet in G, A—3 or B—1.....         | Beethoven |
| 1480 Over the Waves, Waltz, A—3.....      | Rossas    |
| 2129 Peet and Peasant, Overture, B—3..... | Suppe     |
| 1151 Star of Hope, Reverie, B—1.....      | Kennedy   |
| 500 Traumerel and Romance, B—2.....       | Schumann  |
| 2686 Two Guitars, B—2.....                | Grouss    |
| 1744 Valse Barcarolle, A—2.....           | Offenbach |

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# THE WORLD OF MUSIC



GEORGE VI

KING GEORGE VI has graciously granted his patronage to the Royal College of Organists, of London, the first time that, in its seventy-five years of existence, the sovereign has become Patron of this Royal institution. Edward VII inherited a deal of his good mother's love for music

and continued much of her gracious attention to movements for its advancement; but, with his passing there seems to have been something of a loss of Royal interest in the tone art. So it is both pleasant and encouraging to note that the young British rulers are fostering an art that has had centuries of traditional favor by many of the best of England's monarchs.

THE NATIONAL FEDERATION OF MUSIC CLUBS, with Mrs. Vincent Hilles Ober as president, held its twenty-first Biennial Convention in Baltimore, from May 16th to 23rd. Highlights of the event were the great National Chorus of approximately a thousand voices; the Pageant of States; eminent soloists in concerts, including Efrem Zimbalist, violinist; Josef and Rosina Lhevinne, duo-pianists; and Marjorie Lawrence, famous Australian soprano; with numerous banquets and luncheons.

LEANDRO CAMPANARI, a musician of world renown at the turn of the century, passed away on April 23rd, at San Francisco, aged seventy-nine. He was a violinist of high repute, and was at times a guest conductor of the Philadelphia Orchestra and a regular conductor of the Manhattan Opera Company of New York.

THE CINCINNATI MAY FESTIVAL opened the thirty-third of these great events on May 2nd, with a program including Haydn's "Creation" and Handel's "Alexander's Feast." It continued through the week; Eugene Goossens was the conductor, and Kirsten Flagstad topped the list of eminent vocalists.

AN ALL-AMERICAN PROGRAM was presented by the *Société des Concerts du Conservatoire* of Paris, on the evening of March 29th. It included MacDowell's "Second Piano Concerto" with Maria Antonia de Castro as soloist; Randall Thompson's "Second Symphony"; Walter Piston's "Concerto for Orchestra"; and less ambitious works by Dr. Frederick Shepherd Converse, Edward Burlingame Hill, and Aaron Copland. The event was planned on the suggestion of M. Isidor Philipp, and was given in the grand amphitheatre of the Sorbonne, with Charles Münch conducting.

LEOPOLD STOKOWSKI, Fritz Reiner and Howard Hanson, three of America's most distinguished musicians, have consented to act as judges for the American Composers Award for 1939, of the Henry Hadley Foundation.

THE INTERNATIONAL MUSIC FESTIVAL of Lucerne, Switzerland, will open on August 3rd and close on the 29th. It offers a brilliant array of soloists, symphony and choral concerts, with the latter including two performances of the "Manzoni Requiem" of Verdi.



EDWARD BURLINGAME HILL

## Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

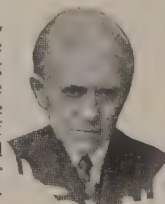
THE FIFTY-EIGHTH "MESSIAH" FESTIVAL, of Lindsborg, Kansas, was held during Easter Week, with Dr. Hagbard Brase leading a chorus of five hundred and forty-six voices. The "Messiah" had its one hundred and sixty-seventh performance at these festivals, and Bach's "St. Matthew Passion" was sung for the fourteenth consecutive time.

THE CHICAGO SYMPHONY ORCHESTRA, with Dr. Frederick Stock conducting, presented on one of the last concerts of its season the "Third Symphony" of Felix Borowski, eminent Chicago composer, and the conductor's "Concerto for Violoncello and Orchestra."

STEPHEN FOSTER is to be honored by our Postal Department, which will issue a Foster commemorative stamp as the first of a series recognizing American art and especially music.

CLERMONT PÉPIN, a young musical prodigy of Canada, but twelve years of age, recently conducted a group of his compositions when played on a program of the Symphony Society of Quebec.

ARTHUR FARWELL and Harold Morris have been announced as having tied for first place in the nation-wide contest of the National Federation of Music Clubs. Mr. Farwell submitted a "Concerto for Two Pianos and Orchestra"; and Mr. Morris offered a "Concerto for Violin and Orchestra." Mr. Morris, a native of Texas, was educated at Cincinnati, under Dr. Edgar Stillman Kelley; and Mr. Farwell, a native of St. Paul, Minnesota, was educated in Boston and Europe.



ARTHUR FARWELL

THE WORLD'S FAIR WAGNER CYCLE was opened on May 2nd, with a performance of "Lohengrin" while Crown Prince Frederik, Crown Princess Ingrid, the Danish ambassador, the Danish consul general, and the Danish commissioner to the fair occupied a box in "The Golden Horseshoe." Lauritz Melchior, famous Danish tenor, was very appropriately the *Lohengrin*, and Kirsten Flagstad, eminently popular soprano, also a Scandinavian, was the *Elsa*. The orchestra and audience stood before the rising of the curtain for the playing of the national airs of Denmark and Iceland, followed by *The Star Spangled Banner*.

SERGE PROKOFIEFF, Georges Enesco and Albert Stoessel have been announced as guest conductors of the Philharmonic-Symphony Orchestra of New York, for the 1939-1940 season. They will officiate while the regular conductor, John Barbirolli, takes his usual four weeks of rest during the concert period.

THE CHURCH AND CHORAL MUSIC INSTITUTE of Northwestern University, for the study and discussion of the problems of the Ministry of Music, will be held from July 29th to August 4th. The annual convention of the National Association of Choir Directors will be held concurrently. Full particulars from Oliver S. Beltz, 1822 Sherman Avenue, Evanston, Illinois.

DR. EDGAR STILLMAN KELLEY celebrated on April 15th his eighty-second birthday. In honor of the event a group of three hundred leading musicians of New York tendered the distinguished American composer a luncheon at which Dr. Walter Damrosch was the principal speaker.

ALL CHICAGO BOX OFFICE RECORDS for musical events are reported to have been broken by Paderewski at his recent recital there. This honor had belonged to Adelina Patti since December 9, 1889, when she drew \$10,235.47; but, including Federal tax, the receipts of Paderewski's recital were \$13,020.70.

WHEN CHARLES MAGNANTE and his Accordion Quartet, of which Joe Biviano, Gene von Hallberg, and Abe Goldman complete the personnel, gave on April eighteenth their concert in Carnegie Hall of New York, the first number on the program was the monumental *Toccata and Fugue in D minor* of Bach, transcribed for their instruments; and this followed by the brilliant *Rondo Capriccioso* of Mendelssohn. Interspersed among less pretentious but highly serious compositions were the *Waltz in C-sharp minor* and the *Nocturne in E-flat* of Chopin, and the *Liebesfreud* of Kreisler, played by Magnante; the *Overture to "The Marriage of Figaro"* of Mozart, by Magnante and Biviano; and the *Fugue in G minor* of Bach, by the Quartet.



CHARLES MAGNANTE

THE DETROIT NEGRO OPERA COMPANY has finished its second season. With a combined cast and ballet of one hundred and seventy-five, and the conductor the only affiliated white person, it gave last season a performance of "Aida" which won the enthusiastic approval of the press. As we go to the printer it is preparing an early presentation of "Carmen" in English.

(Continued on Page 485)

## Competitions

PRIZES FOR WORLD'S FAIR: First, \$3,000; second, \$1,000; to best chorus of one hundred and fifty to two hundred voices singing the *Sanctus* (in Latin) from the "Mass in B minor" of Bach, and *By the Waters of Babylon* by Philip James. First, \$1,000, second \$500, to best chorus of sixty to one hundred voices singing *Lucifer in Starlight* by Bantock (unaccompanied) and *The Nun of Nidaros* by Protheroe. Also liberal prizes for men's choruses of sixty to one hundred voices; for women choirs of fifty to seventy voices; and for male and female soloists. Complete information from Dr. D. E. Jones, secretary, *Scranton Tribune*, Scranton, Pennsylvania.

A PRIZE OF FIVE HUNDRED DOLLARS is offered by the Henry Hadley Foundation for the best composition in any of the major forms to be submitted within the autumn months. Full particulars may be had from the Henry Hadley Foundation, 633 West 155th Street, New York City.

THE EURIDICE CHORUS of Philadelphia offers a Prize of One Hundred Dollars for a Chorus for Women's Voices, in three or more parts, either a

capella or unaccompanied, and to words of the composer's choice. Compositions must be received not later than October 1, 1939, addressed to The Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania, to whom application may be made for further information.

THE PADEREWSKI PRIZE COMPETITION offers \$1,000 for the best work for Chamber Orchestra, and a second \$1,000 for a concerto or other serious work for a solo instrument with symphonic orchestra. Works must not exceed fifteen to twenty minutes in performance, and must be received before February 1, 1940.

Full information from Mrs. Elizabeth C. Allen, Secretary Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

PRIZES FOR BAND COMPOSITIONS: Instrumental or vocal solo with wind accompaniment; any form for symphonic band, except quick-step march; a work for small band or combination of wind instruments. Competition closes August 15th. Further information from Department of Music, World's Fair, New York City.

WILLIAM WARREN SHAW, eminently known voice teacher and author of Philadelphia, died April 29th in New York. Among his pupils were Olive Fremstad, celebrated Metropolitan dramatic soprano; George Hamlin, favorite tenor in the vogue years of the Victor Herbert operettas; and Noah Swayne, well known baritone of some two decades ago.

THE ANNUAL YOUNG ARTISTS CONTEST of the MacDowell Club of New York offers prizes in the nature of New York debuts to the most promising young singer, pianist, violinist, violoncellist, harpist and chamber music organization. Application blanks and full instructions may be had from the *MacDowell Young Artists Contest*, 166 East 73rd Street, New York City.

WILLIAM C. PATTERSON, veteran musician and teacher of Deersville, Ohio, passed away on April 15th, at the age of eighty-one. Through all these years he had been active in the civic and musical life of the little city. For more than fifty years he had been a regular subscriber to *The Etude*, of which he is reported to have had a practically complete file. Thus is broken another link in the chain of surviving friends of its founder, Theodore Presser.

THE PHILADELPHIA ORCHESTRA, with Dr. Eugene Ormandy conducting, devoted its closing pair of concerts on April 28th and 29th to the compositions of Richard Strauss, in recognition of his seventy-fifth birthday, which fell on June 11th of this year.



# The Joy of Singing

"WHY do you want to study singing?" asked the professor in a prominent Western university, of a young woman student who was majoring in biology.

"Because I feel impelled to do so as a means of self-expression," replied the young lady.

The professor was a well educated man of the world; and he carried his remarks further, with, "That is the very best reason for studying singing. I have often wondered why people want to sing. At one time it was thought to be a form of exhibitionism, the desire to 'show off,' the same thing that makes millions and millions, throughout the world, put on fancy military costumes and parade for hours at a time. One great military authority once said that the most powerful aid to the militarists is the uniform. If people did not love uniforms, it would not be possible, under ordinary circumstances, to enlist them in peace times. Make war horrible, dirty, agonizing and terrorizing, as it really is, and no sane person would want a part in it; but dress it up like a peacock and millions will swallow the bait, because it is human to want to show off.

"Well, in the days before the phonograph and the radio, thousands of vocal students sang because they were imitating the great opera, concert and church singers of the day. To supply this need, composers wrote innumerable parlor ballads. These were known in England as "Queen's Hall" stuff, because for the memorable "Ballad Concerts," conducted for years in London, by Boosey & Co., and by Chappell & Co., thousands of sentimental songs were written, which in years to follow were heard in the late Victorian and Edwardian parlors, from ambitious singers, who, in turn, provided much of the musical entertainment of the day. They sang as much like Sims Reeves, Mme. Belle Cole, Ben Davies, or Clara Butt, as their talents permitted. If you will glance at the London daily papers for several decades in that period, you will find the amusement columns flooded with the announcements of concerts given over, very largely, to music of this type.

"Musical taste in England improved, as it did in America, and singers and audiences became aware of the wonderful art songs of the Continent, from Schubert to Debussy. Composers of both countries realized this, and the song literature designed for British ears improved vastly. Charming as were some of the old English Queen's Hall ballads, a new type commenced to come in, with the distinctive and beautiful works of Liza Lehmann, H. Lane Wilson, and Landon Ronald, in Europe, as well as by MacDowell, Nevin, Lieurance, Rogers and Cadman, in America.

"With the rise of the Victor Talking Machine Company, many great artists were persuaded to make records. Everyone predicted the end of vocal study and singing in the home. The opposite was the case. Never was singing more popular and never were singing teachers more prosperous. Leaders in our great cities boasted of incomes from voice instruction soaring to \$50,000, and even \$75,000 a year.

"The Great War," however, brought drastic changes, not so much in the art and its interpretation as in economic conditions. Living quarters grew smaller, people entertained less at home, outside amusements, golf and the movies, came into the picture; and then the radio. Those students impelled by exhibitionism found it difficult to compete with the little walnut box which drew in from the ether the voices of the greatest living singers. Again the misanthropist proclaimed that singing and studying of singing were doomed. For a time, they seemed to be correct. Only rarely was singing heard in the home, and the sale of songs, good and bad, dropped off conspicuously. Meantime, choral groups, developed through the public schools, and wonderful *à capella* choirs commenced to appear in all parts of the country. Through them, young people began to revive the joy of singing. To sing alone is, however, a different thing, from standing up with fifty people and obeying the baton of a good leader. In solo singing, there is a thrill and 'liberation of the spirit,' which is inimitable. Gradually students began, once more, to find the joy of singing. Meanwhile, voice teachers became much better trained; and the result is that there now are far more finely schooled voices in America than ever before. Students learn through the radio, as was never previously possible, fine tonal and interpretative standards. That there will be a great revival of solo singing goes without saying. It is one of the richest of human needs; and those, who have once acquired the ability, find a means of self-expression not to be gained in any other way.

"Students with a better educational background are beginning to realize the high physical, artistic and æsthetic values that are part of a well-planned course in singing, now linked properly to literature and to the greater literature of music. Singing develops poise, frequently improves the health of the individual, and often has been known to demolish ancient inhibitions, dangerous to the individual. Some psychiatrists approve singing very highly in certain abnormal mental cases."

Our experience confirms that of the professor in every detail. The joy of singing is superseding mere exhibitionism. The song literature has vastly improved and is to-day much more intriguing and intelligent than in the past. Home groups are beginning to want to hear the singer "in person" and do not make comparisons with the great stars of the radio. The singer, who sings because the song within his heart is irrepressible, often stumbles upon a rational natural method of vocal expression which is surprisingly excellent.

Last July, we attended a convention of a branch of the International Arboreal Music Teachers Association. Among the delegates were the wrens, the robins, the catbirds, the cardinals, the thrushes, the quails, the mourning

doves, the peewees, the orioles, and several other feathered prima donnas. A daily clinic was held from dawn until breakfast. Then there were debates upon nest building and bug hunting, which lasted, off and on, until twilight.



"The joy of singing is one of life's greatest thrills."

NELSON EDDY



Finally, when the summer wore on and the babies were hatched and grew big enough to pay attention, our whole garden, with its twenty-seven nests (not counting those of the squirrels in the treetops), turned into a conservatory of song. We saw a brilliant red cardinal giving a lesson to its brown winged fledgling; and before long Miss Cardinal commenced to sing. When she sang she made the same tones that other cardinals make. She did not try to sing like a robin, or a catbird, or a thrush. Was she giving the world a lesson? Was she trying to say, "God gave you a voice which is your voice, and the highest in vocal art is to find the nature of that voice and to develop it along its own natural lines—not trying to make it like something else! True, the parrot, the mynah bird, the catbird, and some others, do imitate, but like most of the birds, we are all born with definite vocal limitations. Our voices are just as individual as our features. That is the reason why we can recognize our friends so readily over the telephone.

Just now, as we are writing this by the aid of midnight electric current (not midnight oil), an owl is singing outside our window. No matter how long he sings, his voice will be always that of an owl. He can never sound like a canary or a nightingale. The point is, however, that he is singing at his best and seems to be having a glorious time doing it. More than this, he is proud of his throaty trills and not afraid to let the world know it. Therefore, if you cannot sing as did a Caruso, a Patti, a Bispham, or a Homer, do not let the thought prevent your singing. Sing as God intended you to sing and you will be blessed with one of the great thrills of life. Singing for the sheer joy of singing is becoming more and more popular.

In singing a great deal depends upon the normal formation of the throat, nasal and buccal cavities, also upon the condition of the mucous membrane. As a part of the singer's hygiene, a throat wash recommended by established physicians is of the very greatest importance for daily use. Be extremely careful of unknown, untested throat medications. They can and often do injure the throat seriously. Physicians know of many such cases. One singer literally ruined her voice for a year, through the use of a throat medicine containing a chemical that scarred the mucous membrane. The best remedies should be used strictly according to

directions or under the advice of your physician. Certain standard preparations, on sale everywhere, are safe when properly used. They are, in alphabetical order, Astringo-sal, Bonsol, Glyco-thymoline, Hexylresorcinol Solution, Lavis, Listerine, Mercitan Solution and Pepsodent. These are not local products, but are sold in all parts of the country.

We are strongly of the opinion that we may expect a return of those wonderful days in sixteenth century England when all ladies and gentlemen who could sing reveled in the art. In the recent work by Miles Merwin Kastendieck, "England's Musical Poet, Thomas Campion" (Oxford Press), we find the following reasons for the cultivation of singing as "set downe by the auctor," William Byrd, one of the earliest of England's musical immortals:

- First, it is a knowledge easely taught, and quickly learned, wher ther is a good Master, & an apt Scoler.*
- 2. The exercise of singing is delightful to Nature, and good to preserue the health of man.*
- 3. It doth strengthen all parts of the brest, & doth open the pipes.*
- 4. It is a singular good remedie for stutting and stamaring in the speech.*
- 5. It is the best meanes to procure a perfect pronounciation, and to make a good Orator.*
- 6. It is the onely way to know where Nature hath bestowed the benefit of a good voyce: which gift is so rare, as ther is not one among a thousand that hath it: & in many that excellent gift is lost, because they want art to expresse Nature.*
- 7. Ther is not any Musicke of Instruments whatsoeuer, comparable to that which is made of the voyces of Men, wher the voyces are good, & the same wel sorted and ordered.*
- 8. The better the voyce is, the meeter it is to honour & serue God therewith: and the voice of man is chiefly to be employed to that ende.*

#### OMNIS SPIRITUS LAUDET DOMINUM

*Since singing is so good a thing  
I wish all men would learn to sing.*

### Gratitude

LAST month we embodied in an editorial a suggested plan to give Mme. Cécile Chaminade an international birthday party on the occasion of her seventy-eighth birthday, August 8th, 1939. The plan is simply that of having music lovers everywhere, teachers, their pupils, and club members, to send to

Mme. Cécile Chaminade  
34 Boulevard d'Italie  
Monte Carlo  
France

a postal card with some such greeting in English as

"Happy Birthday Wishes to Mme. Chaminade, who has brought so much beauty to the world, through the deathless art of Music."

or, in French.

1. A Madame Cécile Chaminade l'auteur charmante qui a donné à l'art musical des nombreux ouvrages inoubliables, nous envoyons nos meilleur vœux à l'occasion de son anniversaire de naissance.

2. A Madame Chaminade l'aimable et charmante auteur de magnifiques oeuvres musicales nous envoyons nos meilleur souhaits à l'occasion de son anniversaire de naissance.

The cost of mailing a postal card to Europe is three



MME. CHAMINADE  
AT HOME

This picture is the enlargement of a "frame" from a moving picture film made some years ago by the editor of *The Etude*, at Tamaris on the French Riviera. Mme. Chaminade was confined to her bed, but anxiously had it drawn to the window in order that she might have her first moving picture made.

cents, a sealed letter five cents, a half-ounce. The cost is trifling compared with the compensation of showing to this dear little French lady, who has given the world such beauty and delight through her masterpieces in her inimitable style, something of the gratitude which thousands in our country must feel toward her. Pupils and club members "just love to do things." Here is a fine chance for leaders everywhere to stimulate a world-wide Chaminade revival. Everything depends, however, upon the initiative of such readers as you who are now holding this copy of *THE ETUDE* in your hands. Will you do it, and how many of your friends and pupils can you induce to join with you? Let us make this birthday party a real surprise to this remarkable composer, now invalidated for years, but still with a heart full of the charm and youth that has set millions and millions of fingers interpreting her fascinating compositions at the keyboard. The musical world owes Mme. Chaminade a great debt, and surely we will all enjoy thanking her in this way. Remember the words of Seneca, "Nothing is more honorable than a grateful heart."



# Learning to Interpret Great Music

An Interview with the Famous French Pianist

## ROBERT CASADESUS

Secured Expressly for THE ETUDE MUSIC MAGAZINE

By

FLORENCE LEONARD

**I**N MY TEACHING of fifty-two American pupils, in the Summer sessions at Fontainebleau, I have found that in every case these pupils have thought too much about the literature which has been written about their music, and not enough about the music itself.

All this literature about compositions should be suppressed. Can a student learn how to play a Mozart concerto by reading a story embroidered around the facts of Mozart's life; or a biography which purports to be exact but is padded with anecdotes of romances that, if we may believe Mozart's own letters, are wholly imaginary; or even by reading a perfectly authentic biography.

Music cannot be explained by writing about its composer's difficulties with a patron or a parent, by describing a fortunate or an unfortunate love affair, or by enumerating the intrigues and jealousies of a composer's contemporaries. Does a letter from Beethoven's brother, or nephew, or lawyer, show you how to phrase one passage from his "Op. 111," or indicate whether "Op. 110" should be played in the style of "Op. 10, No. 1"?

It is the text of the music itself which must be read; and—I would emphasize this—the text which must be respected.

### Chopin's Meanings Distorted

CHOPIN IS THE COMPOSER who has suffered most at the hands of this type of authors. He has been traduced, his works have been actually deformed, through the influence of all that has been written about his life, his disposition, his health, and his love affairs. In fact, for this very reason the public does not respond, as it should, to the music of Chopin. Such a web of sentimentality, morbidity and misinterpretation has been woven about his name, that his music itself is falsely interpreted.

When Chopin writes a letter to a friend, and even to a musical friend, does he make use of banal descriptions? Never! We find in one reference to his "Sonata in B-flat minor," when it was just completed, this remark: "Here I am writing a 'Sonata in B-flat minor,' containing the march that you know. There is an *Allegro*, then a *Scherzo in E-flat minor*, the *March* and a short *Finale*; perhaps three of my pages have the left hand, in unison with the right, gossiping, after the march." This *Finale* is the one which has been variously interpreted in words by one musician after another. Perhaps the most familiar attempt at description calls it the wind rustling the leaves over the grave of the hero.

In the same letter Chopin writes of some new mazurkas: "They seem to me good, as is always the case with younger children when the parents are growing old." But of sentimental or picturesque description there is never a hint.

No! Chopin was a *modest, marvellous musician!* He needs no literature to speak for his music. It speaks for itself.

### Importance of Correct Reading

BUT IN ORDER TO PLAY him correctly the student must be able to read him correctly. Music, if read correctly, is sufficient for itself and needs no explaining.

The new school of teaching, I am glad to say, has improved the situation. Many students in the past have played Chopin badly, horribly. But now we find students of even fifteen years of age who instinctively play him correctly, romantically. I cannot tell you why. It is a mystery.

Perhaps the reason is that formerly they felt the influence of the literature about him too strongly, and now

the teachers of the new school have taught them to respect the text. Or perhaps it is due to the influence of the epoch, and the fact that in America, France and England, countries which have not been upset by political disturbances, the youth are working for the ideal of the music.

In America, especially, where the people love music, I have observed this attitude; and this, in many cases, with adult students who wish to achieve whatever is



CASADESUS AT THE PIANO

possible, although they have not begun to study early in life. Yes, especially in America do I find the adult taking up the study of music for the first time.

And I would encourage the adult to do this. One can study the piano at my age. It is true, of course, that one cannot become a virtuoso if he waits till he is twenty, thirty, or forty years old before he begins to study. But he can derive an enormous amount of pleasure for himself from the study of this instrument.

### Solfège the Fundamental Study

THE FIRST ESSENTIAL for the study of the piano is the ability to read music correctly; and the fundamental training for reading is found in *solfège*. This must come first. It is the basis of all musical knowledge. To begin *solfège* when you are five years of age is best. It is easy to learn notation and reading when one is young.

What does the study of *solfège* provide? An exact knowledge of the letters (which includes, of course, pitch and intervals), a subconscious sense of the length of each note, of the groupings and accents which are rhythm; knowledge of the progress to the chief note of each group, of the climax of the phrase and the sentence, and of the rise and fall of power and intensity, which constitute dynamics.

Such study as this is the foundation of good reading. It means that when you peruse the notes which a composer has written down, you know how to play them correctly. And at that point only is the beginning of interpretation. Only then does the interpretation become clear to you. But at once it is clear if you can read correctly.

Before you can interpret a composition, however, you must have muscles which will obey your commands. They

must do the work, and therefore they must be trained.

I cannot tell you how I myself began to study, for I cannot remember the time when I did not play, nor can I remember the steps I took in first learning to play. I never played in public as a prodigy, not that I know. It is not well for a child to appear in that way. In such public performances he thinks too much of the technical display, of the effect he is creating, and not enough of the music itself and its meaning. The training of an artist cannot be done in public. It must be done in retirement, in quiet and at leisure.

### How Much and How to Practice

MOREOVER, THE ELEMENTARY TRAINING should not be forced. Six or eight hours a day of study means forcing. It is not good. Chopin was right when he said a student should work but three hours a day, *with concentration*. With modern music, which is so difficult to read—not to play—one should study four hours a day, with close attention. As Maumontel said—he was a teacher of my school—"you should practice one hour of technique and three hours of pieces."

That hour of exercises is like training for sports. In it you should study every kind of figures, scales, double notes, trills, arpeggios, octaves, and should work for velocity. This training is for muscles alone. Afterwards comes the music.

In Etudes, Czerny is the best master. There are also studies of Philipp, and the exercises of Brahms. But the latter are for strong hands only, and not for immature players.

### Why Czerny?

CLEMENTI, ONCE CONSIDERED so important, is now rather out of date, but not necessarily so; but, if you have Czerny, you have everything.

Consider for a moment! Czerny covers the entire period from Beethoven to Chopin. For he was a pupil of Beethoven; but also he knew Chopin well. He not only knew the classics but he also was forward looking, to Chopin. All the composers of these periods are represented in his exercises and Etudes. In the "School of Virtuosity" alone will be found studies for Mozart, Beethoven and Chopin, and especially for Chopin.

Glance at a few of his studies. In "Opus 365," for instance, the first *Etude*, in F major, suggests at once the last movement of the Mozart "Sonata in F major." There are several others which speak equally plainly of Mozart. No. 5 is a study on trills and *cadenza* forms, such as will be found in many a classic *Adagio*. No. 7 prepares chord forms for Beethoven and Chopin. No. 15 teaches melody playing in octaves and sixths, and in the second portion the *cadenza* style again. No. 17 suggests the Beethoven "Sonata in B-flat major, opus 22"; and what is No. 16 but a preparation for the great *Chromatic Etude* of Chopin? No. 25 is plainly related to a Liszt *Etude*, in its wide leaps and melodic chord groups. So one might continue to find the related ideas. Even in "Opus 299" one can find such similarities. Indeed, a child can begin with Czerny, and by advancing steadily through all the five grades he will have his technique.

### Technic Must Become Subconscious

ONE MUST FIRST CONQUER every kind of technical difficulty as technique; then he must discard or forget what is too scholastic. It is like the study of composition. One must learn to follow the rules for constructing a sentence, and then one must lose consciousness of rules and write music itself—as Bach's way was.

Bach, too, must be practiced, and with great breadth of



style, as well as for technical clarity.

When you begin to practice pieces, a sonata, for instance, first work out the technic of each difficult passage. Besides, you must seek sonority of tone. Sonority we get through suppleness of movement. If you examine the ways of raising and lowering the finger, of depressing the keys, you should be able to distinguish between the hard, unyielding member and joint, and the supple, elastic one, between the stiff, strained lifting and striking and the loose, easy, unforced attack. Chopin again was right when he said, "Play with ease." He advised a gentle, elastic movement, not a harsh, sudden attack of the keys. Ease of movement, gentleness, he insisted on. But do not seek too much after different ways of attacking the keys. Freedom of movement is necessary, above all things, and thinking on large lines. Everything is in the music if we play with breadth of ideas.

### Difficulties of Chopin

MODERN MUSIC IS DIFFICULT to read, but not so difficult to play as Chopin. Chopin's music is the most difficult in the world. One never absolutely knows Chopin. I can learn a composition to-day and, if I lay it aside for a year, I must begin it all over again.

Louis Planté, a pupil of Liszt, at the age of ninety-five was playing the piano all day. I went once to see him. He told me he had worked on the *Barcarolle* of Chopin for sixty years, "And I do not know it now!"

One never knows Chopin. Suppose I begin an *Etude*. I practice it every day, with supple movements, and in a month I can play it. Very well! Then if I leave it for perhaps three years, I must begin as if I had never seen it.

In practicing Chopin it is of the greatest importance to watch one's style. The different points of view of various teachers make a great difference in the style of the playing. In France there are two distinct schools of interpretation of the works of Chopin. Both have the same traditions, the traditions of Czerny, of Chopin himself, and of Georges Mathias; but they differ in their application of these traditions. One school inclines toward the Romantic style; the other holds more to conservatism, to the idea of clearness rather than richness and fulness of tone and style. Both are French. But the Romantic group would play a *polonaise*, for example, with power and rich intensity, while the other group would set it forth with delicate, clear performance. The latter, of course, is in keeping with the early delicate style of the old French composers.

It would not be just to compare Ravel and Debussy as examples of these two types of interpretation. And yet one sees some similarity there. It is better to compare Ravel and Debussy with Schubert and Chopin. Ravel makes greater effects but is less profound; he uses a much greater canvas, his effects are noble, but Debussy, the mystic, is shut in within himself.

In playing octaves, whether in Chopin or any other composer, one must be careful, again, to watch for ease and suppleness and not to force the energy of the attack. If I play from the wrist and there is not power enough, I must not attempt to get more power by forcing the activity of the wrist. Instead, I must play from the elbow. But even here I must watch for supple, easy attack. I do not like to use the whole arm, as I find the tone too harsh.

### Necessity of Technical Practice

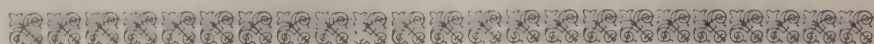
I, MYSELF, DO NOT now practice four hours a day. If I have not been playing at all for two or three days, then I spend about fifteen minutes on exercises. But that is not to be advised for students. Of course they do not like to practice exercises. But, if you tell them that they can get their technic by playing Chopin "Etudes," that is wrong. I might be able to keep in prac-

tice in that way; but they could not acquire their technic so. They must spend an hour on their piano gymnastics, at the piano; just as an athlete must train himself by exercises for arms, shoulders, chest, back, and legs. Chopin's compositions are not to be played for the purpose of getting technic; nor Mozart's, nor any of the great composers! Young students do not like this rule, but it must be followed with strictness. First they must take their hour

adapt my playing to each type of piano, and at once.

For instruction in using the pedal, study Chopin's markings. He made all his markings with great care. Of course every student should understand that a chief function of the pedal is to prolong the harmonies and to connect one to another. But the pedal must be changed very frequently.

Ravel also marked his pedaling with



## FIFTY YEARS AGO THIS MONTH

ALBERT ROSS PARSONS, widely known American pianist and teacher, was represented by a paper read before the Annual Meeting of Music Teachers' National Association, at Philadelphia in the first week of July, from which we quote a part of what he had to say on "The Mission and Worth of the Pianoforte Teacher in American Life," in which conditions not so different from those met by the teacher of to-day are discussed:



"Theoretically speaking, this mission should be that of a disseminator of musical knowledge, an educator of musical talent, and an agent in the great work of developing and forming the musical taste of the public at large.

"Why the work of the American teacher is not always in the line of such a mission is easily explained.

"In the vast majority of cases, pianoforte instruction is not engaged by parents with a view to solid and lasting attainments upon the part of their children.

"Their desire usually goes no farther than to have their children's taste, knowledge and executive ability developed as a source of pleasure to the domestic circle, and to have them acquire the measure of accomplishment usual in the social sphere which they are expected to occupy.

"Rarely indeed do parents in comfortable circumstances, and still more rarely those who are wealthy, ever express, either to their children or to the teacher, a desire to have pianoforte instruction conducted with a view to preparation for the practice of the musical profession in the event of their being thrown on their own resources.

"And yet, as a matter of fact, a very large proportion of our female teachers of music come from the ranks of those who as children cultivated music only as a social or as a fireside accomplishment, and whose first earnest efforts in music date from a time when it suddenly became evident that this art must henceforth be followed professionally as their sole reliance for support. When thus suddenly confronted with the stern realities of life, what do such young

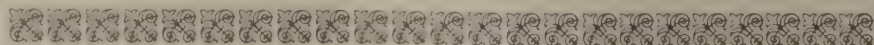
people know of music?

"Where the study of music is so superficial with individuals, evidently the practice of the profession cannot be doing anything like what it should to shape public taste.

"But, for this state of affairs, who is responsible, parents or teachers?

"We believe neither. It is going too far to hold parents responsible for following the usage of people of their social circle. And, on the other hand, no teacher, no matter how conscious he may be of the need of a radical change in the course of pianoforte teaching, can, single-handed, do much to promote the needed public reform. The successful teacher is so busy meeting the demands made upon him by the present, that he rarely has time to mature plans for anything beyond. He finds, unfortunately, that while lip-service is everywhere rendered to the adage that knowledge is power, nevertheless, the fruit of knowledge, namely, executive skill, is much more highly prized than the tree on which it grows. Accordingly, as gardeners fix their attention on forcing the development of flowers, regardless of the incidental drain upon the natural vigor of the plant, so teachers forego comprehensiveness of plan and thoroughness as to details in their work, in order to grow showy musical fruits, mainly for the purpose of display. Nay, the true doctrine, that root and branch shall be known by their fruits, is changed into the heresy, that if you can cheat the eye by artificial fruits, root and branch may be ignored, and the art be valued in proportion to the success of the deception in the appearance of fruit. Hence, though hardly any time should be left for the acquirement of real knowledge throughout an entire season's lessons, the dear pupils must be ready at all times to play a certain number of popular pieces in order to conceal how little they know behind a show of knowing much!

"Unless the teacher enters this race with might and main, and bends all his energies to thus serving up such musical veal in imitation of matured beef, his less scrupulous competitors will leave him out of sight, and he will find all his pupils carried away from him in the universal swim!"



of "punishment"; then they may have their pieces.

My own greatest difficulty in concertizing arises from the great differences among individual pianos. In every town I visit I must play on a piano different from all others. If you play on ten of the best Steinways, you will find each one different from each of the others, in resonance and in action. I must train myself to discover at once the quality of the piano on which I am to play. Is the tone bright and clear, or is it dull? Is it full and sonorous, with big *fortes*; or is it thin and soft? I must

care, which should be studied with vigilance.

Since correct reading is so important, the student should give much time to it. Not only must he read accurately, with scrupulous exactness, but he must also learn to read rapidly. The eye should always be in advance of the notes which the hands are playing. In our French schools, and also in the Italian ones, the teacher often follows on the page the pupil's playing (or singing) and covers, immediately with a slip of paper or cardboard, the measure which is being played, while

(Continued on Page 467)

## Radio Flashes

By PAUL GIRARD

WEEKLY SYMPHONIC PRESENTATIONS by the National Broadcasting Company recently became a year round feature of radio when the NBC Orchestra began its summer symphony season of Sunday night broadcasts 8 to 9 P.M., EDST, over the NBC-Blue Network. Like the Saturday night broadcasts of the NBC Symphony Orchestra, heard during the winter season, the new series will be under the direction of noted guest conductors. Among those who are announced to appear with the orchestra are Erich Leinsdorf, the brilliant young Wagnerian conductor of the Metropolitan Opera, and Dr. Frank Black, general music director of the National Broadcasting Company. This new series of Sunday night symphonic programs will continue until the NBC Symphony Orchestra resumes its weekly broadcasts next fall. The programs will include the usual standard symphonic masterpieces and compositions by American composers as well as lighter works of the symphonic literature, now seldom heard at symphony concerts.

Television is no longer around the corner, but at the corner. On April 30 the first regular "high definition" television service in the United States was launched by the National Broadcasting Company with President Roosevelt as the first subject. The occasion was his delivery of the opening address at the New York World's Fair. Although television is now restricted to an Eastern area, and may be said still to be in its experimental stages, no one can refute the statement of C. W. Farrier, television coordinator of the National Broadcasting Company, that complete television service in America is inevitable.

Television shows, comparable to those of an excellent home motion picture program have been received nightly in the New York area for some time prior to the start of the nationwide service. Although the equipment is ready to reproduce sounds and images in the home, there is need for a television system, according to Mr. Farrier. "... In order that television give us a front seat at a presidential inauguration, that it give us an educational service that will bring the world's greatest teachers at our fireside, that it raise the curtain on entirely new forms of entertainment," he says, "then we must have a television system."

Gilbert Seldes, Columbia Broadcasting System director of television, states it is difficult to predict anything about programs, because television covers part of the field of each of the arts with which it will be allied—motion pictures, radio, news reels, stage, animated cartoons and many others. "Being able to pluck its material directly from life, television programs will be as varied as life itself. And since we are going to do a job without precedent, we will have endless opportunities for both improvement and error. Television differs chiefly from stage or radio in having a special immediacy for the audience. It goes directly into the listener's home and, more than that, into his living room. This peculiar quality of television creates one of the major problems of its programs.

Highlights of the Bible, a Sunday series of Scripture lessons, conducted by Dr. Frederick K. Stamm, pastor of the Clinton Avenue Community Church, Brooklyn, returned to the air on April 30, for its ninth consecutive year on a coast-to-coast network of the National Broadcasting Company. Heard from 10 to 10:30 A.M., EDST, over the NBC-Red Network, this broadcast is designed as a brief devotional service presenting the Scriptures in terms of conduct rather than in relation to theology. Dr. Stamm discusses the Bible in terms of modern life.



THE VIRGINIA CONSERVATION COMMISSION has recently recommended that the next General Assembly make the song, *Carry Me Back to Old Virginny*, the state's official anthem. The majority of the millions of radio listeners to this world renowned ballad take for granted that it is a Stephen Foster production, oblivious or ignorant of the fact that its author was James A. Bland, a Negro student of the government Negro university, Howard University, of Washington, D. C. Similarity in Negro motif, inspiration and genius easily accounts for this misplacement of authorship.

I have hummed the words and music of *Carry Me Back to Old Virginny* for more than fifty years, and have likewise labored under this same misapprehension until my attention was attracted to an article in the *Washington Star* of June 22, 1938. I am able to understand and appreciate the erroneous ascription of authorship, because of my own surprising lack of information when I had every opportunity to know better.

I entered Howard University in 1880, a few years after Bland's withdrawal and after he had copyrighted *Carry Me Back to Old Virginny*; *In the Evening by the Moonlight*; *In the Morning by the Bright Light*; and *Oh, Dem Golden Slippers!* which gave him world-wide celebrity. Although I have been intimately related to the student body, faculty, and alumni of Howard University, from that time until now, I do not recall ever hearing reference to the name of James A. Bland, with a possible singular exception. On one occasion a member of the graduating class of 1872, in reciting early incidents in the life of the institution, recounted the case of a student who was the Beau Brummell of the cohorts of that day. One of the student's female admirers made him a shirt. A poem in acknowledgement and appreciation of this handmade masculine garment relates; "I have tried it on, and I have tried it off," certainly an earnest of budding poetic possibilities.

### We Neglect Our Own

ONE NATURALLY WONDERS WHY Howard University did not follow up the career of its former student who had won such fame and distinction in the musical world. This inexcusable neglect may be accounted for by the fact that the university, at that time, labored under the spell of missionary enthusiasm which amounted almost to religious fanaticism. Anything that smacked of vaudeville, comedians, and minstrels was put under the ban; and the individual performers were held up as examples to be avoided. Even to hum such tunes on the campus was frowned upon as showing a lack of consecration. In those days, students were not permitted to attend the legitimate theaters, under penalty of dismissal, to say nothing of minstrel and vaudeville performances. Many a night did I steal out of the dormitory to hear Barrett and McCullough in Shakespearean rôles, at the risk of dismissal if discovered. Small wonder then that the University never made a nod of recognition or appreciation to the achievements of this frivolous minded former student whose accomplishments reflected as great glory upon his Alma Mater as any degreed Alumnus who has passed through her portals. In the meantime, the "Fisk Jubilee Singers" were "wafting" the meaning and message of Negro Spirituals around the world, on the wings of song, and thus brought fame and fortune to Fisk University. This illustrates the wide apart distinction of the Puritan line in that day, between the frivolous and the serious, between Jubilee singers and jazz.

# The Negro "Stephen Foster"

The first published biography of

JAMES A. BLAND

Composer of *Carry Me Back to Old Virginny*; *In the Evening by the Moonlight*; *In the Morning by the Bright Light*; and *Oh, Dem Golden Slippers!*

By DR. KELLY MILLER, M.A.

For many years *The Etude Music Magazine* has received scores of letters asking for information about the composer of *Carry Me Back to Old Virginny*. The investigation of the records of the Library of Congress and other large American libraries revealed little information upon the subject. We believe that this article, by the remarkable Dr. Kelly Miller, M. A., the Educator, for many years professor of mathematics, economics and astronomy at Howard University, is the first approximately complete compilation of material upon James A. Bland ever presented. Dr. Miller, born a slave in South Carolina, is one of the foremost scholars of his race; and, after a brilliant career, he is devoting his time largely to writing.

of Philadelphia sang and whistled this tune and refrain about the streets and at numerous social entertainments. A white composer, Sep Winner, being struck with its possibilities, reduced it to notes and gave his own name to the composition, by which it has been known ever since. It is easy to account for the inspiration of Bland's productions as the sheer creative energy of genius, but I have been wholly unable to find out how he acquired the technic of composition. The late James Weldon Johnson typifies the first school of Negro authorship of both words and music in the field of coon songs, ragtime and jazz. Of late the names of such composers have been legion. Mr. W. C. Handy has originated a new musical mood known as the "blues," of which he is still the chief producer and expositor.

From the "Oldest Inhabitants," an organization of the District of Columbia, devoted to preserving memories and records of interesting and important happenings among colored citizens of long ago, I was able to obtain much valuable memorabilia concerning the school days and early musical career of James A. Bland. However, such recollections have grown hazy and indistinct in the mist and maize of receding memories of more than sixty years ago.

### A Meager Record

THERE ARE THIRTEEN POETRY magazines listed in the *Reader's Guide*, which are supposed to be adepts in the matters of rare and curious data concerning poetic lore. The sum total of information derived from this source was to the effect that there is little information to be had. Such outstanding journals as the *New York Times*, *Boston Transcript*, *Chicago Tribune*, and the *New York Herald Tribune*, whose files are supposed to form current history of the times, confirmed the judgment of

the poetry magazine. The principal libraries of the country could furnish little more. The Congressional Library has for some years sought for information of Bland's life and works, but with meager and unsatisfactory results. There are to be found tidbits of scattered and fragmentary information throughout musical and minstrel journals. The biographical sketches attached to his copyrighted works in the Congressional Library are scant and meager, inaccurate, inconsistent, and conflicting on such essential questions as his parentage, education, and time and place of birth. Already a body of legend has grown up about the author of *Carry Me Back to Old Virginny*. One writer says that he was of Virginia slave parentage; another that the ballad expresses the lament of a Virginia Negro slave who was sold in New Orleans in



JAMES A. BLAND

The article in the *Washington Star*, already mentioned, aroused my curiosity and set me on the line of research to find out more about this forgotten student of Howard University, whose songs for the last fifty years have been sung around the world and carried by radio to all lands. Incidentally, after I had just indited the last sentence, I lifted my pen long enough to listen to WJSV broadcasting, *Oh, Dem Golden Slippers*, the product of Bland's creative genius.

### A Jealous Recognition

THE MUSICAL WORLD was at first not disposed to attribute to a Negro, authorship of words and music of his own creation. The spirituals sprang spontaneously from the Negro's soul, as the song from the throat of the bird; but their authorship, like that of all folk songs, was anonymous. Some upstanding Negro, with voice more powerful than the rest would improvise a striking sentiment wedded to some alluring sound, which made a hit and became the

vogue of the day.

Edward B. Marks, a music publisher, in "They All Sang" tells us that "not many of the ragtime colored composers read music. They played right out of their heads, and an arranger took down the notes as they played." *Swing Low Sweet Chariot* and *Steal Away to Jesus* are easily attributable to collective origin and anonymous authorship. It is known that *Listen to the Mocking Bird* was composed in this fashion\* A Negro barber

\*N.B.—The *New York Tribune* published, in 1927, another seemingly authentic version of this interesting tale, which follows, with abbreviations. "In 1854 there was a young Philadelphia street character known as 'Whistling' Dick, who won his support by singing popular ditties with guitar accompaniment. One day, as he finished a guitar solo with a brilliantly whistled imitation of the mocking bird, for which accomplishment he had a canny ability, Septimus Winner, a young musician of the town, came along, heard 'Whistling' Dick's surprising exploit, was inspired with the thought of the now famous *Listen to the Mocking Bird*, and that night transcribed it on paper."



Ell: another tells us that his father, Allen M. Bland, was a graduate from Oberlin College, with high honor; and still another that the son was graduated from Howard University with high honors. All such assertions are purely legendary and fictitious.

### And Some Survive

TWO OF MR. BLAND'S SISTERS are now living, the elder of whom is eighty-six years of age and is an inmate in a Washington Home for the Aged and Infirm. She retains only a faint and feeble memory concerning her distinguished brother. The other is considerably younger and retains a livelier and more vivid recollection.

A cousin is able to recite an interesting story concerning her distinguished relative, but her narrative is lacking in precision and accuracy of details. I have taken the information gathered from such scattered and miscellaneous sources, have tested it as far as possible, by living memory and,

From his early years, James A. Bland was looked upon as a musical prodigy. At an early age, he organized a glee club which gave frequent concerts and was noted for serenading hotel guests and other distinguished residents of the national capital. John H. Lewis, a retired clerk of the Interstate Commerce Commission and director of the Amphian Glee Club, for many years a leading musical organization in this city, was a member of Bland's first quartet.

From Geller's "Famous Songs and Their Stories," published in 1921, we read that "When he grew older, a kindly Virginian secured him a job of page in our House of Representatives, but that left him little time for his much loved banjo, so he abandoned the onerous duty of ministering to the wants of Congressmen. He next sought to follow a minstrel career, where his instruments would serve him to good advantage. But, alas, Bland's color weighed against him, notwithstanding the fact that the minstrels,

render his own compositions, chief among which old timers especially remember the *Christmas Dinner*, which was copyrighted in 1889.

I learned from his chums and schoolmates in the public schools that young Bland was not particularly noted for any marked indications of ability in his studies; but he was active, vivacious and a leader of the groups with which he associated, and especially popular with the young ladies. He completed his academic training at Howard University in his eighteenth year, in 1873. His schoolmates at Howard have only faint recollections of his student days.

I wrote to Hon. J. C. Napier, former Registrar of the United States Treasury, who was a member of the law class of 1872, requesting his memorabilia concerning James A. Bland. Both he and his wife were students in the university at that time and readily recalled him in those student days; but they were unable to furnish any important information concerning him. *Carry Me Back to Old Virginny* was written in 1875. This song at once brought him into the notice of the musical world. About this time, Bland became a member of the minstrel troupe under the leadership of Billy Kersands, the famous Negro comedian, and held down one end of the stage while Kersands held down the other. He toured

### MAGNIFICENT MEMORIAL TO STEPHEN FOSTER IN PITTSBURGH

*This beautiful chapel, adjacent to the Cathedral of Learning of the University of Pittsburgh, is the worthy memorial to the immortal Stephen Foster made possible by a munificent contribution from Josiah P. Lilly. This chapel, with its impressive hall and museum, has properly become a national shrine for music lovers from all parts of the world.*



by correcting evident inaccuracies and smoothing out inconsistencies and conflicting statements, have been able to formulate a brief sketch of the life and work of James A. Bland, confidently believed to be the fullest and most authentic to be found anywhere in print.

### Short and Simple Annals

JAMES A. BLAND sprang from a long line of free colored people of Charleston, South Carolina. Allen M. Bland, father of James A. Bland, attended a school in Charleston, taught by Daniel Alexandria Payne, who afterwards became a bishop in the A. M. E. Church and founder of Wilberforce University. Young Payne was driven out of South Carolina because of his activity in teaching school for free Negroes, against the law and public sentiment. Allen M. Bland afterwards attended Oberlin College where, according to the Registrar's report, he was a student in the Preparatory Department from 1845 to 1848. James A. Bland's mother was born of free parents, in Wilmington, Delaware.

Mr. Bland moved with his family to Flushing, Long Island, where James A. Bland was born October 22, 1854. The elder Bland, the father of twelve children, was undoubtedly a man of intelligence and ambition. He was among the first college bred Negroes in the United States, having been graduated from Wilberforce University, and afterwards from the law department of Howard University. He was the first colored man to be appointed Examiner in the United States Patent Office.

Immediately after the war, Allen M. Bland moved to Washington, D. C. and occupied a dwelling in a row of houses built by General O. O. Howard, within a stone's throw of the Howard University campus. Thus young Bland was brought up within a shadow of the institution from which he finished his academic training. He attended the public schools of Washington, before transferring to Howard University, where father and son were registered at the same time.



### THE UNMARKED, WEED-COVERED GRAVE OF JAMES A. BLAND, THE "NEGRO STEPHEN FOSTER"

*Through the researches of Professor Kelly Miller of Howard University, the grave of the man who wrote "Carry Me Back to Old Virginny" and other songs sung by millions, has just been located in the Merion Cemetery at Bala-Cynwyd, Pa., a suburb of Philadelphia. The picture shows the Editor of The Etude standing at the grave and is the first ever made of this spot which certainly deserves memorial recognition.*

smeared with lampblack or burnt cork, were giving rather feeble imitations of the Negroes in their gayest moods. He haunted every minstrel performance that played in Washington and listened earnestly to the melodies sung by the white comedians, and it made him grin ironically. If his birthright prevented him from performing, surely no exception could be taken to the writing of songs, and without any technical training to dull his sense of rhythm, he went in for song writing."

At the time when colored clerks were rushing into the government department, as a result of the Civil Service Examinations, they formed a social organization known as the "Manhattan Club," the prototype of the present day "Mu-So-Lit Club." At their meetings Bland was the star performer and was frequently called upon to

Europe as endman of the Kersands Minstrels and took England and Scotland by storm.

### A Prolific Genius

MR. BLAND WROTE over seven hundred ballads, during his lifetime. The Congressional Library contains the record of fifty-three songs copyrighted by James A. Bland, the full copy of thirty-eight of these is recorded, while the titles only of fifteen others are copyrighted. Most of his copyrights were taken out between 1878 and 1891. It is learned from the Boston Public Library that Bland published twenty-five different songs in German, although I can find no confirmation from German sources, whom I consulted through our American Ambassador at Berlin.

Among the more famous of Bland's pro-

(Continued on Page 472)

## RECENT RECORD RELEASES

By PETER HUGH REED

THE FIFTH, AND WE ARE GIVEN to understand, the last volume of the "Columbia History of Music through Ear and Eye," devised and assembled by Dr. Percy A. Scholes, the English music educator, has been put forth in this country by domestic Columbia (361). It begins with Elgar, ends with Albin Haba, and presents on the whole a well-chosen cross section of the music written from the close of the Nineteenth Century up to date. Unquestionably there are many who will disagree with Dr. Scholes' selection of works as well as of composers, but any one man choice of this kind is bound to dissatisfy some people. Considering the exigencies under which Dr. Scholes worked, having been limited to sixteen ten-inch record sides; to provide a representative and comprehensive view of the music of the past four decades presented many problems. Viewed as a whole, the sixteen composers Dr. Scholes has selected as his choice of ranking men of the Twentieth Century are represented quite favorably and adequately by the music recorded. As with his preceding albums, Dr. Scholes here provides in a seventy-odd page booklet, an instructive and interesting treatise on the music, the composers, the musical history, and so on, of the times. The set contains several first recordings. Its appeal will not be limited to the educator or the student.

It looks as if between His Master's Voice in England and Victor in this country Toscanini before long will have complete recordings of all nine of Beethoven's symphonies. Before sailing for Europe in April the Italian maestro is said to have recorded Beethoven's "Fifth Symphony" and also his "Eighth Symphony." This makes five of the famous nine that he has made to date. Rumor has it that he is to record the "Eroica" in London. If this is true, music lovers can rejoice, for it must be said in all truth that the recordings made by the maestro in England are tonally preferable to those he has done here. The latest of his English recordings, Beethoven's "First Symphony" and Brahms' "Tragic Overture" (incongruously housed in one album—Victor M-507), conclusively prove this. Toscanini is so essentially the singer in his conducting that a truly representative recording of a Toscanini performance should not be shallow or sharp in sound. The low quality of his recording of the "First Symphony" and the "Sixth Symphony" of Beethoven is conducive to instant enjoyment of his interpretative gifts. In his performance of the "First Symphony," his understanding of its Eighteenth Century qualities and his adherence to them make his reading so cherishable. He does not overinflate this music as another conductor did in a recent recording. Again in the "Tragic Overture" of Brahms it is Toscanini's feeling for its architectural grandeur that marks his performance off from all others except that of Sir Thomas Beecham. One may well find it hard to choose between the two.

Howard Barlow and the Columbia Broadcasting Symphony are represented by a splendid recording of Haydn's "Surprise Symphony" (B. & H. No. 94) (Columbia set 363). One of the composer's best known and most popular works, it has been badly in need of a modern recording, those existing dating back nearly a decade. It is heartening to find an American conductor so excellently represented on records (the quality of the reproduction here is particularly good). Mr. Barlow's long career

(Continued on Page 488)





ALEC TEMPLETON

SOME TWENTY-FIVE YEARS AGO near Cardiff, South Wales, a tiny boy, hardly two years of age, climbed up on the bench of an upright piano in the sitting room of a farm house. His little sister had just concluded her daily practice and gone to other duties. The child put his hands on the keyboard and his diminutive fingers crawled awkwardly, trying to imitate the notes of a nearby church bell. He was Alec Templeton, the son of a Scottish gentleman farmer who owned important interests in the fertile Welsh agricultural land.

Soon the little boy's gifts began to assert themselves in a most decisive manner. Frequently, when his sister practiced on some Clementi or Dussek sonatina, he would run up to her and exclaim, "You played a wrong note. I cannot bear to hear wrong notes!" And, if this guilt was denied, Alec would explore into the faulty chord and invariably discover the mistake. "Here it is," he would say, striking repeatedly on the note that ought to have been.

#### *Astonishing Precocity*

AT THE AGE OF FOUR he felt the urge to give his efforts a more permanent form, and, leaving aside the improvisation of embryonic sequences, he set out to build up a real piece which he still remembers as his "first known composition." But little Alec's imagination ran far ahead of his physical possibilities. It is reported that young Mozart once played with the tip of his nose one note that the limited stretch of his hand could not reach (*si non e vero, e ben trovato*—if not true, it is well invented). Alec's trouble was similar, but in the direction of chord playing. Since his hands were not able to span more than a few notes, he tried to perform the larger chords with his elbows, not realizing that he was paving the way for the "cluster" system advocated later by certain contemporary adepts of musical "dadaism." However, and regardless of physical handi-

caps, the piece got under way and finally was completed. It turned out to be a lullaby, and his mother used it to sing him to sleep.

The following year Alec started directing a choir of his playmates; and, when music was needed for some particular occasion, he composed it and taught it to them part by part. His hand had grown and already he proved to be a promising piano student. For several years he went on, and as his technic developed he used it for the purpose of expressing the world of melodies and harmonies that were constantly going through his brain. During that period and while still on the farm, he composed a great deal. But none of these compositions was committed to paper. Alec could not write music. He had been deprived of sight from birth. And he did not know it yet. Surrounded by the devoted care of his parents, he thought that his condition was normal and that he was like everyone else in the world. Only later did he learn

the truth, when it became necessary for him to study the Braille system without which his general education would have remained incomplete.

#### *Nature Makes Amends*

MEDICAL SCIENCE TEACHES us that when one of our senses fails nature compensates for this loss by stimulating the others in some mysterious fashion. Thus can be explained the phenomenal sharpening of the other major sense, that of hearing, in the Templeton of to-day. But let us return to the young British student years and to the time when his father, realizing that he must answer the call of genius, sold his farming interests and moved to the great city of London. There Alec sought and obtained introduction to the leading English musicians who unanimously predicted for him a brilliant future. He was twelve years of age, and the time for intensive study had come. The Royal Academy of Music opened its doors to him, and he studied piano, harmony, counterpoint, fugue and composition under the best masters. At the same time his tremendous desire for becoming acquainted with the musical literature found satisfaction through hundreds of records which were lent to him; for in this way he could hear the great symphonic repertoire, explore the wealthy fields of chamber music, and familiarize himself with lieder as well as opera.

Great honors were soon bestowed upon Alec Templeton. The British Broadcasting Company, having offered a prize for composition, he took part in the contest and won it. This meant, of course, much publicity and the opportunity to hear the crowned work performed over the radio.

been quite normal to follow in their wake and to continue a virtuoso career which had started so auspiciously. However, Alec Templeton began to feel another strong urge within himself. Among friends, in intimate gatherings, he often sat at the piano and gave imitations of well known composers or concert artists, which made the audience literally roar and ask for more. The portraiture was so striking that even when no name was announced the listeners always guessed the correct one. Sometimes he would "pick" on an English master; and, when, long before he finished, everyone would call the name, Alec would turn and say, "Yes, it is he, but please keep this confidential and strictly between ourselves; because, you know, I love and respect him so much."

At that time, musical satire was almost nonexistent. Some was being done in France, and most cleverly, by Bétové, an old friend and schoolmate of mine at the Paris Conservatoire, whose real name is Michel Maurice Lévy, and who is also a serious musician and the composer of an opera performed at the Opéra Comique in 1926. Many traveling Americans have heard Bétové in continental music halls, where he has achieved a lasting fame.

That was also the period when American jazz had invaded Europe in an unbelievable fashion. I may surprise many by quoting the fact that in Paris some imported American popular crooners and bands were receiving fees far in excess of those commanded by the world's greatest singers, instrumentalists and symphony orchestras. It was the age of inflation and easy life, of entertainment and frivolity.

#### *The Dawn of a Career*

AN UNUSUAL OPPORTUNITY presented itself to Alec Templeton and he wisely seized it. Jack Hylton offered him an engagement. The Hylton band was then at the top of

its glory. It had taken Paris by storm, as well as other European capitals. The contract was financially attractive; and it was stipulated that Alec, apart from his work with the orchestra, would appear as entertainer, a feature through which he soon became the real star of the company. When in 1935 Jack Hylton brought his band to the United States, Alec Templeton came with them; and it was not long until his work drew such attention that he did not renew his contract when it expired, but, instead, he came back to this country as an individual soloist. His position is now well established on the concert stage and over the air, and he has achieved the unusual feat of satisfying the sophisticated listener and the layman alike. He has triumphed over the handicap of his native

anopia by sheer force of character and never relying in the least upon it to win the sympathy of his audience. He is a true humorist and satirist with the full equipment of a splendid musician, and he has pushed still farther the art of imitation and improvisation carried out in France by the pioneer Bétové. He passes with equal ease from Beethoven's "Moonlight Sonata" to the interpretation of a Londoner singing *The music goes round and round*, from Debussy's *Poissons d'or* to the caricature of a Wagnerian opera.

Humor in music is a rare and almost indescribable art. It would be difficult to reduce it to words: it simply has to be heard. For this reason, to spend an afternoon with Alec Templeton is a great treat. Hardly has he greeted his visitor and mutual understanding been established till he goes to the piano and starts illustrating the different topics and characters as they come up in the conversation. He plays a few measures from a Mozart sonata, and he

# A New Genius Who Does Not See

By the French Pianist and Conductor

MAURICE DUMESNIL

Subsequently Alec obtained his L.R.A.M., or performer's diploma. By that time he had become a full-fledged virtuoso; and, when the *London Daily Express* announced another contest, he decided to enroll and try his luck once more. It was going to be a piano competition this time, and eight thousand entrants had flocked from all parts of the British Isles. Nevertheless, Alec was again successful. It was something of a consecration, indeed, and at once he became in demand on part of the concert managers, music clubs and orchestras. During several seasons he toured all over England, appearing as soloist with the Hallé Concerts in Manchester, the Scottish Orchestra in Edinburgh and Glasgow, the Leeds Festival, apart from London where he played under Sir Henry Wood, Landon Ronald, Sir Thomas Beecham, and others.

#### *A Skillful Portraiture*

SUCH ACHIEVEMENTS would have been considered by many as final, and it would have



chuckles gleefully as he proceeds to show us how Grieg, Wagner, Ravel or Debussy would have treated them. Then comes a Bach Fugue, and suddenly it turns to a typical Rachmaninoff melody, simply because he has brought out prominently an inside part. And, quoting at random, he will take a few measures here and there—let us say, from the *Volga Boat Song*, Debussy's *Reverie*, Chopin's *Ballade in A-flat*, and *Tca for Two*; and, from such astonishingly diversified material, he will extract a stunning improvisation, taking his listeners through contrapuntal intricacies, weaving the themes together in uncanny fashion and enjoying himself at all times while displaying his genius for mimicry with occasionally an ironic bite added to his delicate wit.

Alec Templeton also uses his voice, when he turns to "the shortest Wagnerian opera." The guttural *Ich's* and *Ach's* of a straggling German tenor, the shrill high notes of the famous soprano, the grunting shouts of the basso, all are there; and the Wagnerian orchestra is there too, introduced with marvelous insight into some of the harmonic and instrumental mannerisms peculiar to the master.

Lighter music follows, and an ensemble number from a Gilbert and Sullivan operetta is revealed with devastating penetration. It is probably a college performance, since the pitch wobbles, the phrasing is affected, and the caricature is so skilfully drawn that one cannot resist bursting into laughter.

### A Debussy Disciple

Alec Templeton's musical God, however, is Claude Debussy. He is completely saturated with the aesthetics of the French master. He is familiar with all his works and has arranged, by ear, the *Afternoon of a Faun* into a piano transcription which reproduces most faithfully the elusive orchestration of the original.

"Didn't Debussy want the running passages played like this—with much pedal and shimmering color?—Not like that, mechanical and dry?" he queries as he plays excerpts from the well known *Reflets dans l'eau* and *Poissons d'or*.

I was astonished by his uncommon comprehension of the Debussy style, by the flexible delivery of the figures, by the delicate *rubato* which never broke the golden flow of the music. And astonishment grew when, having concluded the performance, he continued improvising *à la Debussy*, from the early manner to the greater and maturer period. The same keen gift of observation was being displayed, as had been exemplified before on entirely different lines. Soon Ravel was called upon and his peculiar minor mood and characteristic treble writing were brought to the fore. It was, really, Debussy and Ravel at their best.

It is interesting to know how Alec Templeton assimilates his large repertoire of standard and popular music. He does it mostly by ear and sometimes verifies the text with the help of the Braille edition. He listens to phonograph records and his keen ear identifies almost immediately the complexities of the harmony and the play of the inner voices. It was no small wonder when I sat at the piano and played for him Debussy's *Le Petit Nègre* and Evangeline Lehman's *Southland Frolic*. Alec sat by and listened carefully. Twice I repeated these compositions; then he took my place, and after a few additional minutes of verification here and there, they were memorized.

### A Prolific Creator

THE TEMPLETON LIST of compositions is already long and varied. It includes piano solos, songs and instrumental numbers. He is also the author of some remarkable pianistic exercises in which the accustomed dryness is substituted by sequences of refined and personal harmonies, notwith-

standing the fact that the texture proper is of great value for the development of stretch and finger independence.

We sat on the sofa and started discussing the musical tendencies of to-day. Alec Templeton brings into his conversation the same spirited action and prolific versatility that he displays at the keyboard. He is always eager, vivacious, convincing; and one feels the constant flow of imagination that springs from his untiring brain.

"The so-called ultramodern composers," he says, "are really doing nothing new; in fact, they are only repeating what primitive musicians did hundreds of years ago. This applies to both classical and popular music. There has been so much talk about polytonality, and about atonality, that I do not know and I cannot see any reason why certain composers, who invent a plain

theme, feel the urge to modify it, to make it 'up to date' by adding discordant notes in order to shock the ear. Perhaps they are afraid to let their nature speak candidly and sincerely? Afraid of being judged as old-fashioned, by those who possess no melodic gift, and therefore are obliged to rely upon more commonplace and brutal elements? Afraid of not being 'à la page'? (Templeton's French is excellent and he even knows the vernacular.) Afraid of having the snobs turn up their nose? Why—it is ridiculous—and to me a composer who prefers yielding to a passing fashion rather than to creating what his own soul would dictate, is doomed to ultimate failure, though in a certain measure he may win temporary recognition."

"I love melody," Alec continues; "music  
(Continued on Page 488)

## Music of Worth to the Movies

By VERNA ARVEY

MUSICIANS IN HOLLYWOOD are subject to a large number of unexpected experiences, some amusing, some trying. For example, when Universal's new Deanna Durbin picture, "Three Smart Girls Grow Up," was in



DEANNA DURBIN

production, Charles Previn, musical director, trained an orchestra to play for a sequence in a girls' school when Miss Durbin sings *The Wren*. When it came time to make the scene it was discovered that there was no actor capable of playing Previn's part, brief as it was. So Previn, for the first time in his life, donned grease paint and make-up to enact the rôle of conductor in the film as well as in actuality! On another occasion at another studio, Margeurite Bitter, pianist, was told to report for work on "Gunga Din." The assignment said that she would be photographed playing her instrument. But, by the time she arrived at the studio, the minds of the officials had changed and it had been decided to omit the music sequence. In order to compensate her for her journey she was given a costume and make-up and asked to be an actress in a mob scene for a day!

One of the most important historical pictures of the year is Warner Brothers' "Juarez," based on episodes in Mexican history. The studio entrusted the music for this film to Erich Wolfgang Korngold, who discovered, on investigating Mexican music of that historical epoch, that it was so Europeanized that he had but to write in his own idiom rather than to incorporate a large number of folk tunes, to make it authentic. Korngold's original score for "Juarez" is said to have set a Hollywood record: twenty-eight hundred measures of music. Doubtless it will be cut greatly before the final release of the film.

The Jascha Heifetz film at Goldwyn's Studio has been retitled several times. The

latest title is "Angels Making Music." In this film will appear the California Junior Symphony Association, founded by Peter Meremblum and composed of forty-five boys and girls of superior musical ability. They are all grammar and high school students aged nine to fourteen. In the film this youthful orchestra plays the overture to Rossini's "Barber of Seville," as well as the accompaniments to two operatic arias sung by nine year old Jacqueline Nash.

For Fox's historical film, based on the life and work of Alexander Graham Bell, the producers decided to have variety in the musical score, and therefore they assigned a good many of the staff arrangers to the composition of original music for it, under the direction of Louis Silvers. At Warner Brothers, Claude Rains stars in a technicolor short called "Sons of Liberty," with original background music by Howard Jackson. At M.G.M., Daniele Amfitheatrof (formerly associate conductor of the Minneapolis Symphony), made a decided innovation when he sent copies of his musical score for the "Ice Follies of 1939" (entitled "Cinderella's Ice Carnival," and including a *March*, *Nocturne* and *Scherzo*) to many leading orchestral conductors in America, in the hope that they would program it. For this score, Bernice Petkere and Roger Edens supplied the musical motifs while P. A. Marquardt and Leonid Raab made the orchestration.

Six new songs have been composed by Irving Berlin for the new Sonja Henie film at Fox Studios. As is usual with Miss Henie's pictures, this one is in the form of a musical skating revue. Rudy Vallee and Tyrone Power appear with her on the screen. It may be well to recall that ice skating is closely akin to classic ballet dancing, since all of the figures are based upon and developed from ballet steps. In light vein at Warner Brothers Studios is the recent film starring Dick Powell and Ann Sheridan and based on a musical idea. This bears the dubious title of "Naughty but Nice" and recounts the story of a professor of music in a small college who hopes to persuade New York's leading conductors to play his serious compositions. He is not successful in this quest, but a publishing house accepts his compositions and puts them out as swing music. He thereupon finds himself enormously successful in an unexpected manner! Warren and Mercer supplied the songs and lyrics.

RKO Studios are making good use of the talents of Roy Webb, composer and conductor, for he has been assigned to two major films since writing the music for "Love Affair," with Irene Dunne and Charles Boyer. The new films are "Little Mother," with Ginger Rogers, and "The Flying Irishman," starring Douglas Corrigan.

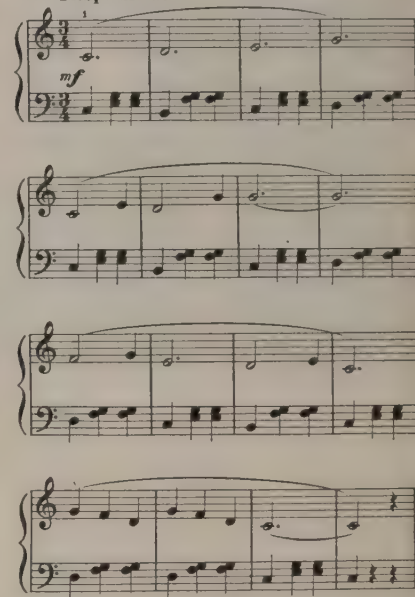
## How to Improve the Child's Reading Ability

By STELLA WHITSON HOLMES

THE CAUSE of much poor reading is due to the fact that the teacher, never having analyzed her own natural ability, does not realize that she reads by position much oftener than by letter. If she will teach the child to read by position, as well as letter, she is teaching him to use his common sense in music; and his reasoning powers are developed just as in the study of literature and mathematics. In addition to the application of reasoning powers in this manner, the writer does one small thing that prepares the child for a splendid job of reading the moment his hands touch the keyboard, thus pushing up the quality of his finished attainment.

In illustration of this work that makes for better reading, we use a portion of George L. Spaulding's *My Partner*, so well liked by children of six.

### Tempo di Valse



In looking the situation over, every note is pointed out to the child. After finding that the piece starts with Middle C, I may say, "Now what do you do next?" and the child may say, "Go up to the next one." After the third measure is played, I may say, "Now we skip one up." Next the pupil tells me that we go back to Middle C, skip one up and drop one down. Then it seems well to have the child realize that we are to read the next letter, G, because if he merely feels his way over that much of a skip, he will be confused later on when the fingers do not lie directly over the notes to be played. The next he recognizes as "Strike the same note over and tie it." The next he may be able to tell me himself and may say, "Drop one down, play one up, skip one down, another one down, another one up, and skip one down to C again."

Now we have reached the place where he again reads a note, the letter G. From there he thinks in terms of "Drop one down, skip one down, then back to G. Drop one down, skip one down, then to C and tie."

If you have followed closely you will see that the child has reasoned his way through (and reasoning is one of the powers of the mind that the music teacher must feel responsible to train) and by reading possibly six letters in all, he has been relieved much of the painful grind to which defenseless small beginners were once subjected. This does not detract from his ability to read letters, but enhances it rather, by keeping him an active participant in music long enough to become an expert.

\* \* \* \* \*

"He who gives himself an air of importance exhibits the credentials of impotence."—Lavater.



# A "Musical Circus" in Recital

A Program That Will Delight All Youngsters,  
and Intrigue the Boys

By V. A. BENEDICT

## MUSICAL SOLICITATIONS

*An Afternoon at the Fair* (A Paraphrase) ..... Blake-Levy  
Played by Two Violinists before the Curtain

*Trombone Sammy* (behind curtain):  
We're off! We're off! To spend the day  
We're all so happy on our way!  
Come! Hurry! Let us see the clowns  
That carry laughs to all the towns.  
Look! Look! Why we are almost there;  
I'm glad we'll see the skating bear!

VIOLIN: *We're Off*

*Trombone Sammy:*

In musical circles we go with a bound  
As we all ride away on the Merry-Go-Round.

O my! Gee, what fun  
To get in on the run!

And how sorry we'll be when the shrill  
whistle's sound

Says we all must jump off of the Merry-Go-Round.

VIOLIN: *The Merry-Go-Round*

*Trombone Sammy:*

O look, there's the merry old Pop Corn Man,

And he's popping the corn just as fast  
as he can;

I am hoping we'll get through that crowd  
right soon

And can hear as he whistles his jolly  
tune.

VIOLIN: *The Pop Corn Man*

*Trombone Sammy:*

Now isn't it horrid that skies should be  
breaking

With clouds while we're out on our holiday  
making?

The thunder and lightning

Are surely most frightening;

But here we will hide from the nasty old  
rain

Until good Mister Sun shows his bright  
face again.

VIOLIN: *The Shower*

*Trombone Sammy:*

O beauteous rainbow, tell us why

You bridge the lovely rain-washed sky?

We're all so glad again you're out

We'd like to greet you with a shout;

And now won't you charm the old rain  
away

So we'll have a nice Musical Circus Day?

VIOLIN: *The Rainbow*

(The two violin pupils leave as curtains  
slowly open revealing Sammy asleep at the

## CHARACTERS

*Music Solicitors*.....Two violinists

*Trombone Sammy*.....Small child

*Troupe Leader*.....Most advanced pupil

*Treble Clown*.....Very small child

*Bass Clown*.....Clever entertainer

*Singing Cowboy*.....Older pupil

*Pop Corn Man*.....Whistler

*Skating Bear*.....Small child

(stepping mockly toward the leader). Listen, who belongs in your troupe, anyway?

T. L.: Only performers with musical abilities (whispering) and—who practice daily—enjoy such a privilege. (Takes Sammy to exit.) Now, run home—it's getting late.

Sammy (returning): Oh, Mister Circus-Man, please let me stay for your rehearsal. Please! I've got musical ability and musical fingers too (moving them as if playing piano).

T. L. (thoughtfully): Well, you may stay, but only on one condition; that is, if you will show me what your musical fingers can do.

Sammy (rushing toward piano): I certainly will! This is my lucky day—so—Trombone Sammy I'll gladly play.

(As Sammy ends piece, Treble Clef somersaults in.)

Sammy (laughing): What's this?

T. L.: This is Treble, my midget clown. (Turns to Treble.) Treble, will you show this little boy how you play the piano?

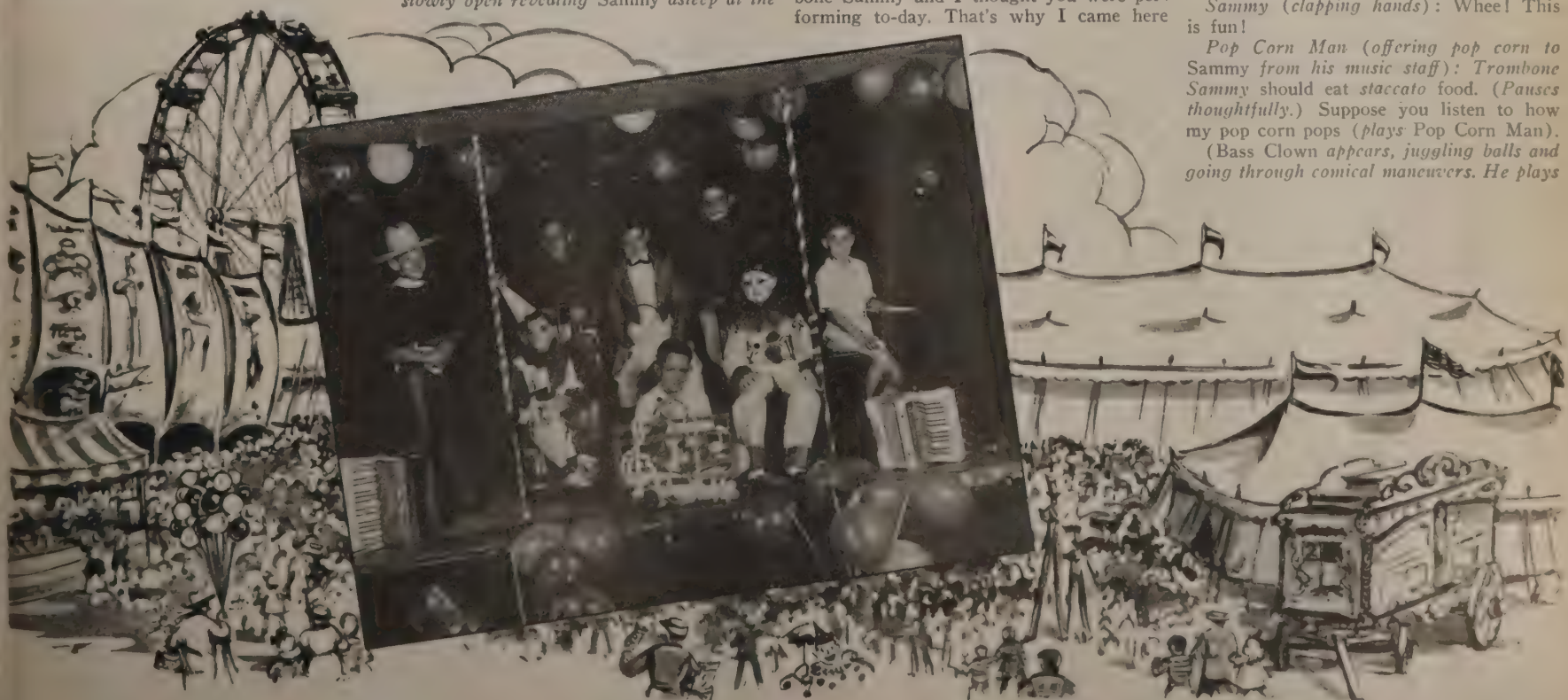
Treble: Surely, I'll be glad to show him. (Turns to Sammy.) Would you like to hear Somersaults?

Sammy: I should say I would (going to extreme end of stage and sitting on multi-colored barrel while Troupe Leader takes his place on a high stool back stage. As Treble somersaults out, Whistling Pop Corn Man appears on opposite side of stage.)

Sammy (clapping hands): Wheel! This is fun!

Pop Corn Man (offering pop corn to Sammy from his music staff): Trombone Sammy should eat staccato food. (Pauses thoughtfully.) Suppose you listen to how my pop corn pops (plays Pop Corn Man).

(Bass Clown appears, juggling balls and going through comical maneuvers. He plays





The Clown and Jolly Jugglers).

Sammy (calling to Bass): Is your name Bass?

Bass (cartwheeling to Sammy): Yes, how did you guess?

Sammy: Well, the midget clown is Treble, so I thought you must be Bass.

Bass: Good guesser! Ta, Ta. See you later (cartwheeling to exit and bumps into Singing Cowboy).

Cowboy: Whoa, there, Bass! (Turns to Troupe Leader). Howdy, Jim!

T. L.: Hello, Bill!

Sammy (examining Cowboy's clothes): I believe I've seen you before.

Cowboy: No doubt you have, but I haven't time to talk now. I must try out this piano. (Turning to Troupe Leader) Jim, I want you to hear my latest piece, *The Horse Race* (plays).

T. L.: That was fine, Bill! Now, will you sing for us?

Sammy: Please, do!

Cowboy: I'll try! (Plays and sings *The Elephant and the Monkey*).

Cowboy (waving hat to Troupe Leader): Yippi-yi, Jim!

T. L.: Yippi-yip, Bill!

(First Big Top Musician enters playing Accordion Waltz. Skating Bear follows, dancing to rhythm. Accordionist exists and Bear goes to piano and plays, *Bear On Skates and Ponies*. Big Top Musician again appears, playing *Fly Away Waltz* on violin and Bear skates off the stage.)

Sammy: Say, Mister Troupe Leader, can you play?

T. L.: Yes, Trombone Sammy.

Sammy: Now, how about you (emphatically) showing me what you can do.

T. L.: Well, this time I will. Would you care to hear *Circus Pony*?

Sammy: Suits me!

(As Troupe Leader finishes piece, Second Big Top Musician enters.)

T. L.: What brought you here this time of day?

Big Top Musician: Your fortissimo attracted me, so I thought that I might as well drop in and rehearse a little myself.

T. L.: Go right ahead! Trombone Sammy and I always welcome entertainment. (Plays *Memories on violin*.)

Sammy (to Troupe Leader): Will you tell me how you travel from one place to another?

T. L.: Surely, since you want to join our troupe. (Cowboy enters.) You're just in time, Bill. How about letting Sammy hear the music we travel by?

Cowboy: Good idea, Jim! (Duet, *Camel Train*.)

Sammy: That surely was good music!

Cowboy: Glad you think so. Now will you play something for me?

Sammy: I'll play *When The Circus Comes To Town*. That's a song everybody knows.

(Troupe Leader and Sammy sing while other members appear on stage. Accordions and violins join in melody while all whistle. Finale, sung by entire group to above melody.)

"Now our troupe is on its way,  
We have had our fun—Sorry we can't stay;  
But we know you're getting tired,  
And we must not mar your day.

There is our Cowboy (bows), and our Skating Bear (turns),  
Big Top Musicians finely arrayed (bows),  
Little Treble Clef and the Big Bass pal (capers),  
And the Pop Corn Man, we all adore (swings staff).

We have had a big, big day,  
Happy troupe are we, happy, gay and free!  
We have tried to entertain,  
Hope in this we have not failed!  
So, thanks kind friends, for your presence here.

See you all again, next year;  
Be prepared to come, for some music fun,  
We'll be waiting, never fear.  
And again, we're on our way,  
Sorry we can't stay—We'll be back some day

But it's time we bid goodnight—  
Hope you've had a happy day!

#### CURTAIN

This sketch includes only boy participants in any number, with possibilities of adding any other circus characters. Suitable costuming and circus scenery will lend a colorful and pleasing atmosphere to this musicale.

\* \* \* \* \*

Solos suggested for this playlet include materials in the First, Second, Third and Fourth Grades. Piano, Piano Accordion, Violin, and Ensemble have been introduced. However, if needed, and available, any other instruments may be substituted or added. Also, more advanced compositions may be introduced, if suitable players are at hand.

\* \* \* \* \*

#### ADDITIONAL CIRCUS PIECES IN ALL GRADES

For the Pianoforte

##### Grade 1

*The Big Band*—W. A. Johnson  
*The Circus Arrives*—M. L. Preston (Desc. Verse)  
*The Comical Clown*—C. W. Krogmann (With Words)  
*Dance of the Puppets*—E. B. Martin  
*The Elephant*—H. Engelmann (Large Notes)  
*Hippety-Hop*—Edith Rose  
*The Jolly Clown*—M. L. Preston (Desc. Verse)  
*The Jolly Giant*—M. C. Freeman  
*The Lion*—H. Engelmann (Large Notes)  
*Little Brown Bear*—B. R. Copeland (Desc. Verse)  
*The Parade*—M. L. Preston (Desc. Verse)  
*The Pop Corn Boy*—N. E. Swift  
*The Tight Rope Walker*—M. L. Preston (Desc. Verse)

##### Grade 1½

*At the Circus, Polka*—J. S. Fearis  
*The Chariot Race*—R. R. Peery (Desc. Verse)  
*The Circus*—L. A. Bugbee (Desc. Verse)  
*Clown Capers*—W. Rolfe (Large Notes)  
*The Lion*—R. R. Peery (Desc. Verse)

##### Grade 2

*The Big Parade*—W. A. Johnson  
*The Circus Calliope*—P. Lawson  
*The Circus Parade*—F. H. Brackett  
*The Circus Ride*—O. Chandler  
*The Circus Ring*—M. M. Watson  
*The Clown*—G. Horvath

*The Clown*—A. P. Risher (Desc. Verse)  
*The Clown On the Tight Rope*—L. Schytte  
*The Dancing Pony*—R. R. Peery (Desc. Verse)  
*Elephants' Parade*—Grant-Schaefer  
*The Jolly Clown*—R. R. Peery (Desc. Verse)  
*The Juggler*—M. Eckstein  
*The Juggler*—H. Engelmann  
*The Juggler*—L. Streabbog  
*Leap for Life*—C. Gurlitt  
*The Pony Ride*—H. Dallam  
*The Ring Master*—G. L. Spaulding  
*The Snake Charmer*—W. O. Munn  
*The Trained Animals*—G. L. Spaulding

##### Grade 2½

*The Balloon Man*—E. R. Kroeger  
*The Circus Parade*—F. H. Grey  
*Dance of the Bears*—C. Heins  
*Entrance of the Clowns*—M. Ewing  
*Here Comes the Parade*—M. L. Preston  
*The Jolly Clowns*—C. W. Kern  
*Jolly Little Clown*—M. L. Preston  
*The Juggler*—R. H. Pendleton  
*Little Acrobat*—W. W. Smith  
*The Monkey and the Elephant* (March Grotesque)—F. R. Farrar  
*On the Trapeze*—W. A. Johnson

*On the Trapeze*—C. W. Kern  
*The Performing Bear*—J. Reiter  
*Performing Elephants*—M. Ewing  
*Playing Circus*—B. Violle  
*Three Ring Circus*—F. H. Grey

##### Grade 3

*Balloons in the Air*—B. Frick  
*The Clown*—O. Hackh  
*Clown Dance*—M. L. Lake  
*The Clowns*—L. Schytte  
*Dance of the Freaks*—F. Keats  
*Elephant Dance*—W. E. Haesche  
*Elephant Fox Trot*—R. Drigo  
*Midgets*—L. A. Coerne  
*On the Midway*—V. Renton

##### Grade 3½

*Circus Carnival*—A. B. Walbrunn  
*The Flying Rings*—M. Ewing

##### Grade 4

*Elephant Parade*—A. A. Mumba  
*Four Hands*  
*The March of the Elephants* (Gr. 2)—D. D. Wood  
*Parade March* (Gr. 2)—L. J. Beer  
*Two Pianos, Four Hands*  
*A Dance of Clowns*—F. Mendelssohn  
*Entrance of the Clowns*—F. Mendelssohn

## Music from a Carpenter's Saw

By FRANK J. BLOOMER

HOW MANY OF OUR READERS realize that music may be obtained from an ordinary carpenter's saw? Anyone, even without extensive musical training, but with a fairly good sense of pitch, can produce from a saw beautiful tones, of a somewhat shrill but interesting and resonant quality, not unlike those of a high pitched whistle; and can accomplish this with little effort or practice.



The first requisite is that the instrument is an ordinary carpenter's saw. It must, however, be of good steel, or it will not vibrate. Any standard make will do. Second, we need a violin bow, with a small piece of rosin for it. (A soft headed mallet, of rubber or wool, may be used instead of the bow; but, for best results, we advocate the use of a bow.)

So now let us scout about the house and see whether dad has a good steel saw, originally intended as a tool for household repairs, but which we will convert into a musical instrument. If Junior is not about, perhaps we can borrow his violin bow; or, if he is present, he can be assured that the bow will not be injured, as we shall play only on the smooth and not on the toothed edge of the saw. If it is necessary to buy a bow, an inexpensive one may be purchased from the nearest music dealer.

### The "One-Man Band" Starts

WITH THE BOW SCREWED real taut and a little rosin on its hair, we are ready to begin. The saw is always used with the

player in a sitting position; so that the first thing is for him to seat himself naturally upright. The saw is then placed between the knees, the toothed edge innermost, and the handle placed under the right knee. The right leg rests on the ball of the foot, with this foot drawn slightly toward the player.

The leg is now started in an upward and downward motion on the ball of the foot, which produces a *vibrato* effect. The blade end of the saw will be held by the left hand, while it rests on the four fingers and is held with the thumb on top. The fingers must be kept in a straight line with the saw, and the wrist held high. With a slight pressure of the thumb, arch the saw over the left knee, to form an inverted "S" the full length of the saw, from hand to knee.

### Rubs and Repertoire

TO PRODUCE A MUSICAL TONE, raise the blade to about a forty-five degree angle to the body, and, with the bow grasped firmly in the right hand, draw it over the smooth edge of the blade, about four or five inches from the handle. If the saw has been kept arched in the manner described, and if there is not too much pressure of the thumb, the lowest note of the saw's scale should come forth.

By pressing down on the saw, and away from the body, and at the same time playing up farther with the bow, various tones of the scale are made. It must be kept in mind, however, that the entire left arm should move, not merely the wrist. There must be never a release of the pressure of the thumb on the saw, lest an overtone, which is anything but appealing, will be produced. With a little patience and practice, it will be not long till a complete melody has been mastered.

Practically any musical composition, of a slowly moving tempo, can be played on this instrument (if we may call it such), provided the piece does not have a too extensive range. Recommended as particularly suitable are: *At Davenport*, by Cadman; *Cradle Song*, by Brahms; *Mighty Lak' a Rose*, by Nevins; *Andantino*, by Lemare; *My Heart is a Haven*, by Steinel; *A Dream*, by Bartlett; and *Liebestraum* by Liszt.

## Having Fun With the Ears

By CLAIRE SPAULDING

LISTEN, you music students and would be music students. Do not say that you cannot sing or play because you have no "ear." You, too, can have an "ear." It takes but practice, time and patience.

It is easiest with the aid of a piano. Take an octave to start—say from Middle C up one octave. Play one note until you think you would recognize it when heard again. Then take another. Turn your back to the piano and play one of the notes. Name it, and turn around and see whether you are correct. Then play another note, and name

it in the same manner.

When you are sure of that octave take the octave below Middle C, and each remaining octave, until you are able to recognize any note on the keyboard. That is all there is to it.

It would be better to have another person strike the notes and you to name them. Also try having the note played while you are in another room. In a comparatively short time you will be able to recognize any tone and will know when a note is accurate or the least bit off key.



Capt. Allan Hancock's Motor Cruiser *VELERO III*, designed as a floating laboratory and dedicated to the advancement of marine science.



# Music As a Business Man Sees It

A Conference with CAPT. ALLAN HANCOCK

**A** NEW SHRINE OF MUSIC is rising on the campus of the University of Southern California, as a part of the housing of the Allan Hancock Foundation for Scientific Research. The Foundation Building, with its Music Wing, is a gift from Allan Hancock, native Californian of pioneer lineage.

The Foundation Building is intended to become a West Coast center of intensive research in zoölogy, botany and related fields. It will include more than one hundred laboratories, study halls and classrooms; aquariums, photographic and X-ray rooms; exhibit halls and specially designed stacks for the preservation of thousands of marine and terrestrial specimens collected over a period of many years.

The Music Wing is being erected around four rooms moved intact from the former Hancock home, an Italian Renaissance mansion patterned after the Villa Medici of Florence, Italy, which was recently razed. Since the donor has been long a devotee of classical music, and is an accomplished violoncellist, the Music Wing is to become a shrine of culture. It will include an auditorium, a radio broadcasting and a recording studio; with offices, and technicians' quarters.

For the cause of a better musical art, Captain Hancock has long supported musical ensembles which have won international recognition in seasonal concerts over nation wide radio chains, and in public appearances all the way from British Columbia to Ecuador. Recitals usually are presented in conjunction with the showing of educational motion pictures taken on expeditions. No element of profit or advertising ever has been permitted in connection with these programs. In the future, all presentations will be under the sponsorship of the University of Southern California.

## A Bit of Chronology

CAPTAIN HANCOCK'S PARENTS reached California, by separate routes, at the peak of the Gold Rush of 1849. His father was Major Henry Hancock, whose grandfather came from Somersetshire, England. His mother, Ida Haraszthy, was of the Hungarian nobility.

Twenty years after the marriage of Major Hancock and Ida Haraszthy, and when their son Allan was but eight years of age, Major Hancock died, leaving his widow to carry on the management of the Rancho La Brea. On this rancho are the prehistoric asphaltum pits, famed as the West's greatest storehouse of pleistocene mammal bones. Major Hancock discovered, in 1875, these fossilized skeletal remains embedded in the treacherous tar.

It is a singular commentary on character that he never has asked an employe to perform a task which he could not execute himself; that his creed has been mastery of anything he undertook. He is a qualified navigator, licensed to master any vessel on the seas; an able locomotive engineer; a licensed aeroplane pilot; a capable musician; and he holds the degree of Doctor of Business Administration.

One suspects that he would far rather be termed a musician than a business man, so great is his love for the art. He was once treasurer, and later the president, of the Los Angeles Symphony Orchestra Association. As the executive he felt he could best understand the problems of the musicians if he played with them; so he studied tirelessly and earned a place in the first rank of the violoncellos. Later he played with the Los Angeles Philharmonic Orchestra and the Hollywood Bowl Orchestra, under great conductors.—Editor's Note.



Capt. Allan Hancock  
Pioneer Los Angeles business man.

Allan Hancock Foundation for Scientific Research on the campus of the University of Southern California, Los Angeles. One wing is devoted to music.



## Let Us Hear the Captain

"TO THOSE PEOPLE who live in the most profound isolation in remote areas of the world, classic music seems to have the greatest fundamental appeal.

"On voyages to the Galapagos Islands and distant shores of Central and South America, we have learned that people far removed from civilization aside from the bare necessities of life, derive the greatest satisfaction from hearing instrumental music. Usually they are most appreciative of classical and semiclassical compositions, melodious and lyrical, which come well within the limits of the type described as chamber music. The more colorful and sentimental the theme, the more keen is its appeal.

"Such people are capable of very deep feeling for the more dramatic compositions; but, as a rule, their responses are more subdued, probably because of an accentuated shyness which they naturally feel in the presence of visitors.

"These observations refer to persons who have lived in the more civilized centers of population and have, for one reason or another, removed themselves to the most isolated regions imaginable.

"They often exhibit innate curiosity over the newest developments in sound recordings and radio reproductions; but their preference for direct renditions may be

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By  
VERNA ARVEY

defined as pure enjoyment of the latter, in contrast to the thrill of excitement over the former. It may be that their very detachment from the civilized world develops in these people a more acute attachment for cultural things with which they were at one time more familiar.

## The Aboriginal Taste

"WHILE WE SPEAK OF OCCIDENTALS, and specifically of transplanted Europeans, it is also true that the most primitive natives of the western Americas likewise respond most favorably to chamber music, rich in melody and harmony.

"The Seri Indians, of Tiburon Island in the Gulf of California, display the keenest enjoyment of the white man's music. They have no native instruments, so far as

we know; but they go into ecstasies over the simplest harmonica tunes. Because they hold themselves proudly aloof from the encroachment of civilization, the Seris have been described as clannish to the point of social introversion; but they are just as susceptible to the moods of music as tribesmen of definite cultural background.

"Is it trite to suggest that humanity possesses no greater cultural asset than musical appreciation? If music is a universal language it should be nurtured and encouraged through every channel available. Unfortunately, perhaps, the language of music encompasses good and bad words or moods, as does every language. Throughout the ages martial airs and trumpet blasts have stirred men to battle; but it would be most difficult to conceive of men with a strangle hold on each other's throats during the rendition of a Chopin concerto or a Liszt rhapsody. History discloses many instances of the comradeship between opposing lines indyced by music during lulls in warfare.

"We have found music something of an international passport, encouraging friendship and promoting better understanding wherever we have been privileged to play on our voyages in behalf of science.

"My earliest recollection of music is that provided by my mother in our own home. She was an accomplished pianist. Like every small boy I acquired a harmonica. I can



easily understand how my feeble attempts at following tunes by ear were somewhat distressing to my mother's sensitive musical soul. But she never discouraged my efforts. Sitting in the shade of the pepper and blue gum trees on the old Rancho, or driving a team with a load of brea, frequently afforded me opportunity to punish the pocket harmonica with a variety of airs which were most pleasing to me but perhaps considerably less thrilling to others.

### A Long Apprenticeship

"DURING MY SCHOOL YEARS I became an admirer of Harry Catt, the owner of a cornet. At once I was fired with an ambition to master that instrument, and, after long practice, I became chief trumpeter in the Belmont School. At home on the Rancho it soon became evident that my mother was not so fond of wind instruments. She adroitly turned my attention to strings. Ultimately she presented me with a marvelous violoncello and weaned me from the cornet.

"It was not a part of our creed to muddle around with anything. While a taste for the best in music was growing, I came to realize that the very best one can do may still fall far short of the feeling which inspired the genius of the master composers; so I practiced at every opportunity in the hope of improving my work.

"In the early days of Los Angeles the very isolation of the people seemed to inculcate a desire for music of the higher type. I cannot remember when my mother and I did not make it a point to attend concerts in town, though the trip from the Rancho often took more than an hour over dusty or muddy roads.

"As my training progressed my friends and I used to take great pleasure in playing with hotel orchestras and for dances. How we chuckled when we recognized friends among the guests, dancing at the hotels and parties! With these experiences, I gradually abandoned the cornet and devoted my entire attention to the violoncello. Thus it is that, while I hold no illusions as to the importance of any one instrument in a musical group, I naturally consider the violoncello as indispensable.

"When I was asked to become treasurer of the old Los Angeles Symphony Orchestra, and later became president of the organization, it was my feeling that I could best understand the problems of the musicians if I could play with them. I worked hard to earn a place in the first stand of violoncellos and may safely say that I have never enjoyed anything more than the harmony and teamwork of these associations and the opportunity to study and play under famed conductors. To me it was the privilege of a lifetime to play with the Los Angeles Symphony Orchestra, the old Philharmonic Orchestra, and with the Hollywood Bowl Orchestra. There is inspiration and satisfaction to be gained from this kind of work which is not to be derived from any other source.

### A Matter of Experience

"SOME MAY CONSIDER that the actual value of playing music has given them a better insight into its meaning than the listener could possibly achieve. This depends entirely upon the individual. There are those who listen intelligently and who may obtain a more comprehensive view of a composition than those who serve to interpret it. Musicians are prone to become critical of audiences. They may be even more critical of their auditors than their auditors are critical of them. It is well for artists to be constantly aware of the fact, that our great symphony orchestras, recordings and radio broadcasts, all have raised the level of good music to a high plane. To compete for and to hold public favor, it becomes necessary for musicians constantly to improve their technic and interpretation.

"There is no place in music to-day for mediocre performance. The best is not good

enough. To keep up to standard and to improvement, means the most intense application and the hardest kind of work. We are at the threshold of a renaissance in art. Our people have had their holiday of diversion from the pure emotionalism of idealistic composition. On the sturdy foundations of classic music left by the immortals of past centuries, we may hope that a new generation of harmonists will plant their feet and carry on from where the others left off.

"It is a fine distinction to make, but it has been our experience that programs are best received and most appreciated when they are chosen for their cultural value rather than from entertainment qualifica-

tioning becomes both harder and longer.

"A well chosen program may be just as effective with a hall full of children as with an adult audience. There is something fundamental about foundation music which is almost universal in its appeal to all ages.

"In Guayaquil, Ecuador, a few years ago we were invited by the President and members of his staff to play in one of the local theaters. No public announcement was made, and there was no advertising of any kind. Within a few hours word of the concert spread and when we arrived at the theater we were unable to penetrate the throng in the street. Many hundreds had forced their way into the theater, taking every seat. Police and soldiers were required to make



THE ALLAN HANCOCK ENSEMBLE

Capt. Allan Hancock, 'Cellist

tions. A great many people are heartily tired of being entertained and yearn for the more filling, more satisfying fare of truly great music.

"In the Hancock Collection the Ensemble library of musical scores includes the works of recognized masters of all ages and nationalities. We have no preference for individual composers but weigh each number for its beauty and worth in the light of experience. Then we work. Members of the ensemble practice together daily, usually four or five hours each day. As the dates for the concerts come nearer our prac-

tice becomes both harder and longer. way for us; and, after we had played and shown our motion pictures, it became necessary to repeat the performance in order to appease the crowd. Never have we encountered more appreciative audiences. It only goes to show that music is the universal language and a passport to the hearts of people. We could not speak their tongue, but they understood our message.

"With all this observation and musical experience to our credit, it would seem that good music is the most potent force with which to promote international understanding, amity and peace."

## Our Insect Musicians

By LESLIE E. DUNKIN

WE MAY FEEL like crying out, "Keep quiet!" when we first hear the musical efforts of our insect musicians, the grasshoppers and the crickets. This may be because we are too close to them. Band music sounds like a blaring noise, when we are too close to the players. When we go farther away, however, our ears detect the rhythm and harmony of the music. This same is true with listening to our insect musicians, especially the grasshoppers and the crickets. By remaining a little distance from them, we can better comprehend the musical tones they are producing.

However, it is necessary to be very near in order to see how they produce their music. Even when quite close, our eyes may not be quick enough to see what happens. Most musicians produce their music by using their hands or their mouth. These grasshoppers and crickets use their legs—their back legs. A portion of these legs has a row of fine teeth, much like the teeth of a saw. When these teeth are rubbed quickly across the hardened vein in the back of the front wings, a sound is produced, which, at a distance, is musical. The more rapidly this fine toothed bow is drawn back and forth across the vein the louder and higher becomes the tone.

Some of these two groups of insect musicians can produce their music while they are flying in the air, but others do it only while resting between flights. A large number of them can produce quite a symphony,

Bees, flies and mosquitoes are other insect musicians. These have two different ways to produce their music. Their wings are used to produce some of the tones. This is done by waving their wings up and down so rapidly through the air that musical tones are produced. We might be able to do the same with our hands or our feet, if we could move them as rapidly as these insect musicians move their wings. Each time the clock or watch ticks a second, a fly moves its wings three hundred and thirty-five times. A bee can do still better than that. In the same short length of time a bee moves its wings four hundred and forty times. The faster the wing moves the higher is the note. Thus the fly produces the note F, while the bee goes up to A in the musical scale.

Naturally this music is produced only when the insect musicians are in flight. However, they can produce music while not in flight. When a bee, a fly or a mosquito is caught and the wings held so it can not move, we find them still able to produce music. Near where they breathe we find a fiber which vibrates even more rapidly than do the wings. As the insect's breathing is increased, this fiber moves more rapidly and consequently makes a higher and louder tone of music. This might be thought of as distress music or a warning to other similar insects to flee from the immediate danger which is holding this particular musician.

## Wrist Lubrication

By

GLADYS HUTCHINSON

IN THE OLD DAYS the chief aim, when playing a *legato* passage on the piano, seemed to be to accomplish this with a perfectly quiet arm; and to insure the maintaining of a quiet arm a penny was placed on the wrist. It was the performer's job to see that the penny remained on the wrist throughout an entire exercise. The fingers were to do the work and the action of the fingers was to be very high; there was to be absolutely no arm motion.

As a result the performers, one after the other, gave up learning how to play the piano, on the grounds of "rheumatic" tendencies.

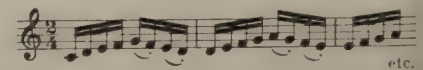
A few students of the piano intuitively relaxed the wrist at frequent intervals and were thereby saved from this premature "rheumatic" state. This was more through good fortune than through any intelligence on the part of the instructor.

Fortunately since those days there has been much improvement in the art of teaching; but occasionally when we attend a pupil's recital we feel that there still are teachers who do not analyze this point seriously enough; and our criticism of the playing is that the whole performance has been noisy, stiff and lacking in freedom, the cause of which is absence of understanding of the benefit of phrasing.

If there is anyone who feels that his performance lacks a free, easy, flowing movement, it will be well to analyze the situation. In the first place we should know that the blood stream contains red and white corpuscles. In preparing the playing condition and in executing a passage there is necessarily tension, which means that the red corpuscles for the time being have left the hand. However music is so constructed that this tension may easily be relieved. It is absolutely necessary that these red corpuscles flow back into the hand, in order to obtain not only a more pleasing performance but to avoid the "rheumatic" condition.

This is brought about through what is known as phrasing.

To acquire perfect freedom in phrasing the pupil may take the following simple five finger exercise—





**THE BANKING LAWS** of many of our states require that savings institutions shall publish from time to time the names of depositors who have dropped out of sight. Of course some of these people have died; but experience shows that many have simply neglected to communicate with the bank for so long a time that appeal to them through the public press is necessary before disposal of their deposits may be effected by law. The object is, of course, to attract their attention to the fact that their money is safe and available. We may smile at such people, but—

#### *We all forget something!*

And often what we forget is of very great value, something that has been increasing in worth for a long time, yet against which we have issued no demand for payment.

This article is also a public appeal to a class of people who are overlooking a deposit of value too good to neglect. There is no legal process of attracting their attention. But there may be a reminder, like this, if one will take it in good part.

#### *II—Dust Covered Talents*

WE SHALL DISCUSS the Abandoned Farms of Music Education; and in this shall talk to the countless people who, early in life and years ago, made deposits of Enthusiasm, Time and Energy in the study and practice of music—in piano playing, singing, fiddling, or whatnot. Enthusiasm's lamp once lighted, Time's magic once expended, Energy's power once applied—and all to establish a capital investment by someone who, at the time, had the adventurous courage to keep his one talent busy and out of the earth.

And then, not less earnestly shall I talk to the teacher who possesses the wonderful privilege of going abroad in the home territory of her professional work, appraising these abandoned properties. It will be an unusual privilege to do this, both to her and to the absentee owner. Let us see what a valuable, profitable, well worth money asset is lying loose in every community; which asset, beyond its capital value, is also a latent cultural factor of great importance.

So, friend amateur, what has become of it all? Of that interest in music that started you off exploring its beauty? Of those hours at the keyboard which seem to-day to have been so uselessly spent?

Do not reply, Mr. and Mrs. Music Depositor, that you have abandoned it. Like neglected bank money, this forgotten investment of yours is also subject to law. And the law's procedure is all in your favor. You may think that the little skill you once possessed, which permitted you to sing or play simple tunes "for family and friends," has entirely disappeared with the passing years.

Now note your first asset: *It has not disappeared.*

The psychologist will tell you that once you build a cell, which is a highly concentrated unit of intelligence, energy and skill, into your physical self, it is there for all time, that is, for all your time. You may prove this to your happy satisfaction, if you so desire. These very cells, though you continue to ignore them, lie ready at hand for your call to them—a call like unto that to Lazarus: Arise! Speak, and they will sit up at your command, with amazing alacrity for cells so long bedridden.

Years ago, you tell me, you studied piano or fiddle or voice. Then the cares of life set in, or discouragement worked its vicious effect against ambition, and you just gave it all up. And yet you admit it was a wonderful experience, and that you miss it.

"But at my age," you say, "what is the use of crying about it?"

Well, friend, the one amazingly helpful reply to that question is by a serial question:

"How would you like to get it all back

again? The thrill of making music? The ultra thrill of making better and better music? Of having an avocation into which you can retire as a wren retires into its box to sit on its nest and view the world through the opening, the eggs hatching meanwhile?"

Remembering what we have just said about cells built in earlier years, you will see that you still possess piano playing cells. Give them another chance, and see what joy is yours at having once called them

ridiculous of "fingering" that essayed to land the thumb safely on F, going up—things were simple. But like all experiences of life, music has kept right on developing in idiom and expression since your day. If, once upon a time, Clementi's "Sonatina, Op. 36, No. 1," tested your skill and ability to understand, you now face, if you care to turn your hand to it, Mr. Schönberg's *Opus 11*, in which such cryptics as the following occur. Compare two measures of both these composers:

# The Abandoned Farms of Music Education

By

THOMAS TAPPER

into existence. Resurrect them and they will amaze you with the cunning of which they are still capable. Of course, for the first few weeks or so they will limp a bit, having been, as we have previously said, bedridden for so long. But once get them started and you will be astonished at their agility.

Is there a definite way to do this?

There is; And here it is:

Your first impulse will be to resurrect your old exercises, études, and pieces. And, in a way, this is quite all right. The virtue of this lies in the fact that the hand and fingers will respond, for a time, to the call of the exercises; and pieces you once played more quickly, even move pleasureably, than to new ones. But new material will soon begin to play its magic part. What you are chiefly appealing to is physical response that once was rapid, but which now has the slower reaction of disuse. But all that will pass away. So the new material, exercises and pieces, will act like a rotation crop in the arable fields of your hands.

Now you, Mr. and Mrs. Reader, who once trained your hands at the piano or on the fiddle, who sang joyfully in youth; you are, by comparison, a most wealthy and opulently endowed person. Gentle reader, let me assure you that even a little knowledge and skill at music tucked away these many years in your cells and memory, in your heart and finger tips, is one of the richest retreats any human being may possess. You have only to open the window, let in the sunshine of renewed effort, and to move in for good. You are in the lovely house of your youth again!

#### *III—"The World Does Move"*

WHEN YOU STUDIED five finger exercises and the major scale from C—with that ter-

Ex. 1

A Clementi

B Schönberg

You will notice in the concluding measure of the Schönberg quotation the words *Wie ein Hauch*, which is, in English, as you may very well know, *like a sigh*. A little later on you will play the whole piece and you will be very apt, having finished it, to utter something more or less *Wie ein Hauch*. Then you play the Kuhlau again and say to yourself, "Yes, things have changed."

But, so have you.

Therefore, let us meet the one new idiom with the other new personality and start those early, delightful, youthful experiences all over again. Meditate on this, your great asset: "Everything you once learned is still dormant in your fingers." Do not doubt it for a moment! Even though—when you sit again at the keyboard (you—now grown dignified and imposing) and once more attempt that C major scale, you are apt to call yourself names for trying to slip a coat over your mature shoulders that you wore in your pinafore days. You feel too big for

that C major scale. But, as a matter of fact, the C major scale is too big for you. But only temporarily. You will shortly have it under control.

The procedure is simple: Resume with system. Ask a music teacher's advice; and pay willingly for it. Learn from her how to organize a review of all your early music education. Her experience and counsel will save you time and money. Then set out to do it all over again. You will grin with delight, a thousand times, in the process. At first you will feel about as confident as if having signed a contract to take up trapeze performance in a three ring circus. But the cases are not exactly parallel. You used to do these music stunts, and the little skill you worked up has stayed by you—a faithful, though sleeping, ally—through all these years.

Play some of the old pieces. You may think that to be caught playing, at your age, that nimble classic by E. Mack, entitled *My Ma's Waltz*, may fill you with confusion. Don't believe it. You will be confused only if someone of your social set chances to walk in and catches you at it, before you have it in full rhythmic command. For a month or two, then, lock the door before you begin. Should someone knock, exclaim, in a falsetto, that you are the piano tuner. That will clear the premises.

Now having stirred up the old garden soil of your mind, memory and fingers, and having cultivated it all afresh with generous fertilizing of loving resurrection, a great future is before you. It consists in this: You may now apply your reestablished technic to countless new compositions.

Have you ever thought of this?

If you can play one First Grade piece well, it means that you can play all First Grade pieces, if you so desire. There may be one thousand of them, or ten thousand, for all we know. Let us call it one thousand, just for easy figuring. They all are yours to command.

Then, you are soon able to play a Second Grade piece with equal celerity and correctness, not to mention the fun of it. On the same mathematical basis you can now play one thousand Second Grade pieces. And that to the First Grade and you have now a possible repertoire of two thousand numbers. Every day for life, to the solemn *dies irae*, you can step into any music store on earth (Everybody there will welcome you) and exchange a paltry handful of change for a roll of new music, all within your technical power. The Third Grade lies ahead. Your riches are increasing so fast that they actually begin to seem beyond your control. But they are not. They are yours to multiply as you will.

You admit, of course, the pleasure of this resurrection. What of its benefit?

James Francis Cooke has written many paragraphs of wisdom for these pages, yet never a greater truth or pronouncement than when he said, in substance:

"When you play the piano you are operating to your eternal benefit, because while you are at it you cannot possibly think of anything else. You may have cares and anxieties, but not now. For while you are mastering Schönberg, of to-day, or Czerny, of long ago, you cannot possibly think of trouble, ennui, pain, or enemies. Piano playing, therefore, has crossword puzzles, croquet and hop-scotch beaten a thousand miles, for concentration."

No sign warns us more emphatically that age is threatening than a decreasing ability to concentrate. Having returned to your piano, or fiddle, or whatever may have been your youthful practice, you will discover this fact—probably with concern—for your mind may at first hop, skip and jump like a Mexican bean. Do not be alarmed. Interest (with a capital I) in whatever you are rediscovering in music, will strengthen your concentration not only in music itself but also in everything else you do. Hence,

(Continued on Page 485)



THE FAMILY CIRCLE OF KEYS has shown us that there are twelve different keynotes. Each keynote represents both a major and a minor key. So there are twenty-four keys in all. (Many of our best theorists recognize the key of F-sharp and the key of G-flat as definite entities and so recognize the total number of keys as twenty-six.—Ed.)

Each one of these keys has its own particular set of relatives, some close and others distant. In the next few paragraphs we intend to examine the most closely related keys—the ones most used by composers in modulating. You are already familiar with the following pair:

The Dominant—the “brother” key—a rugged, masculine sort of fellow. Once you have made a half cadence, arriving on the dominant triad, it is simple to consider yourself no longer on a dominant triad, but on the tonic triad of the new key.

The Subdominant—the “sister” key—just as closely related as the dominant, but more gentle in character. The quickest way to make the acquaintance of this young lady is to start with the tonic triad of the key you are in, then pretend it was a dominant chord all the time, transform it into a dominant seventh by adding a “flatted” leading tone, proceed to the new tonic—and there you are!

Every major key counts these two fellow major keys as its closest relatives. But it also has relatives among the minor keys. These relatives may be divided into two groups, for there are two entirely different ways in which a minor key can be related to a major key.

The first way is through a similarity of key-note. For instance, here are the keys of C major and C minor:

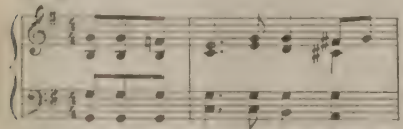
Ex. 1



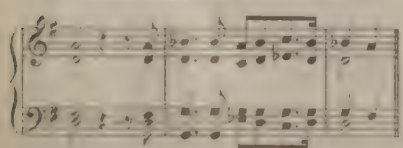
These two keys, we must admit, have several important points in common. Their tonics (keynotes) are identical. So are their dominants. And their subdominants, too. In fact, their scales are exactly alike except for two notes—Mi and La. What is more, both keys own the same dominant triad and dominant seventh chord. C minor is therefore very much a first cousin to C major. We can speak of it as the tonic Minor.

Music which begins in the minor often ends in the tonic major, by way of symbolizing joy triumphant over gloom. A catalog of such music would be almost endless, including, among other works, Brahms' “Symphony in C minor,” Jerome Kern's *Whip-poor-will*, and stacks of Bach fugues. Somewhat less frequently music which begins in a major key ventures into its tonic minor. This happens in the *Mar-seillaise*, by Rouget de Lisle.

Ex. 2



|          |   |   |   |   |   |   |   |   |   |    |    |    |
|----------|---|---|---|---|---|---|---|---|---|----|----|----|
| C Major: | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| C Minor: | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |



|          |   |   |   |   |   |   |   |   |   |    |    |    |
|----------|---|---|---|---|---|---|---|---|---|----|----|----|
| C Major: | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| C Minor: | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |

It will be noticed that Monsieur de Lisle's tonality shifting takes the tune out of its original key into the sister key, then into

# The Threshold of Music

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

## Keys That Are Related—Sisters and Cousins and Aunts Natural Laws That Guide The Flow of Chords

[This article is the thirteenth in a series on “The Doorstep of Harmony.” The first appeared in The Etude for January, 1938, and an article will appear each month hereafter.]

### Part I

the brother key, then back to the tonic *but in the minor*. For a whole measure, on the D chord, we are led to expect a return to the tonic, but until the following measure begins we have no way of knowing whether it is going to be major or minor.

The Subdominant Minor is almost as close a relative as the just mentioned tonic minor. In the key of C major the subdominant minor is F minor. The shift is easy, since the tonic of the original key simply becomes the dominant of the new key, just as it does whenever we shift into the subdominant major. A familiar example of this modulation occurs in the familiar *Melody in F* of Rubinstein.

Ex. 3



|          |   |                |   |
|----------|---|----------------|---|
| C Major: | 5 | 5 <sub>7</sub> | 1 |
| F Minor: | 5 |                |   |



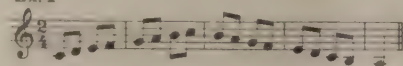
|   |   |                |   |
|---|---|----------------|---|
| 1 | 6 | 5 <sub>7</sub> | 1 |
|---|---|----------------|---|

The Dominant Minor, on the other hand, is a much more distant relative. If we try to shift keys from C major to G minor we will see why this is so, for G minor has not a single chord in common with C major. The two keys simply have no common ground on which to meet.

### Relative Minors

THUS FAR we have talked about minor keys which are related to major keys because their keynotes are related. Now we are going to discover another batch of minor keys which are related through a similarity of scales. To illustrate, here is an extended version of the C major scale:

Ex. 4



Play these notes carefully, for in them is contained a natural law of music which is tremendously important.

If, as you navigate the descending scale, you stop two notes before the end, on Middle C, you will have played simply the scale of C major, no more, no less. But, if you include those last two notes, you will notice the intrusion of a minor flavor and a new tonality. The fact is, the last eight notes of that elongated descending

scale are the very notes of the descending Melodic Scale of A minor.

Try the same experiment in another key. Start with E-flat and play the E-flat major scale downwards until you reach the E-flat below it. Do not stop there, but carry it two notes farther down to C. There! You have played the descending scale of C minor.

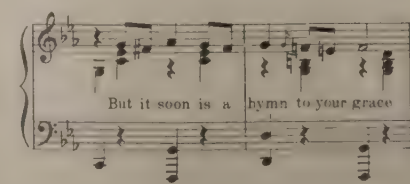
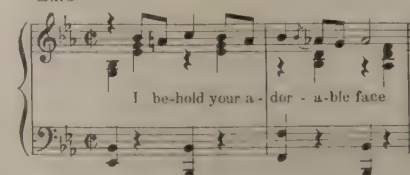
The same thing is true in every key. The notes of every major scale are exactly the same as the notes of the descending Melodic Scale (or, as it is sometimes called, the Natural Scale) of the minor key two notes below it. Except for the fact that the minor key begins and ends in a different place, the two scales are identical. Because of the strong relationship between the two scales, the minor key is known as the Relative Minor.

Of course the official minor scale is the version known as the harmonic minor scale; the descending melodic minor is only a variant. But the harmonic scale can always be easily formed from the descending scale by changing one note—raising Ti (the leading tone). If, in the scale of A minor, already shown, we raise G to G-sharp, we achieve the harmonic minor scale.

Minor keys have no signatures of their own. (A signature, as you doubtless know, is the array of flats or sharps placed at the beginning of each line of music to inform you what key the music is in.) Every composition in a minor key uses the signature of its relative major. “Three flats” serve for both E-flat major and C minor. “One sharp” does double duty for G major and E minor. And so on.

Here is a simple example of a modulation into the relative minor, from the favorite, *With a Song in My Heart*, as sung in the popular musical comedy of some ten years ago, “Spring is Here,” by Richard Rodgers.

Ex. 5



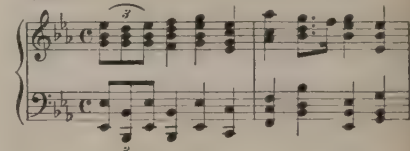
This quotation is reproduced with the kind permission of the Music Publishers Holding Corporation, owners of its copyright.

The first chord, an E-flat major triad, is the tonic, of course. The harmony of the second measure is the dominant seventh chord of G. The third of these measures is tonic harmony in C minor, the first half

of the fourth measure is its dominant, which at the third beat moves smoothly to the dominant seventh of E-flat, and we are again at the front door of our home key. The common chord on which the two keys meet is that of C minor, which is the submediant of the Key of E-flat and tonic in the related C minor.

Here is another modulation to the relative minor, as it is done in grand opera. It happens in the *Coronation March* from “Le Prophète” by Giacomo Meyerbeer.

Ex. 6

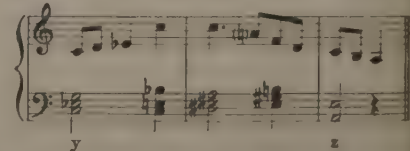


At this point the march changes its key, switching from E-flat major to C minor. The common ground on which the two keys meet is the chord marked x, a Ti triad in the original key and a Re triad in the relative minor.

If you recall that much whistled tune by Richard Rodgers, *With a Song in My Heart*, you will remember that after four measures in E-flat major there is a shift to the relative minor, and the next four measures are a repetition of the first four only in C minor. Whistle it over to your self.

In the second movement of César Franck's “Symphony in D minor” a brief passage occurs which offers a striking comparison of the two forms of minor relationship, since tonic minor and relative minor are displayed side by side. The music seems undecided which way to go—like a chicken which starts to cross the road, turns back, and then crosses after all.

Ex. 7



The phrase opens in the key of C major. By the time it has reached the point (Continued on Page 482)

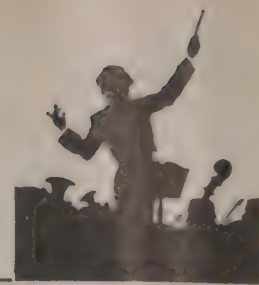
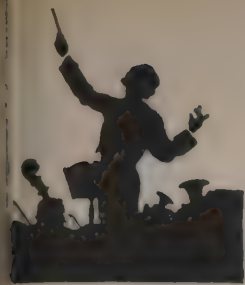


# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER  
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND



NO MAN CAN BE RIGHTLY TAUGHT unless he feels the need of something in his life and his work." This rather terse bit of philosophy sums up our teaching problem very nicely. In the average high school band or orchestra we find most of the members able to "play all the notes," and usually well satisfied to do just that. It is difficult for them to realize that there is more behind performance than simply "getting the notes." Directors and teachers are constantly searching for some means of fulfilling the desire for musicianship rather than mere mechanical skill and technical ability.

This so-called idea of "student directing" has solved the problem in countless cases. It has been the means of "prying loose" the students from their self-satisfied mechanical performances and creating a desire for the attainment of truly artistic results, unfolding new views of the picture and fields of study previously overlooked. Mechanical skill and technical ability are of course very necessary, but they are but means to an end and certainly not the end or goal itself.

Student directing goes far beyond the idea of a student's learning to wave the baton correctly for various rhythms and to appear

in front of the organization as a leader at rehearsals or in public concerts. Although that may be the part that appeals to some students, it is wise to develop a well rounded course of study that will help students to visualize the problems of organization as seen through the eyes of the teacher. Often this study changes the student's attitude towards the teacher and his work with the organization. It helps him understand why certain things are done as they are, and what he as a student can do to help in the development of a better organization.

A study of student directing is of prime importance in that it develops the highest type of student leadership. It continually points the way to fields of study that develop musicianship of a high order, and keeps the student progressing, instead of his reaching the point where he feels satisfied with his ability on his instrument and his knowledge of music in general. It makes him aware of the many organizational details that must be taken care of, and through the training received, it becomes possible for him to handle these problems efficiently.

In the average school the band and orchestra go through a rebuilding process at the beginning of each school year. Loss of members through graduation, moving out of town, program difficulties, and so on, must be met by replacements from the beginner and intermediate groups. This is usually a trying period—the older members like to play the more difficult music, and new members have not the ability to attempt it. Under these conditions the new members either become discouraged and tend to give up, or they develop bad habits in the attempt to play music beyond their capabilities. Advanced members dislike the simpler music on which it is so essential for younger players to be working. This

## The Student Conductor

A Valuable Aid to Teaching

By H. E. NUTT

*Mr. H. E. Nutt, composer, teacher and lecturer, is a member of the faculty of the Vandercook School of Music, of Chicago. He has been long interested and active in the cause of student conducting; and, from close contact and experience in this field, he has gathered material which shows a keen insight and affords a wealth of information on the needs of the director and student.*

*In addition to his work in this field, Mr. Nutt has become well known as a guest conductor at clinics and festivals, and has acted as judge at various contests.—Editorial Note.*



H. E. NUTT

developed solidly and have attained enough experience to "hold their own" in ensemble work. Some students find that there is more to the matter of directing than they had supposed, and the study offers a challenge to their ability. The normally intelligent student soon finds that the further he advances in this study, the greater are his individual needs, and the greater is the effort he puts forth.

Under the guise of "advanced study" tests can be given in rhythm, intonation, routine of musical expression, interpretation, and other important points. Interested students can be drilled in reading time figures, in the rules of contrast, in the meanings of musical terms and other important items. Learning arises just from their study of scores and methods of indicating musical ideas by means of suitable gestures and baton motions. After all, the actual baton motions are worth little unless the correct musical idea is in the mind of the one making the gesture. In analyzing the musical score, student directors learn much about typical forms used in music, phrasing, elementary harmony, musical notation, eight fundamental learning points, transposition and terms and symbols used.

From the standpoint of organization, student directors should become thoroughly trained in library duties, rehearsal routine, office routine, accounting for property, attendance records, care of instruments, simple emergency repairs on instruments, methods of handling section drills, publicity work, and so on. In the matter of personal development, they should study stage deportment, speaking voice, bowing, getting on and off the stage, tact and technic of handling visitors, talking with teachers, school officials and business men; the development of modest confidence in themselves, and the ability to think and act with calmness in emergencies.

### The Dose Sweetened

THE PILL FORMULA is patent: put batons in their hands, guide their study carefully, and you can hammer away at fundamentals week after week without their realizing or resenting it. This special study appeals strongly to them and keeps their interest at high pitch until the younger members have

organized the class. In announcing the first meeting, the director may state that several have requested the formation of this special class for those interested in studying directing, interpretation, and so on, and that a meeting will be held in the Music Room on Friday afternoon after school, for the purpose of explaining this work and to see if there are enough interested to make the formation of this class worth while.

At this preliminary meeting, definite information as to dues or tuition, subjects to be covered, materials to be purchased, and other details, can be given, and a meeting place decided upon for the first regular class session. It is wise to keep a close check on attendance and have a definite understanding as to paying for lessons missed unless the student has an excellent reason for his absence. Dues can be paid on a weekly or a monthly basis. If the director does not expect pay for his services, the tuition or dues need not exceed fifteen cents per week for each student. If the director is to be paid for his time, the dues should not be less than twenty-five cents per week. Some directors prefer charging enough to cover materials, scores, music, paper, and other incidentals, for the entire class. As long as everyone accepts the tuition price there should not be any difficulty with regard to the financial requirements of the class. Perhaps a treasurer can be appointed to collect and account for all money so that the director need not handle the matter personally.

### Establishing Routine

THE FIRST REGULAR CLASS session is important. Start on time, and end on time. Be businesslike and keep the class moving. Due to the fact that most students are especially anxious about the baton motions, it is wise to start at once on that work. Explain and demonstrate four-beat, three-beat, and two-beat rhythm. Use short, straight strokes of the baton at first. The class is asked to sing or say each beat in perfect time, which is very helpful to their accurate use of the baton. The use of the left hand should be reserved until later, as it would be confusing to demonstrate this too early in the study, and rhythm indication should be worked out fully. Diagram the various rhythms on the blackboard, and have the students do likewise in their notebooks. Then have them repeat the baton motions for each of these rhythms at different speeds.

The next step is to cover gradually more space with the baton, and as the space increases, have the class say the numbers of the beats more loudly. Insist on definite directions and precision on the fundamental beats. Thus far we have used straight beats with a definite stop at the end of each stroke. Now we can indicate a smoothly flowing

(Continued on Page 477)



# THE ETUDE MUSIC LOVER'S BOOKSHELF

## The Paderewski Memoirs

CONSIDERED from a purely literary standpoint, "The Paderewski Memoirs" is one of the finest pieces of narrative writing produced in many years, in that the available material is so absorbing in its interest and that it is presented in an unending stream of captivating incidents for all musicians and music lovers.

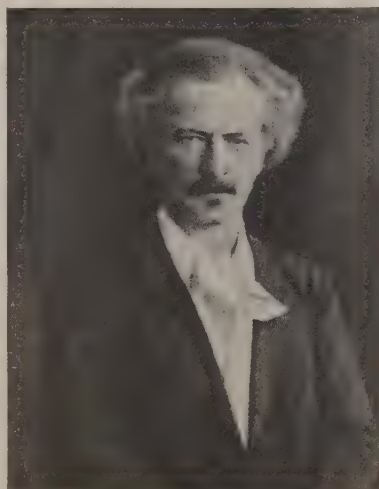
In addition to being the dominating pianist of his era and one of the outstanding members of his race in all history, Ignace Jan Paderewski has always been an enormously engaging personality, from a human standpoint. When he arrived in America, in November, 1891, he was sent to the old Union Square Hotel, that same memorable building where Jenny Lind, at the behest of the King of Ballyhoo, P. T. Barnum, was serenaded by the red-shirted Fire Department of New York City. The hotel was alive with mice and bed bugs, and after a terrific crossing in a small steamer (*The Spray*), the young pianist could not have been very happily impressed with the New World. The Union Square Hotel was just a few blocks from old Steinway Hall. The Steinways were subsidizing the debut of the new pianist, and he was quickly moved up town to that fashionable fire trap, "The Windsor Hotel."

His name, Americans found hard to pronounce. The famous aureole of sandy hair made his portrait conspicuous wherever it appeared. Steinway's very practical manager, Charles F. Tretbar, explained, however, that America was accustomed to such great artists as Rubinstein and von Bülow, and he was very sorry to say that, notwithstanding his best efforts, the sales of seats were disappointing. We do not wonder that the despondent young artist sought to return at once to Europe. This feeling was intensified by the fact that he was asked to play six concertos in one week. In Europe one might be asked to play six concertos a season, and the strain of playing six concertos in one week naturally frightened the virtuoso to the verge of paralysis. On top of this, he was told that he was also expected to play six recitals during the following two weeks. The enormous amount of practice necessary to prepare these programs is extremely hard for anyone to realize. It meant keeping in the mind a million or more operations, conscious or subconscious, and having them ready for perfect presentation under the most severe conditions. Mr. Paderewski appeared at Carnegie Hall, New York, on November 19th, 1891. The preparation for this and the following concerts demanded an amount of physical labor that would have staggered a giant. The elderly guests of the old Windsor Hotel naturally would not tolerate the sounds of piano playing all night long, but that was the only time when the virtuoso could find time to practice. Consequently, he was obliged to go to the warerooms of the old Steinway Hall on Fourteenth Street and practice in a cold loft. Thus, in the most uninspiring atmosphere imaginable, Paderewski prepared his first American programs, through the long hours of the night. With arms "dropping off," with fatigue and his body bent with laborious punishment of the keyboard, Paderewski made his debut in America, in a much depleted physical condition.

"The Paderewski Memoirs" reveal one of the greatest secrets of Paderewski's success—work, long, hard and indefatigable. Nothing permitted him to stop short of the goal he sought. Once the great pianist said to the writer of this review, "The reason why the Poles are famous as linguists is that they take the time, the trouble and the pains to learn the languages." The same

thought could be applied to Paderewski's own art.

The initial appearances in New York were anything but a sensation, and some critics were very severe. Paderewski's first recitals were not at Carnegie Hall, but at the smaller hall of Madison Square Garden. Managerially, it was a very bad move, as it gave the public the impression that the young pianist's managers did not have confidence to warrant a recital in New York's principal hall. Finally Mr. Paderewski convinced Mr. Steinway that he deserved to be presented in Carnegie Hall.



Paderewski in His Prime

The author of this review, as a boy, attended the first Carnegie Hall recital and heard his friend, the great critic, Henry T. Finck, say in the lobby to a group of other critics, "I tell you, gentlemen, here is the greatest pianist since Liszt." Thereafter the pianist's success was a *furor*. The ladies particularly went wild over him, and it was not infrequent to witness showers of flowers upon the stage at the end of a recital. This engendered the jealousy of other pianists. The story is told of two famous pianists who went to hear a Paderewski recital at Carnegie Hall. As they went out one said to the other, a well known wit, "What did you think of it?" The reply was, "It was very fine, but of course it could not be as good as Paderewski."

This introduction is merely to indicate that the whole four hundred and four pages of "The Paderewski memoirs" are packed with incidents so engrossing that it becomes one of the most interesting musical biographies ever written. There is only one Paderewski. No one else could have written this book. From his birth in Kuryłówka, Poland, to this moment, when, as a man on the verge of eighty, he is touring America, his life has been one of the most vivid of our era. With the capable assistance of Mary Lawton, he has made this one of the books which everyone interested

By B. MEREDITH CADMAN



Realizing that many of our readers may have difficulty in securing the books listed in this department, THE ETUDE MUSIC MAGAZINE will be glad to furnish its readers with these books at the price given, plus the slight charge for transportation and delivery.

in music, particularly the piano, should possess. While these memoirs terminate with the beginning of the Great War, Mr. Paderewski has promised more memoirs of the years subsequent to 1914. Thus, there is nothing in this book relating to Paderewski's memorable career as a statesman at Versailles and at Warsaw. However, the work does cover that period of chief interest to musicians, notably the years of preparation with Leschetizky.

The Paderewski Memoirs  
By Paderewski and Mary Lawton  
Pages: 404  
Price: \$3.75  
Publisher: Charles Scribner's Sons

## She Shall Have Music

Musical romances for children have been none too numerous, and THE ETUDE hails a new book skillfully written and finely presented in "She Shall Have Music." This is the story of Karen, child of a cultured Irish family settled in America. Karen's musical progress comes to her as a part of life, and the author has told "just what happened," with such ease, fluency and interest that the reader is impressed with the feeling that he is reading a real account of what actually occurred in the Forrest family. Any girl interested in music will find this not only a very absorbing story, but, because of the musical understanding with which the book is written, also a very inspiring help to study. We cannot imagine a nicer birthday present for the girl student from ten to fifteen years of age.

She Shall Have Music  
By Kitty Barne  
Pages: 261  
Price: \$2.00  
Publisher: Dodd, Mead & Company

## Organizing Play

Of all the books we have seen upon games, contests, parties, picnics, outings, and jokes, this "Social Games for Recreation," by Mason and Mitchell, is certainly the most comprehensive. One in possession of this compendium should be "fixed for life" in all matters of this species of social entertainment. It contains full and ample directions for over twelve hundred individual games for home, school, club or playground use. Teachers and club leaders are often at a loss to know what to do to keep groups of people entertained. It takes no little ingenuity to create a new game. Many of the games and contests in this work are musical, and others can be easily adjusted to musical subjects. Teachers, who realize the value of occasional musical parties for children, will find a splendid lot of practical suggestions in this book. The writer knows of one teacher who for years used parties to hold certain members of her class who could not very well be sustained by the musical interest in the work. Behind every boy and girl there is a little human being, and that human being enjoys play.

Therefore, if you need Social Mixers, Social Dancing Aids, Party Games, Mystery Games, Mental Play, Teaching Games, Joke Stunts, or Forfeits, you will find them in this book which the writer heartily recommends.

Social Games for Recreation  
By B. S. Mason and E. D. Mitchell  
Pages: 421  
Price: \$2.50  
Publisher: A. S. Barnes and Company

## Small School Music

Hazel Gertrude Kinsella and Elizabeth M. Tierney, both professors in the excellent music department of the University of Nebraska, have had wide experience in surveying the musical work of schools in small towns and rural communities. Very few of these communities have very highly trained supervisors available. Much of the work falls upon the regular teachers of the school. The book covers in brief and efficient fashion such subjects as, "The Art of Singing," "Types of Song," "Tune and Rhythm," "Music Appreciation," "Music Reading," "Learning to Play," "Interval and Modes," "Musical Organizations," "The Radio and the Musician." Music in the Small School  
by Kinsella and Tierney  
Pages: 176  
Price: \$2.00  
Publishers: The University of Nebraska

## Pioneer Days in the Dance

Did you ever dance the "Wild Irish man," or the "Tempest," or the "Racquet," or the "Varsoviene," or the "Fireman's Dance"? Do such exclamations as "Lady, through the side door," "Behind the couple, peek once more," "Allemand Right," "Forward again with a Do-si-do," mean anything to you? Our pioneer forefathers knew all about them, particularly those pioneers who ventured out westward and were dependent upon their own resources for entertainment, especially dancing. Now that the fun of country dance has been rediscovered in our ball rooms the jollity, the innocent hilarity of a simpler age, is being found again as a prophylactic for the sophistry that was, in many instances, making our young folk laughably artificial. For that reason, such a book as "Dances of our Pioneers," which tells just how these dances should be done and presents twenty-six of the best known dance tunes (such as *The Bear Went Over the Mountain*; *Captain Jinks*; *Do-si-do*; *The Head Two Gents Cross Over*; *The King of the Cannibal Island*; *Top of Corn Road* and *Virginia Reel*) presents a volume brimful of "reel" fun for those who take the trouble to go after it. The book is cleverly illustrated by Brooks Emerson. Dances of our Pioneers  
By Grace L. Ryan  
Pages: 194  
Price: \$2.00  
Publisher: A. S. Barnes and Company

## Musical Advance

The Volume of Proceedings of the Music Teachers National Association for 1938 is one of the most comprehensive and interesting of the thirty-three issues published by this fifty-five year old organization. These volumes have a very significant place in the annals of American musical education. In the olden days, the teachers and experts invited to speak "read a paper" and some of these papers were painfully prolix, clumsily worded, and not always creditable to music and musicology in our country. This was widely observed by certain pedants; and for a time the pendulum swung the other way and the paper became so highly expert and so specialized that only their perpetrators could understand them. As far as influencing the great body of American teachers along any practical

(Continued on Page 467)



# THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIER  
NOTED PIANIST AND MUSIC EDUCATOR

Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words



THE TEACHERS' ROUND TABLE believes its name if the leader monopolizes discussion. This month I would like you to share a few of the many letters from Round Table friends who offer stimulating suggestions, or who bring me up short when my statements are inaccurate or misleading. I wish they knew how grateful I am for the lifts they give me over many a steep grade!

Mrs. M. K. (Minnesota) shares my conviction that "teacher and pupil can be on happier terms with each other if the lesson hour is passed with real fun and enjoyment shared together." In other words, away with that stiff, distant teacher and pupil attitude! Concerning the use of vivid, colorful language in lessons, she writes, "I feel that in this business of teaching, there are some magical ways of getting results. One bit of magic I know always works, and that is to use picturesque language or striking illustrations in making pupils understand what they must do. For such picturesque expressions I have found you a good source. For instance, you once used the expression, 'old horse galloping in the pasture,' when describing playing that should have been more *legato*. How many times since then I have used the same expression!

"This morning I had an eleven year old boy playing an octave exercise from Doering's 'Op. 24' (one of your recommendations). He played the long skips with good accuracy, for he always pretends he is playing basketball; I had told him this kind of exercise would improve his aim and show, too, whether he could make a good basket throw. Another boy, in playing a left hand treppgiated chord accompaniment, held his fingers too long on some keys, overlapping the tones. So I asked if he had ever seen a little dog out in a yard, tied to a stake, start racing out after someone, forgetting his chain and being yanked back. Just so, his habit of holding down keys after they should be released, was impeding his own movements. It was all I needed to say! Not only do such illustrations act like magic to give the child an understanding, but they help to give enjoyment to the lesson."

To which I can only add three soulful "Amen's," and a fervent plea for a lighter, more bantering approach to students of all ages.

In different vein, R.P. (New York) takes me to task when, in recommending Vol. I of Mason's "Touch and Technic," I am counter to its directions, stating "of all the hokum that has been disseminated on the subject of weight playing, the worst is the dropping of the arm and wrist as the key is played." Oh dear, oh dear, that was careless of me! I didn't mean to be so drastic—I simply meant that weight touch is better learned if it is thought of as an *in touch*; that is, it is advisable to approach the key with high arm and hand (either from above the key or on the keytop), instantly releasing all effort the moment the tone begins to sound, but with the wrist and arm still held high. After the tone is made, you can do anything you want—drop your wrist, bounce into the air, or fall into the cellar! In other words, controlled weight cannot be learned by letting the hand and fall limply or by pumping down as the tone is made. If you do this, you will not make the kind or amount of tone you want. Mr. Mason probably did not think it necessary to explain this. So, forgive me, don't you?



GUY MAIER

## The Helper Helped

S. K. M. (Pennsylvania) sends a severe letter. Here it is:

"In the September issue, I find an article referring to piano instruction for a child of four, which you apparently think is too young to begin. I would like to refute that statement because of my own experience with a younger child. The little girl is just past three years. She has been coming to me daily for a period of twelve weeks, thirty minutes a day. She knows all the keys on the keyboard—whole, half and quarter notes—she knows and can write, in the treble clef, the notes from middle C to G above the staff; and we are now learning the bass clef. As I play a tone, she writes it in its proper line or space.

"I use the book 'Music Play for Every Day,' and she can now play *The Woodpecker*. Due to her young age, everything we do is a game; and of course she loves it. Frequently, the rôles of teacher and pupil are reversed; but all that goes in with the day's fun.

"We have talked about several composers (she remembers their names and a few incidents in the life of each), and then I play for her some of their compositions. She listens attentively and requests the pieces to be played again and again—naming her favorites. In addition, I give her rhythm work, such as marching, tapping, and so on.

"It is a joy to work with the child and while it has required a great deal of patience, I firmly believe it has been worth while. I still maintain a child is never too young to begin music instruction."

I am happy to share this letter with all the teachers because it is an excellent model to follow in dealing with pre-school children. S. K. M.'s course of sprouts for her three year old is admirable in every way. I hope she realizes her unheard of opportunity in having that youngster thirty minutes a day for twelve weeks. Whew! What wouldn't the rest of us give for a chance like that! With such a set up much could be accomplished with even an unmusical child. But where are those blessed paragons of parents willing to finance such an arrangement? The best we can hope for is to start a summer music class for pre-school children, praying that parents will cooperate to the extent of three mornings a week. (This, by the way, is a good solution for that pesky summer teaching problem.)

But if S. K. M. will carefully reread the "Too Young" answer in *THE ETUDE* for September, she will note that I did not say that a child is ever too young to begin music. Heavens, no! I firmly believe that every baby should be started on his musical journey in the cradle. Why else would I have recommended my own "Experiments with a Three Year Old" from "Playing the Piano" (Maier-Corzilius); or why would I have advised the use of "Music Play for Every Day," which S. K. M. and countless other teachers use with the greatest success?

But, don't forget, that some children have

not developed sufficient physical coordination to warrant starting the piano as early as four. These should be kept in a general music class (also recommended in that September answer), until five or six years of age.

For early singing and later, playing, S. K. M. might look up "Song Cargo" written by my own five and six year olds, Bob and Ted Maier. This collection of children's songs and pictures is everywhere used with gratifying results. Children, even as young as twenty months, love it!

The Diller-Page "Pre-School Music Book" outlines an excellent *modus operandi* for group work with youngsters, two and a half to five years old.

M. L. S. (Illinois) has devised a fascinating chart to "egg on" her pupils. "My students haven't had the opportunity of a musical education and, therefore, they were very enthused over their first lessons. In order to stimulate and preserve their interest, I devised the following plan which has worked perfectly. It is this plan I wish to present to the Teachers' Round Table.

"I drew a large G clef on a cardboard eight by ten inches. This is used as an automobile racetrack. The track is divided into twelve segments; each segment permits them to go a distance of twenty-five miles, which signifies a perfect lesson. The child starts the race with a little colored sticker car at the town called 'Poor Burg,' a place at which he does not wish to remain for long. At every seventy-five miles, there are towns at which a new car is awarded. The second town is 'Never-Stop,' whose population is ten; the third town is 'Linger-Less,' with a population of fifteen; the next town is 'Keep-On' and the population is fifty, and the last and most glorious town is 'Glory-Ville' with a population of three thousand. I gave the towns a name which signified progressiveness. A grand prize is given to the one who completes the race first, and a lesser prize is given to each one in order of their completion. On the back of the chart is a list of things upon which the child is graded. I was careful not to make too detailed a chart, as it would not mean as much to the child, taking for instance tone, touch and correct notes under 'expression.'"

All of which is excellent—but does not go far enough. May I make a few suggestions? Why not give bigger and better cars along the way? Start out with an old broken down jalopy, change progressively to more expensive cars, and finish with something truly eye filling. I would also give each sector much longer mileage. Can't you just hear Bill say, "Aw shucks, twenty-five miles—that ain't nothin'!"? So give him at least a hundred for the jalopy journey and a thousand for the finish. Also, the cities *en route* (at least for my pupils) would have larger populations and the end would be no less than a triumphant entrance to one of the World's Fair cities!

The names of your towns are fine; but I would make them even more exciting. The only objection to my chart might be that it would sound a little too much like an advertisement by P. T. Barnum!

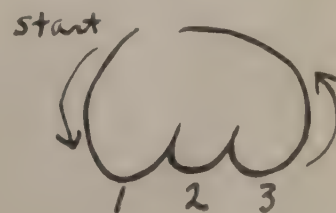
D. M. (Ohio) wants the names "of any melodies, easy concertos other than those of Mozart, about fifth or sixth grades." That's a hard one! As to Mozart, most of his concertos are so difficult that artists are scared to death of them. Occasionally there is an isolated movement that a youngster might study: for instance, the first movement of the "Concerto in C Major" (K. 415), the second movement of the "Concerto in D major" (K. 537), the first movement of the "Concerto in A major" (K. 488), and so on. Have you examined the "Concerto in D major" by Haydn, or the *Rondo* by Prince Louis Ferdinand (a contemporary of Beethoven)? There is no other "miniature" concerto like that charming, easy "In Elf Land" one by Seufel-Holst. I wonder if your boy is advanced enough to play the "Sentimental Rhapsody," by William Pelz? This five minute concerto is jazzy, brilliant, tremendously effective—a sort of short "Rhapsody in Blue." It can be played also on two pianos, or as a piano solo. I recommend it without qualification.

To M. S. (Missouri), my admonitions on counting are not clear. She asks, "After reading your reply in *THE ETUDE* for February, in regard to counting, I would like to ask if young students should be taught to count until rhythm is established in feeling, or consciousness; and how one can get them to count without counting for them, or with them?"

First, let them count for you as you play one of their own simple pieces—preferably in slow two-four time. Have them "conduct" with one or both hands as they count; this is done by describing a fish hook in the air—thus



sure it is done as gracefully and flexibly as possible, thinking of the elbows as the moving point for the arm, and using free wrists to draw the fish hook in the air. Three-four time is done thus:



with an easy, wide sweep in moving from the third beat back to the first. Then have the students to play the same pieces for you—while they count and you conduct. This is the best introduction to counting I know; and if you carry it out I can guarantee that your pupils will not have any more trouble "taking the count."



# The "Musical Lighthouse" of New York's East Side

## A Study of The Music School of The Henry Street Settlement

Secured Especially for  
The Etude Music Magazine  
By MYLES H. FELLOWES

FOR THE PAST ELEVEN YEARS, the lower East Side of New York City has been experiencing a novel adventure in social living. The mortar binding the adventure is music; not professionalized music; not even lessons and concerts for their own sake; but music as a means of stimulating personal coöperation among people who might otherwise remain poles apart; music as a means of fostering character development, and aware, appreciative living. The successful progress of this adventure is the story of the Music School of The Henry Street Settlement.

Picture to yourself this Lower East Side of New York—rickety tenements, fire escapes hung with faded clothing that tells all too plainly the life history of its owners; swarming streets; children, and old women with shawls over their heads, crowding to the curbs in search of sunshine, for the excellent reason that there is no other place to find it; a babel of foreign tongues—Russian, Armenian, Yiddish, Chinese. Into such a neighborhood the Henry Street Settlement has brought health, service and Americanized living.

Four years ago another vision was brought to Henry Street; and its result is the present status of the settlement's Music School. The woman who brought it is Grace Spofford, Director of the Music School of the Henry Street Settlement, Head of the Music Division of the National

Federation of Settlements, and formerly Dean of the Peabody Conservatory, and of the Curtis Institute. Miss Spofford has envisaged and carried through the project of bringing music into the lives of the underprivileged, as a means towards understanding and self-respect.

### An Expansive Vision

"MUSIC IS THE MOST SOCIAL of all the arts," Miss Spofford tells us, "because it brings people together and enables them to commune with each other, to have fun together regardless of language, position, background, or beliefs. People cannot read books together, unless they at least share the same language and a measure of sympathy with the views of the author. They can enjoy pictures together, but they cannot take an active part in them; and the drama provides but a limited scope for coöperative participation. But music enables people to work together, to pull together, play together in more senses than one. At the Music School, we aspire to stress the value of music as a common experience in living."

At first glance the Music School of the Henry Street Settlement appears to be like any other first rate conservatory. There is a faculty of internationally known instructors, including Lydia Hoffman-Behrendt, Isabelle Vengerova, Robert Scholz, Joseph Knitzer, Alix Young Maruchess, Phyllis Kraeuter, Lucille Lawrence, Fraser Gange, Emma Zador, Lehman Engel, and Aaron Copland. There are classes in Theory, Harmony, Composition, Musical history, Orchestral and Chamber Music, Choral Singing, and Operatic Acting, in addition to Individual and Group Lessons in Sing-

ing and Playing. But the purpose of the instruction is different from what one finds elsewhere; and this difference is important. The aim of the Music School is to present instruction of a professional quality for non-professional use; to supervise the social and recreational music of the Henry Street Settlement; to serve as a center of neighborhood musical activities; and to promote, musically, the social and cultural movements of the lower East Side. In assuming these additional responsibilities, a music school of first rank steps beyond the confines of mere lesson giving and becomes a valid instrument of social welfare. The socially minded residents of other cities would do well to look towards what is being accomplished at this Music School.

### The Geometry of Music

THE FUNCTIONING of her school is described by Miss Spofford as a pattern of three circles, lying one within the other. The inner circle comprises the Music School proper, giving instruction and building the taste of some five hundred young people who will one day take their place in the pattern of American life. The middle circle stands for the parent Settlement House, into which the Music School reaches by supervising and assisting musical recreation for those who can never devote themselves to music study. And the outer circle represents the neighborhood, an area of some two miles, for which the Music School provides lectures, concerts, religious festivals, and plain musical fun, all to be enjoyed by people who are neither music

students nor settlement house members, and who would have no music whatever if they were not presented to them in an organized, pleasant, accessible form.

The Berni family illustrates the working of the three circles. There are four generations of Bernis, and all come within the scope of the Music School. Ann, six, comes for singing lessons. Mrs. Berni is a member of the Mothers' Club at the Music School and visits Miss Spofford's lectures. Both parents attend the weekly concert and "sings"; and they bring the grandparents along with them, for they, too, love the concerts. The old people tell of the festivals they used to know in Russia, and say that the music "makes us live once more young." The only member of the household who does not actually come to the Music School is the ninety-five year old great-grandfather, who does not leave the Bernis home for any purpose. But the family carry the music and the fun home to him, and he enjoys it vicariously.

### Humanizing Music Study

THE CHIEF DIFFERENCE between the Music School and the average studio is that the former does away entirely with professionalism and competition. The settlement house pupil does not think in terms of a career, although several of the students have gone directly from the Music School to important professional posts in orchestral and radio work. More likely, he thinks of saving up enough money for new music and carfare on stormy days. His music is consequently given to him, not as something to set him apart from others but as a force to bring him into closer contact with them in understanding and shared joy. Piano student accompany the string students the string group plays with each other and with the woodwinds and brasses; and all dream of joining the orchestra; while the singers complement their vocal work with participation in the choruses and madrigal groups. When student concerts are given (and there are about thirty a year) the names of the participants do not always appear on the program. The pupils strive to do their best, for the glory of the composer and the honor of the School; but competition in the sense of trying to outdo someone else does not exist.

There are four hundred and fifty pupils of twenty-three different nationalities, registered at the School. Fifty per cent of these are children. The remainder are young office workers, factory hands, mechanics, and clerks, all of whom hasten to their lessons after five o'clock. Except on Saturdays when the youngsters can come in the morning, the School does not open before noon, but from six to ten activity is high, and the girl who stands up all day in a ten-cent chain store, and the boy who works on a clothing press, forget their cares in playing Beethoven and Brahms in four-hand editions. Many of the children are too little to come alone, and the waiting room of the School is crowded with eager mothers, hatless and in thin coats, who are perfectly willing to wait about for hours at a time, telling each other of the progress of Sammy and Tony. (Miss Spofford has not yet been able to weed the competitive spirit from the equipment of maternal pride.) And some of the children who live outside the immediate neighborhood make a busman's holiday of schoolless Saturday.

(Continued on Page 476)



GRACE SPOFFORD  
Director, Music School of the  
Henry Street Settlement



Piano Student in  
the Music School

Guest John Barbirolli  
Distributing Gifts at a  
Music School Party





# FASCINATING PIECES FOR THE MUSICAL HOME

## SPARKLING SPRAY

This composition, if it were being played at a gay café on Broadway, would be classed as a "novelty number" like *Nola* or *Flapperette*. It needs to be played with a light forearm in a very sprightly dance-like fashion. If played in conventional fashion, it will lose all its flavor.

Grade 3½. Allegro capriccio M.M. ♩ = 120

CHARLES E. OVERHOLT

The musical score for "Sparkling Spray" is composed of several systems of music. It begins with a treble and bass staff in 3/4 time, marked "Allegro capriccio M.M. ♩ = 120". The first system includes a piano introduction with a *mp* dynamic and a *cresc.* marking. The second system features a *mf* dynamic and a *Poco più mosso* tempo change. The third system includes a *Ped. simile* instruction. The fourth system is marked *Tempo I* and includes a *mp* dynamic and a *cresc.* marking. The fifth system features a *Poco meno mosso* tempo change and a *p con grazia* dynamic. The sixth system includes a *Ped. simile* instruction and a *rit e dim.* marking. The seventh system is marked *a tempo* and includes a *p* dynamic. The eighth system includes a *Ped. simile* instruction and a *D.C.* (Da Capo) instruction.



Grade 3.

## DANSE ANTIQUE

STANFORD KIRBY

Moderato M.M. ♩ = 120

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## AT DAWNING

Charles Wakefield Cadman's *At Dawning* is one of the most loved heart songs of musical history. It makes an especially attractive piano piece. Imagine, as you are playing, that the melody is being sung by some especially rich contralto or mezzo-soprano voice, like that of Marion Anderson, and subdue everything else to this. If you know the words of *At Dawning*, say them with your fingers at the keyboard. Grade 4.

CHARLES WAKEFIELD CADMAN

Arr. for Piano by the Composer

Moderato amabile M.M. ♩ = 76

a tempo

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## THE BIRD-CLOCK

Nearly every European palace has a bird-clock— not the cuckoo clock that has come to us from Alpine lands, but a clock with a highly decorative little bird which flaps its wings and twitters merrily at certain intervals. Mr. Lemont's gay little bagatelle should be played in the *leggiero* spirit, with a very clear-cut staccato Grade 3

CEDRIC W. LEMONT

Op. 9, No. 2

Allegro giocoso M.M.  $\text{♩} = 76$



Grade 3.

# MEXICAN MOONLIGHT

J. LILIAN VANDEVERE

Tempo di Tango (dreamily) M.M. ♩ = 144

The musical score for "Mexican Moonlight" is written for piano in 4/4 time. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a tempo marking of "Tempo di Tango (dreamily) M.M. ♩ = 144". The score is divided into five systems of two staves each. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). Articulations include slurs, ties, and fingerings. The piece concludes with a "Fine" marking and a "D.S.%" (Da Capo) instruction.

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# MAZURKA, IN B $\flat$

Grade 3 $\frac{1}{2}$ .

Tempo di Mazurka M.M. ♩ = 132

FREDERICK A. WILLIAMS, Op. 98, No. 1

The musical score for "Mazurka, in B-flat" is written for piano in 3/4 time. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a tempo marking of "Tempo di Mazurka M.M. ♩ = 132". The score is divided into two systems of two staves each. Dynamics include *p* (piano), *f* (forte), and *p* (piano). Articulations include slurs, ties, and fingerings. The piece concludes with a "Coda" marking and a "Last time to Coda" instruction.

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The main body of the score consists of seven systems, each with a treble and bass staff. The music is written in a key with two flats and a 3/4 time signature. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *dolce*, *p*, *f*, and *mf*. The piece concludes this section with a *D. C.* (Da Capo) instruction and a repeat sign.

CODA

The CODA section is a short piece at the bottom of the page, consisting of two staves. It begins with a C-clef on the treble staff and a key signature of two flats. It includes the instruction *accl.* (accelerando) and ends with a final chord marked *f*.



# ALPINE VESPER CHIMES

THEODORA DUTTON

Grade 3.

*Moderato non troppo e grazioso* M.M.  $\text{♩} = 104$  *poco rit.* *a tempo*

*p* *espressivo* *mp* *mf* *rit.*

*a tempo* *p* *sempre espress.* *dim.* *pp* *molto espress.*

*ten.* *a tempo* *pp* *p* *sf* *ten.* *p* *sempre espr.*

*Ped. simile.* *Più animato ma sempre espressivo* *rit.* *mp* *cresc.*

*rit.* *a tempo* *a tempo* *sf* *dim.*

*a tempo* *cresc.* *f* *rit.* *a tempo* *8* *a tempo* *a tempo molto rit.*

*a tempo* *espressivo* *p* *rit.* *mp* *cresc.* *molto rit.* *Tempo I.* *a tempo poco a poco* *poco rit.* *a tempo*

*p* *espress.* *mp*



First system of the musical score for 'Melissa'. It consists of two staves (treble and bass clef) in G major. The music features various dynamics including *mp*, *mf*, *p*, *p sempre espress.*, *poco f*, and *mp*. Tempo markings include *rit.*, *a tempo*, and *molto*. There are also fingerings and slurs indicated throughout the system.

## MELISSA

### VALE DE SALON

The composer of this work, well-known to Etude readers through his numerous melodic and skillful piano pieces, has just been honored with the degree of Doctor of Music from Illinois Wesleyan University. This melody properly deserves the term "mellifluous" as it is "honey-like" in its sweetness. It is an excellent short recital piece. Grade 3½.

CARL WILHELM KERN, Op. 554, No. 1

Tempo di Valse M.M. ♩ = 60

Second system of the musical score. It continues the melody and accompaniment. Dynamics include *p*, *dim.*, and *p*. Tempo markings include *rit.* and *a tempo*. The system ends with a *Fine* marking.

Third system of the musical score. It features a more active melody. Dynamics include *mf*. The tempo marking *più animato* is present.

Fourth system of the musical score. It continues the active melody. Dynamics include *mf*. The tempo marking *meno mosso* is present.

Fifth system of the musical score. It concludes the piece. Dynamics include *pp*, *mf*, *f*, and *p*. Tempo markings include *rit.*, *a tempo*, and *calmato*. The system ends with a *D.C.* (Da Capo) marking.



# MASTER WORKS

## PAPILLONS

(BUTTERFLIES)

ROBERT SCHUMANN, Op. 2

(Composed in 1830 and 1831)

Edited by Xaver Scharwenka

The Etude has the honor to present Robert Schumann's irresistibly beautiful *Papillons* (*Butterflies*) serially. That is, it will appear in three parts in future issues. While *Papillons* is published as Opus 2, it represents the maturity of Schumann's finely poised musical mentality as well as his lovely aesthetic sense. Every piano virtuoso feels this to be an indispensable part of his repertoire. Schumann wrote these pieces in the exuberant period of his life before there was any suggestion of his tragic moroseness. Numbers 1, 3, 4, 6, and 8 were written in Heidelberg when Schumann was about twenty years of age. They were an instantaneous success right from the start. Grade 5-7.

### Introduzione

Moderato M.M. ♩ = 138

M.M. ♩ = 152

No. 1

### Prestissimo

M.M. ♩ = 116

No. 2

M.M. ♩ = 144

No. 3



*ff* *p*

Presto M.M. ♩ = 108

*p* *sf* *cresc.*

*f* *p* *acceler.* *cresc.* *pp*

*cresc.* *ritenuto* *a tempo* *f*

*cresc.* *ff* *poco rit.*

*mf* *M.M. ♩ = 80*

*sf* *sf* *sf* *marcato*



First system of a piano piece. It features a treble and bass staff. The bass staff has a *p* (piano) dynamic marking. The music consists of arpeggiated chords and sixteenth-note patterns. Fingering numbers (1-5) are indicated for both hands.

Second system of the piano piece. It includes a *pp* (pianissimo) dynamic marking. The tempo changes to *(poco rit.)* (a little slower) and then *(a tempo)* (return to tempo). The music continues with complex arpeggiated textures and fingerings.

Third system, labeled "No. 6" on the left. It begins with a tempo marking of *M.M. ♩ = 84*. The music is in 3/4 time and features a series of accented chords marked with *sf* (sforzando). The system concludes with a repeat sign and a final chord.

Fourth system, starting with the tempo instruction *Più presto* (faster). The dynamic is *pp*. The music is in 3/4 time and consists of accented chords. The system ends with a repeat sign and a final chord.

Fifth system, with a tempo marking of *M.M. ♩ = 84*. It features a series of accented chords marked with *sf*, followed by a section marked *pp* (pianissimo) with sustained chords.

Sixth system, with a tempo marking of *M.M. ♩ = 80*. It begins with a *sf* (sforzando) chord, followed by a *mf* (mezzo-forte) section marked *leggero* (light). The system includes various chordal textures and fingerings.

Seventh system, with a tempo marking of *M.M. ♩ = 84*. It features a series of accented chords marked with *sf* and *ff* (fortissimo). The system concludes with a final chord.



OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

BLESS THOU, O GOD, THIS DAY

L.D. Stearns

Andante espressivo

THELMA JACKSON SMITH

The musical score is written for voice and piano. It begins with a vocal line in G-flat major, 4/4 time, marked 'Andante espressivo'. The piano accompaniment starts with a series of chords in the left hand and a melodic line in the right hand. The lyrics are: '1. Bless Thou, O God, this day, 2. Keep me from wrong de-sire, Help me to walk with stead-fast faith, With cour-age, love, and praise through all its hours, And ne'er for-get to use my Help me to climb a lit-tle high-er, To sense Thy beauties o-ver land and sea, To re-al-ize Thy wondrous high-est pow'rs, In stead-y striv-ing for my own soul's growth, In search for wis-dom and for knowl-edge true, gifts to me, In-spire me with the pow'r to strive and rise Through earn-est ef-fort toward the far-off skies, To do a-right what-ever I have to do, Teach me to right-ly pray, Bless Thou, O God, this That by Thy grace I may at-tain the prize, Teach me to right-ly pray, day. Bless Thou, O God, this day.' The score includes various dynamic markings such as *mp*, *mf*, *f*, and *cresc.* and features a repeat sign with first and second endings.



# BALLOONS

MARGARET LATHROP LAW\*

LETITIA RADCLIFFE HARRIS

**Allegro**

*mf*

Gay bal-loons a - gainst the sky, Who will buy? Who will buy? Here's a glis-t'ning,

*poco rit.*

*a tempo*

gold-en one, Em - bla - zon'd like the win - ter sun, Here's an un-sub - stan - tial moon, A - ris - en o - ver

*colla voce*

*a tempo*

wide la-goön, An ap - ple of Hes - per - i - des E - phem - er - al up - on the breeze.

Gay bal-loons a - gainst the sky, Who will buy? Who will buy? I'm of-fer-ing dam-son, jas-per, red, A

rain-bow swirl'd 'a - bove my head. Here are ru-bies, to-paz, pearls, Car - ne - li - an for pret - ty girls. Who will

\*) Poem used by permission.



buy? Who will buy? En-chant - ed col - or float - ing high.

*f accel.* *p rit.* *tranquillo*

Who will buy? Who will buy? Bal-loons will fade, the fru-gal say; Bubbles will burst or

*f* *p* *tranquillo*

float a-way; And so ends ev-ry joy of man As La-dy Death un-folds her fan. En-

*ritard.* *a tempo*

joy the tri-fle giv'n to-day, Let's juggle beauty while we may. Gay bal-loons a-against the sky,

*colla voce* *a tempo*

*f* *mf*

Who will buy? Who will buy? Who will buy? Who will buy?

*rit.* *ff* *l.h.*



Arranged by Leopold J. Beer  
Adagio

# SARABANDE

LOUIS COUPERIN  
(1630-1665)

Violin

Piano

Fingering above notes for 1st position only. Fingering below notes for 1st & 3rd positions.

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## SUNLIT CLOISTERS

Prepare: { Swell: Solo Stop 8'  
Great: 8' Stops except Open Diapason 8'  
Choir: Dulciana 8'  
Pedal: 16' coup. to Ch.

Hammond Organ { Sw. - A# 00 5300 000  
Registration { Gt. - A# 00 4312 000  
Ped. 3-1

Andante cantabile

HERMENE WARLICK EICHHORN

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*a tempo*

*ten.*

*rit.*

*Fine*

*a tempo*

Gt. Gt. A#

Add Gt. to Ped.

Ped. 4-2

Sw. Flute 8'

Sw. A#

Gt. Add 4' coup.

Gt. F

*rit.*

*D.C.*

Tempo di Valse M.M. ♩ = 160

[S] (2nd time [F])

# HAWAIIAN NIGHTS

## PIANO ACCORDION

FRANK H. GREY  
Arr. by Galla-Rini

*mp* CM

FM Fm

CM

G7

CM

FM Fm

CM

FM Fm

CM

Gd

GM

D7

GM

*mp* CM

FM Fm

CM

G7

CM

FM Fm

CM

G7

CM

*Fine*

*mf* FM

Fm

CM

*p*

G7

CM

FM

Fm

CM

*p*

G7

D7

G7

CM

CM

*D.C.*



# ROMANCE

Arr. by Preston Ware Orem

SECONDO

A. RUBINSTEIN, Op. 44, N

*p* legato molto

*f* *mf* *rit.*

*mf* *a tempo* *f* *mf* *f*

*rit.* *a tempo* *p*

*f* *cresc.*

*rit.* *cresc.* *rit.*

*ff* *a tempo* *f* *p* *ff* *ten.* *f* *p* *mf* *cresc.* *f* *p*

*f* *p* *cantabile* *p* *decresc.* *pp* *ppp*



# ROMANCE

PRIMO

A. RUBINSTEIN, Op.44, No.1

arr. by Preston Ware Orem

The musical score is written for a single melodic line on a piano. It begins with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked *p* (piano). The score is divided into several systems, each containing a single melodic line. The dynamics range from *p* (piano) to *fff* (fortississimo). The tempo changes include *a tempo*, *rit.* (ritardando), and *ten.* (tenu). The score includes various articulations such as slurs, ties, and accents. The piece concludes with a *ppp* (pianississimo) dynamic and a *decresc.* (decrescendo) marking.



# UP WITH THE FLAG

MARCH

C. W. BENNE

Violin

Cornet

Piano

This block contains the musical notation for the Violin, Piano, and Cornet parts of the 'Up With the Flag' march. The Violin part is written on a single staff with a treble clef. The Piano part is written on a grand staff with both treble and bass clefs. The Cornet part is written on a single staff with a treble clef. The music is in 2/4 time and features various dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). There are also articulation marks like accents and slurs throughout the score.

## UP WITH THE FLAG

MARCH

C. W. BENNET

FLUTE

This block contains the musical notation for the Flute parts of the 'Up With the Flag' march. It consists of three staves, all with treble clefs. The music is in 2/4 time and includes dynamic markings such as *ff*, *mf*, and *f*. The score features various articulation marks, including accents, slurs, and breath marks, indicating phrasing and performance techniques for the flute players.



CLARINET in B $\flat$

# UP WITH THE FLAG

MARCH

C. W. BENNET

Cor.  
ff  
mf  
f=mf  
f  
mf  
f=mf  
ff  
Cor.  
1 2

ALTO SAXOPHONE

# UP WITH THE FLAG

MARCH

C. W. BENNET

ff  
mf  
f=mf  
f  
mf  
f  
ff  
1 2

CORNETS in B $\flat$

# UP WITH THE FLAG

MARCH

C. W. BENNET

Solo  
ff  
mf  
f=mf  
f  
mf  
f  
ff  
1 2  
Solo  
1 2

CELLO or TROMBONE

# UP WITH THE FLAG

MARCH

C. W. BENNET

Solo  
ff  
mf Ossia  
f=mf  
f  
mf  
f  
ff  
1 2  
1 2



# CLIMBING THE JUNGLE GYM

ETHELYN LENORE STINSON

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# PLUCKY PIGWIDGEON

BERNIECE ROSE COPELAN

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# LADYBIRD

ALEXANDER BENNETT

Grade 1½. Lightly M.M. ♩ = 92

*p* *mf* *Ped. simile* *Fine* *D.C.*

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# DAVEY JONES AND THE PIRATE

GEORGE C. FRANKLIN

Grade 2½. Moderato M.M. ♩ = 144

*p* *cresc.* *sf* *f* *ff* *mp* *p* *molto rit.* *pp*

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Grade 1½.

## AT SUNDAY SCHOOL

Moderato M.M. ♩ = 100  
CHURCH BELLS

HUGH ARNOL

Faster

*f* *mf* "Child - ren, come to Sun-day School to - day." Lit - tle child - ren, come to Sun-day School.

1 THE ORGAN PLAYS

That's the tune the church bells seem to play. *Fine* We will sing and learn the gold-en rule. My faith looks up to Thee, Thou Lamb of Cal-va-ry, Sav-iour di-

vine! Now hear me while I pray, Take all my guilt a-way, Oh, let me from this day Be whol - ly Thine. *D.S. ♩*

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## THE THREE BLIND MICE

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Grade 2½.

Allegretto M.M. ♩ = 138

CARL WILHELM KERN, Op. 273, No. 5

*pp cresc.* *sfz* *p cresc.* *sfz* *dim.*

2 Tempo I. *mf* *sfz* *p cresc.*

Meno mosso *sfz* *mf* *f* *accel.* *p*

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**MY WIFE AND I**—The story of Louise and Sidney Homer—by Sidney Homer. A fascinatingly human story of the public and private lives of a famous singer and composer husband. \$3.50 postpaid.

**MUSIC IN MY TIME** and other Reminiscences—by Daniel Gregory Mason—a journey through the past five decades of music with this famous musician-composer, teacher, writer—over 100 pages illustrated. \$5.00 postpaid. Scribner, 60 5th Ave., New York.

**TWENTIETH CENTURY MUSIC**—After. How it developed—how to listen to it. An explanatory guide to a new musical era. Not method, biography or criticism. Debussy, Ravel, Scriabin, Stravinsky, Strauss, Kodaly, Schoenberg, etc. \$3.00 postpaid.

**PLAIN WORDS ON SINGING**—William Shakespeare. New revised edition by popular demand; describes voice teaching method and spirit of the most successful teacher of his day—"the first singing teacher of London." \$2.00 postpaid.

**MUSIC THROUGH THE AGES**—Bauer—author of "HOW MUSIC GREW" (1950). Authoritative complete textbook in many chapters on modern music, mechanical music, instruments, orchestras, individual composers' works. \$3.50. P. Putnam's Sons, Dept. E, 2 West 45th St., New York.

### MUSIC AND HEALTH

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### CHILDREN'S MUSIC BOOKS

**A CHILD'S BOOK OF FAMOUS COMPOSERS** by Gladys Burch and John Wolcott. 20 biographies that children will enjoy. Authentic, inspiring lives of great composers and their music. Illustrated with contemporary portraits. \$1.50. A. S. Barnes & Co., 67 W. 44th St., New York.

## Learning to Interpret Great Music

(Continued from Page 430)

the student is playing it, thus compelling his eye to proceed in advance of the hand or voice. I find that learning to read correctly is more important to the American student than to spend much time on rhythm. Thanks to jazz, the American usually has a good feeling for rhythm.

### What Makes a Successful Student?

THE TEACHER HAS TO TAKE into consideration other things beside the knowledge of the music. What kind of hand has the student, for instance? There are good hands and bad hands. There is also the disposition of the student toward his work. For there are three requisites for the player who would achieve something sig-

nificant. These are conscientiousness, love of his work, and diligent application. With these three qualities, even the amateur can accomplish much, and this even in spite of a poor hand. Many of the works of Beethoven, Chopin and Ravel will be possible for him.

But especially he must have feeling. And this I would emphasize for every student. If I practice with understanding, conscientiousness and feeling, I am sure to reach my public. They are sure to understand me. I do not play "for the public." I play as I feel the music, and in all the countries, everywhere, the public has loved my playing; and I have always had the same contact with them, whether in Norway or Spain, in Brazil or Boston.

## The Music Lover's Bookshelf

(Continued from Page 442)

workable line, some of these papers were of negative value. Then the problem of putting them out came into the hands of a very experienced and broad musicologist, Professor Karl W. Gehrken of Oberlin College, who has for many years given invaluable attention to the preparation, selection and editing of this material, so that the proceedings have in recent years reflected the best musical pedagogical thought of present day America. The music teacher who spends \$2.50 for this volume is purchasing expert opinion and advice which should be worth many times this amount. The writer was particularly pleased with such essays as *Piano Technique: Myth or Science*, by Lawrence Schauffer; *Experiencing Music with the Piano*, by Abby Whitside; *Does Modern Piano Music Require a Special Technique*, by Arthur Byler; *The Individual Voice in Choral Singing*, by John Findlay Williamson; *Violin Study in Colleges*, by H. Hugh Alvaler; *Problems of Cello Teaching and Playing*, by Janos Scholz; and *College Entrance Credits in Music*, by Roy D. Welch. But these are only a few of thirty-eight contributions, all equally good.

Volume of Proceedings (Series 33) Music

Teachers National Association

Edited by Karl W. Gehrken

Pages: 452

Price: \$2.50

Published by the Association

### Music Personalities

David Ewen has reviewed the procession of musical notables of to-day in a volume entitled "Men and Women who make Music." This series of word portraits should be of interest and value to contemporary students and music lovers, particularly in these days when these music makers are introduced to millions of homes weekly over the air. These are in no sense biographies, but rather a series of appraisal portraits of such celebrities as Casals, Szigeti, Pinza, Melchior, Gieseking, Menuhin, Schnabel, Lehmann, Ormandy, Heifetz, Hofmann, Flagstad, Paderewski, Toscanini, and Kreisler. They have been done sympathetically and entertainingly and are very readable. The book is illustrated with many excellent "off-set" portraits.

Men and Women who make Music

By David Ewen

Pages: 271

Price: \$2.75

Publisher: Thomas Y. Crowell Co.

### Brahms Masterpieces

To the average musician without training in the reading of orchestral scores, the high series of staves and their notes is about as clear as an involved problem in

trigonometry. Now these works are appearing with a piano transcription of the score at the bottom of each page. All that is required is to glance up at the measures above and one may see at a glance how the master has employed the various instruments to express his ideas. Of course, some general knowledge of the transposing instruments is needed to comprehend this. The "Symphony No. 1," the "Symphony No. 2," and the "Variations on a Theme by Josef Haydn," have now appeared in this new series with an admirable introduction and analysis (twenty pages) by Dr. Hugo Leichtentritt, who for many years has taught at Harvard University. The collection is handsomely bound and finely printed, although the notes are necessarily small.

Johannes Brahms: Three Orchestra Scores

Pages: 389 score pages

Price: Paper binding \$3.00; cloth \$4.50

Publisher: Books and Music, Inc.

### A Galaxy of Children's Songs

The employment of the radio in the lives of little folk has become one of the significant elements in our modern whirlwind civilization. Wherever the radio touches, the name of Dorothy Gordon has gone under the pseudonym of "The Song and Story Lady." She has contributed much toward safe and delightful air entertainment and culture for children. The new book, "Treasure Bag of Game Songs," gives the songs with musical arrangements by Adele Buchman, and then tells just exactly how to use them as games. They are action songs of the modern type, which keep the little bodies, as well as the minds and the voices busy. To anyone having the great problem of amusing children with intelligently regulated instead of disordered play or "rough house," this book will come as a blessing. There are twenty-two songs in all. The book is charmingly illustrated by drawings with a juvenile appeal, by Veronica Reed.

Dorothy Gordon's Treasure Bag of Game Songs

Pages: 93

Price: \$1.50

Publisher: E. P. Dutton & Co., Inc.

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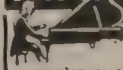
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## Modern Vocal Methods in Comparison with Bel Canto

By HOMER HENLEY

### Part II

**B**UT HOW MAY ANY GIVEN STUDENT of the voice know that he is receiving teaching based upon and actually derived from the principles of true *bel canto*?

A fair question, and one that has long been in need of a definitely categorical answer. Here follows a resume of the characteristic fundamentals of *bel canto*, with lesson form amplifications of their always cautious brevity; and these amplifications are not only the generally accepted extensions in the teaching of the best modern followers of the art of *bel canto*, but they have also been ratified, personally, to the writer by the testimony to him of almost every great singer in the world to-day.

1. *Principle of Breathing.* ("The art of singing is the school of respiration."—*Porpora*)

Chest high; shoulders down and back; abdomen slightly retracted; a buoyant expansion of the chest to be felt at all times; muscular breath control to be felt at the sides of the torso, under the shoulder blades and in the small of the back. These muscles are used to press the breath against the arch of the chest and maintain it there. The "singer's push" for control of both tone and breath comes from the tensing of the diaphragm. The entire chest should expand for a singing breath, from the lower line of the ribs to the shoulders, but the shoulders must never rise. If the chest be held high, it will be found that but little intake of breath is necessary to fill the lungs, as the expanded position of the chest automatically retains a good portion of the breath in continuous reserve. Inclining the upper body slightly forward frees the shoulders and induces the sinking in of the abdominal wall—one of the vital principles insisted upon by the old masters of *bel canto*.

2. *Principle of Pronouncing.* ("He who knows how to breathe and how to pronounce, knows well how to sing."—*Pacchiarotti*.)

The school of pronunciation is the school of the vowel. But even before words are considered, one must be mindful of the great principle that "starting every note on the exact pitch intended" produces a freedom that favors, and, in many instances, guarantees the production of unconscious pronunciation and expression.

Of the thirteen or more vowel sounds the most fundamental are: *Ah* as in *father*; *Aa* as in *hat*; *E* as in *meal*; *IH* as in *mill*; *Eh* as in *met*; *A* as in *may*; *Oo* as in *shoe*; *Oh* as in *go*; *Aw* as in *saw*; and *Uh* as

in *up*. All other auxiliary and intermediate vowel sounds grow out of these.

In harmony with and following after the necessary preliminaries of right breathing and exactitude in tuning the voice (for these prepare the way by opening the throat, and by depriving the lawless interfering muscles of their power of obstructing the free passage of the tone), there are certain positions of the mouth, tongue, jaws and lips, which operate for greater freedom in the shaping and emission of the vowel sounds. Here is a little lesson in them:

Vowel *Ah* (father): The jaws a thumb's breadth apart; the tongue-tip just touching the back of the lower front teeth; the smiling muscles raised to display the upper teeth, for this act, in turn, raises the soft palate, and so aids in opening the throat. (Many of the great singers have told the writer that their own *Ah* is horizontally placed, and that it seems to them to emerge through both their ears, rather than from their mouths.) Vowel *Aa*: in all senses the same as *Ah*, except for the sound being brighter and more silvery than the *Ah*.

Vowel *E* (meal): Teeth a finger-breadth apart; tip of the tongue lightly touching the lower front teeth; a pleasant half smile raising the upper lip; the sound pointed, but escaping any shrillness. *E* is often, and perhaps rightly, said to be the most refining of the vowels.

Vowel *Ih* (mill): The same as *E*, only a shade wider in formative size.

Vowel *Eh* (met): The same as *E* and *Ih*, only still wider in shape.

Vowel *A* (may): The same as *E*, *Ih*, *Eh*, only still wider. (Although it should be kept in mind that all these four "dental" vowels are tapered to a point on the upper middle front teeth.)

Vowel *Oo* (shoe): Jaw dropped to oval the lips. (Remember, the lips are "the painters of the tone.") Lips rounded and slightly advanced. The lips should feel the vibrating influence of the tone. As the voice ascends the scale, the lips are used less and less, and the mouth should open gradually more and more to free the sound.

Vowel *Oh*: The same as *Oo*, only the lip orifice should assume a longer oval.

Vowel *Aw*: The same as *Oo* and *Oh*, except that the oval should take on a still lengthier oval.

Vowel *Uh* (up): Mouth opened a thumb's breadth. No especial position of tongue or jaw. Lips spreading for a half smile. The sound of the *Uh* to be felt in the front part of the dome of the mouth—

in the indentation just above the root ridge of the upper front teeth. *Uh* is an embryonic, formless sound, physically considered, but in the ear it assumes a definitely valuable contour peculiar to itself alone, there being no permissible substitute for its authenticity in such words as *love*; *above*; *shut*; *shove*; *come*.

3. *Principle of tuning.* ("Unerring tuning places the voice."—*William Shakespeare*.) Tuning means sounding a vocal tone in comparison with a reliably pitched instrument, such as the pianoforte, until the vocal tone is brought with perfect exactitude into the very center of the note sounded on the piano. It will be found, after the tone is tuned, that the resultant sounding of the voice on that note has been established in the corridors of the head spaces—those cavities of resonance behind the nose. It is just here that may be found the line of demarcation between the so-called "nasal" teaching of many present day vocal pedagogs, and the "school" teaching of the old masters—the word "school" implying insistence on nothing less than absolute tonal perfection and purity. Present day teachers attempt to "place" the voice in the head cavities by means of physical manipulations of the soft-palate. The old Italian masters of *bel canto*, by tuning the voice, automatically prepared and opened the way for it to flow unhampered in resonant and beautiful currents through all the available spaces of the head. The singer who tunes his voice unerringly on every note he sings will find his tones soaring in a perfected beauty which would be quite impossible of attainment under any system of muscular adjustment.

4. *Principle of Joining.* ("He who knows not how to join, knows not how to sing."—*Johannes Adam Hiller*.) Joining, the essence and fountainhead of *legato*, is mastered by causing the voice to leap with lightninglike celerity from the old note to the new—but only after the old note has lived its entire life—and without breaking the sound. It will be found that thereby the "long curve of beauty" remains undisturbed, and that the line of song is preserved quite free from the vulgar taint

of "scoop" or "slur." As Jenny Lind once phrased it: "It is as if one were, so speak, singing both *staccato* and *legato* simultaneously, and this is above all things almost impossible to express in words. But the "lightning leap of *legato*" accomplishes the seemingly impossible, and that, with sufficient practice, becomes in the end the beautiful commonplace of good singing.

5. *Principle of agility.* ("The voice should be cultivated by a correct performance of exercises in agility. Then it will be at the command of the singer."—*Pietro Tosi*.)

The old masters well understood that the voice never reveals itself in all its natural purity and freedom until it has undergone the strictest regime of exercises that promote flexibility; for in flexibility lies the secret of the true flowing liberty *cantilena*. All scale work must be practiced upon the principle of accenting first note of any group and singing intermediate notes, between accents, lightly. This is the key to both flexibility and freedom in those passages which demand control of *coloratura*, and it may be added that, by inversion, the most flexible voice is that which also owns the steadiest control of straight tone.

6. *Principle of Swelling and diminishing the Voice.* ("Until the singer has learned how to use his breath so that he can swell from the softest *piano* to the loudest *forte* and again diminish and divide the sound into a thousand parts, pressing and letting it sway, he cannot say he is master of his breath."—*M. Crescentini*.)

Practice augmenting and diminishing tone on the lowest note of the voice and all vowels on that note. Thereafter proceed upwards by careful semi-tones in the same manner. Let the *pianissimi* at either end of the tapers be started and concluded with the smallest possible sound. When an attitude is reached where the voice finds difficulty in negotiating the principle, it will be found that intensifying the head resonance in the nasal corridors will open to bridge whatever break or interruption of the tone may occur.

(Continued on Next Page)

## Just Before You Sing

By GURDON FORY

AS YOU WAIT in the wings or in the little side room just before you are to go on to sing, what do you do? Here are two suggestions given by a veteran:

To calm yourself and overcome that awful shaky feeling do not pace nervously back and forth, simply consuming the energy you will so soon need. Sit down quietly, paying no attention to those who may be your companions in misery; fold your hands and take slow, deep breaths, in this manner: inhale slowly and deeply for three slow counts; retain the breath for three slow counts; exhale slowly for three slow counts; wait for three slow counts; and then repeat the process. Continue it until you are called.

This idea of "rhythmic breath" is very, very old. It calms you, not by any mystic

miracle, but by keeping your mind employed otherwise than in the nervous apprehensions which public singing causes. If you practice faithfully you will find yourself remarkably cool and self-possessed when you step out before the audience. Try it, you singers, and old ones, too, whom stage fright still terrorizes.

To warm up the voice, just before you go on try this in case the situation is such that vocalizing is impossible: Repeat the consonant "k" rapidly and vigorously in a whisper with a sound like "Kuh-kuh-kuh-kuh," on and on, over and over. This calls for a lot of muscular action around the larynx and will soon give you a feeling of warmth and freedom around the vocal cords. Try it, all of you.



# Modern Vocal Methods In Comparison With Bel Canto

(Continued from Preceding Page)

**Principle of expression:** ("The aim of singer should be to touch the inmost"—*Manstein*.)

This principle has been held to the last, though indeed it is by far the most important of them all; for the excellent reason that expression "to touch the inmost" can scarcely be achieved until the singer is so sufficiently freed and made supple that its very tone moves the ears of its hearers even before the text has begun its sway. Expression singing must arise from:

- A comprehensive knowledge of the best music;
- Cultivation of the artistic personality of the singer;
- A study of controlled emotions;
- Clothing the bodily motions and the facial play of the performer with

that inner grace which the world recognizes as charm:

- e. And, finally, teaching one's self to so live the experience he is striving to portray, that controlled technic may be forgotten for the duration of the performance; for it is well said that "technic is only learned to be forgotten."

Herein then, have been set down the governing ideas of all the best known modern methods of cultivating the voice.

If one can be said ever to reach any reliably definite conclusions in the immensely elusive business of training the human singing voice, then it must appear that the preponderant scale of evidence is on the side of ancient *bel canto*; for its exemplars are to-day, what they have been, without exception, in the past, the greatest singers of their several periods.

## The Story of "Il Bacio"

By PALMER VAN GUNDY

NOR NEARLY A CENTURY Arditi's classic soprano air, *Il Bacio* (*The Kiss*), has been an international favorite. But when Deanna Durbin, lovely singing star of motion pictures and radio, sang it so beautifully in "Three Smart Girls," she started a vogue that may make it the most popular classical song of the age. For this reason the story of how it came to be written should be of more than historical interest.

During the middle of the last century names, aside from those of the leading singers, were as well known in the operatic world as that of the conductor-composer, Luigi Arditi. After more than a decade of successful leadership of the Havana Italian Opera Company, during which time the organization made extensive tours to New York and other American cities, he moved to London. There, as his numerous operatic companies traveled to distant cities for protracted engagements.

It was on one of these tours—to Dublin in instance—that Arditi composed *Il Bacio*. The way, the troupe stopped at the Queen's Hotel in Manchester,\* England, and the conductor-composer felt in the need to make music. While his wife, Virginia, and the leading soprano, Marietta Piccolomini, conversed together in low tones, he seated himself at the piano and began to improvise. For some time he exporized idly, and then gradually, without his being aware of the change, he began to play a new and fascinating melody. As by command the conversation ceased. Piccolomini was the first to speak: "What a lovely theme! It would make a wonderful song. Why don't you write it up for future reference?"

The composer scribbled a few bars on an envelope and slipped it into his pocket. Before the evening was over he had forgotten the incident. After the performances in London, Piccolomini sailed for the United States and the conductor busied himself with many things.

A year later Arditi remembered that he had promised his principal soprano that he would compose a song for her to sing at her first concert on returning to England. In a sort of panic he realized that she was due in London any day. What was he to do? Try as he would he could not put himself in a creative mood.

Then he recalled the incident of the tattered envelope. But where was he to find it? As a last resort he appealed to his wife, who had been known to help him in similar emergencies in the past. Quite characteristically she did not disappoint him. The precious scrap of paper was in her possession.

The next step was to find a suitable poem. Fortunately Arditi had a friend, a baritone by the name of Aldighieri, who offered to write the verses if an appropriate subject were supplied. Again the musician relied on his wife. It was she who suggested the theme of "The Kiss." That same day Aldighieri placed the completed poem in the hands of his friend.

Arditi went immediately to work. Never had he been able to compose with so little effort. The music seemed to flow from his pen with uncanny fluency. It was as though an unseen arm guided his hand to undreamed of heights of inspiration. He knew that at last he was creating his masterpiece.

When Piccolomini arrived in London, Arditi was ready with the song. Realizing at once from what source it had been derived, she was delighted and committed it to memory within a few hours. The next day she sang it at Brighton. From that moment there was never any question as to the future of the composition. Its fame spread through all of England, and in time extended throughout the whole of the civilized world. For publishers and retailers it proved a lucrative source of income. One Parisian firm is said to have made four hundred thousand francs on the French copyright alone. Unfortunately for Arditi, he had sold his entire interest in this song and three other compositions for fifty pounds. Beyond that he had to content himself with the glory and honor which came to him as the creator of the ever popular *Il Bacio*.

\* \* \* \* \*

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## Types of Organ Recital Programs

By

EDWARD G. MEAD

ORGAN RECITAL PROGRAMS, whether consisting wholly of original organ compositions or of these and organ transcriptions, may be classified broadly into seven types:

1. *General*, consisting of compositions by various composers.
2. *Seasonal*, compositions pertaining to Christmas, Lent, and Easter.
3. *Historical*, compositions arranged in chronological sequence according to composers.
4. *National*, compositions by composers of one nation or groups of nations.
5. *Contemporary*, compositions by living composers.
6. *One composer*, compositions by J. S. Bach, Franck, Widor, or some other outstanding composer.
7. Various combinations of the above types.

1. *General*. In selecting numbers for this type of program it is advisable to consider not only the æsthetic value of the numbers themselves and your own particular liking for them, but also the tonal capacities of the organ on which you are to play, as well as the character of your audience. Obviously it would be fitting to select only such pieces as would sound well on the organ to be played. If the audience is to consist largely of organists, at least a few academic numbers may be chosen, such as they might fully enjoy; but, if the audience is to be an average one—which is most likely—then the program should be planned so as to make an appeal to the finer tastes of this audience, varied as those tastes may be. In other words, there should be at least one or two pieces on the program that would interest someone, if not everyone.

### Escape Monotony

IN ARRANGING THE CHOSEN NUMBERS it is most important to observe varying contrasts of style and mood between any two successive numbers, as well as points of climax and repose in the program as a whole. For instance, a heavy, full organ number should be followed by a light one for the soft stops, a meditative number by a *scherzo* or similar piece. If the organ has chimes, one or two chime numbers would appeal to many of the audience. For further variety, add an impressionistic number and a humorous one. Finally, close with something brilliant and stirring, for the sake of a fitting climax. With few exceptions this plan of arrangement might, in general, apply as well to the six other types of programs. Moreover, if the recital consists of more than five or six numbers, or is more than a half hour long, it will be better to divide the program into three or more groups, in which case each group in itself may be planned somewhat as a

unit. The following might serve as a specimen program:

- I  
*Prelude and Fugue in G minor*,  
J. S. Bach  
*Pastorale* ..... Franck  
*Marche Religieuse* ..... Guilmant
- II  
*Clair de lune* ..... Karg-Elert  
*L'Organo Primitivo* ..... Yon  
*Carillon* ..... De Lamarier  
*Pantomime* ..... Jepson
- III  
"Second Symphony" ..... Vierne  
III. *Scherzo*  
IV. *Cantabile*  
*Toccata (Thou art the rock)*... Mulet

2. *Seasonal*. This program, compared with the general type, is somewhat more narrow in scope, although more unified in respect to subject matter. A Christmas program would naturally have the general theme of joyousness; a Lenten program, that of sorrow; an Easter program, of exultation. Especially effective would be compositions on the order of fantasias, variations, or choral preludes based on carols or chorales appropriate to the season. The pieces chosen should present contrast in style, the final piece being climactic in effect. In the case of a Lenten recital, however, it might be more fitting to end with a quiet number.

3. *Historical*. A program of this type is of particular interest especially to organ students, in as much as one can present in chronological order some of the finest

works of the greatest organ composers. Recently I played a historical recital, the program of which was divided into three groups. In the first group were four pieces by seventeenth and eighteenth century composers; in the second were five by nineteenth and early twentieth century composers; in the third were four by living composers. Incidentally, it was helpful to the audience to have on the printed program the years of birth and death of the composers in the first two groups, also the years of birth of the composers in the third group.

4. *National*. As a first example of this type, why not choose suitable pieces by American composers, who, as a class, surely deserve recognition in their own country? For another program select numbers by French composers, since they have written more of interest for the organ than other old world composers. Similarly, a program of English, German or Italian composers might be used; or any of these five groups might be combined.

### A Fertile Field

5. *Contemporary*. A PROGRAM of pieces by living composers should prove unusually worth while. The composers might be represented in a diversified order, or in groups, or as of one country at a time. A recital of contemporary American compositions would prove very interesting to the audience.

6. *One composer*. A recital of this sort is somewhat unusual, but generally of interest on this account. Certain organists, who are devoted to Johann Sebastian Bach

(Marcel Dupré, for instance) have played all of his organ works in a series of recitals. Last year, especially, were Bach recitals in order all over the organ world on account of the two hundred and fiftieth anniversary of his birth; and likewise Haydn recitals, for the same reason. Another outstanding "one composer" is Charles M. Widor, whose ten organ symphonies have been played in a series of recitals, at times by a few American organists. Similarly, the leading organ works of César Franck or Siegfried Karg-Elert, or any other outstanding composer of note, might be played in one or more recitals. The program may be arranged either as a general type or in order in which the numbers were written. The latter plan is preferable, especially if a series of recitals be played, since it tends to show the nature and extent of the composer's development.

7. *Various combinations of types*. In a group one may present a national type program in a historical sequence, or a contemporary program; or a contemporary program may consist of three or more different national groups. Last summer a recital of contemporary compositions, I wrote played a group of three Bruckner numbers, a group of four by French composers, and a group of five American numbers. In another recital were three Bruckner numbers in the first group, five American numbers in the second, and a suite by a French composer in the third.

In all of the above seven types of programs, only music written or arranged for the organ has been considered. It may be added, by way of final suggestion, that if in any of the above programs one is assisted in a recital by a soloist or a group of performers, it would be fitting to have such a person or group appear in the middle part of the program. If there are two or more such appearances, these should alternate between groups of organ numbers. Such was the plan followed last year in a Bach-Handel Recital in which we were assisted by my church choir in three groups.

## Tempo in Hymns

By EUGENE F. MARKS

"SHAW!" SAYS SOME ONE, "That's easy, we have only to consider the sentiment of the words." While this comprehension is important, yet it is not sufficient, as so many diverse influences govern the rate of speed at which a hymn should be taken that to gauge this matter wisely is more difficult than a casual glance discloses. Study and thought are demanded in deciding the correct tempo of a hymn as well as the sentimentality of the words.

In order to gauge the tempo of a hymn one must take into consideration many adverse connections surrounding it; for, as Richard Wagner says, "The right comprehension of the melody in all its aspects is the sole guide to the right tempo."

Foremost among these surroundings stands the historical background, which is neglected by the majority of leaders or organists, but, which, if studied, would

greatly aid in determining the tempo. Not only should we consider the history of the music itself, but also there should be a study of the environment and characteristics of the composer. In a broad sense we may assume that at their first introduction the majority of hymns were sung in a slow sedate tempo, with the exception of the canticles and hallelujahs, which we learn historically were chanted rapidly. Still, even with this knowledge, it is advisable, in congregational singing, not to carry these exceptions excessively fast; for we must take into consideration that the ancient songs were rendered by a choir composed of select professional singers and not by a mass of the laity. By listening carefully to the singing of a congregation, the organist or director can decide upon a convenient tempo to suit it; but, once decided upon, he should adhere as closely as possible to the desired correct tempo. If interludes are introduced

between the verses, they should adhere to the same tempo (better without *ritardando*, for if a tempo is slowed down or hastened through any cause it is difficult to return just the delinquency. In such a case it is advantageous to brighten the tone of the organ by the addition of 4ft stops, sometimes even the more shrill 2ft stops, and then gradually to trend back into original tempo. Do not change the tempo too suddenly, or it will cause confusion.

### Our Hymn Origins

REVERTING TO THE EARLIEST HISTORICAL RECORDS of church music, we learn of psalm chanting among the Hebrews constituted the earliest form of church singing. In this early B.C. period, a distinction was made between the solemn chants at a moderate tempo (Clement of Alexandria) and the hallelujahs, which were quick and animated. St. Jerome (4th century) described



ated between the psalms, hymns and articles. The hymns were not of a modern character. They consisted of chants solemnity (extolling the sovereignty of God) rendered in a *maestoso tempo*. Also, they embraced the psalms of jubilation demanding an animated delivery. The psalms are chants of ethics requiring a moderate rendition. The canticles, being lofty songs of praise, were chanted in a quick and animated manner (St. Augustine, 4th century). From the early divisions of the character of church music, with its diverse experimental tempos, we receive a glint to the treatment of our present day hymns. Notwithstanding the neume notation of the 4th to the 9th century, the Alleluiah songs gradually lost their jubilant method of rendition by a slackening in the tempo; till, in the latter part of the 9th century, a regular arrangement of syllabic hymns, termed sequences, appeared, from which some of our Protestant chorales directly emanated.

### The Roots of Speed

THE FIRST ITEM of interest to be considered influencing the speed of a hymn should be the historical status of music at the time of the appearance of the composition. We learn that *musica mensura* (measured music), the direct precursor of our hymns, did not exist until about the 12th century, and we then begin to gain informative hints concerning the tempo of the songs of this period. For the tempo of the sedate hymns of this period, given in an illustration composed of semibreves, minims, and black notes without stems, in the "Standard History of Music" by James Francis Cooke, (page 22), stand the following directions, "Play the whole notes four times as long as written, the half notes four times as long as written, and the black notes without stems as long as whole notes." About 1250 *musica mensura* gradually merged into notes of equal length, of which *Old Hundred* (1551 A.D.) stands as a survival and so should be sung slowly and reverently. It is noticeable that a few of the present choir directors are endeavoring to "step up," or hurry, this old favorite hymn in accordance with the demand of the modern mania for rapidity in hymn singing; but undue speed given this hymn of the 16th century is to be decried. In judging the historical status of a hymn, one must take in consideration the evidence of the music solely, but there must be also a weighing of the environment and characteristics of the composer. For example, Palestine possessed a religious tendency; so his compositions display earnestness without any frivolity.

Another important factor to be considered in adapting a suitable tempo to hymns is the significance of the words, which in many cases are of such a determinative character that one cannot mistake that the words should take precedence over the music. Of such a character stands the hymn designated as *Cruger*. The poem (1644) by Martin Rinkart was set to music by Johann Cruger. The music itself furnishes no hint to the tempo, as it is in ordinary hymn style; but the words (translated into English) convey at once the idea of exuberant joyousness, and so demand a somewhat animated rendition. One needs only to read the first four lines of the poetry in order to decide upon an appropriate tempo:

Now thank we all our God,  
With heart, and hands, and voices,  
Thine, O God, the wondrous things  
Thou hast done,  
In whom the world rejoices.

Only this quatrain of God's omnipotence and the world's reciprocity of joyful thankfulness, and the tempo may be appropriately set. One needs but to read "Majestic sweetness sits enthroned" and he realizes that there must be no hurry in such a hymn, but an atmosphere of grandeur and majesty must be created by the tempo. Also *Rock*

of *Ages* shows a solidity of thought which must be engendered by a tempo of moderation, just as "Look Ye Saints" demands an air of victory. Can a musician fail to select a suitable pace for the music of a hymn, after studying the context of its words? Such a full comprehension of the words also produces an appropriate quality of tone in the delivery.

### The Chorale Is Born

IN THE BEGINNING of the 16th century Martin Luther of Saxony introduced a popular element into worship by writing hymns (poems) in the vernacular of the German people and setting them to rhythmic music, which appealed to the people in a new and livelier sense than the old unrhymed church music in Latin. The movement passed rapidly over Germany and produced in a short time a literature of sacred hymns and tunes, termed chorales, which cannot be surpassed for dignity and simple devotional earnestness. Undoubtedly the chorales emanated from the *cantus firmus* of long notes of the preceding centuries and partook largely of its natural characteristics of slowness in rendition. As the chorale proved to be the nucleus of Protestant church music, in regard to hymns, we may safely decide that the majority of hymns should be taken at a slow tempo or at least a moderate one. However, there seems to be a slight difference between a chorale and a hymn. According to the rules of strict four part writing, the chorale demands a change of harmony upon each accented beat, whereas the hymn is not so restricted; and, as Reverend Carl Heyl writes in *The Christain World*, "Hence the chorale melody will be stronger, more stately and dignified, slower in tempo, weightier in contents," and so on. To illustrate, the *Long Meter Doxology* belongs to the choral type. Even the man without much musical knowledge recognizes in this grand old tune the qualities cited above." So slowness in delivery enhances the excellency of this hymn.

Finally, we must recognize the fact that the predominating influence in gauging a hymn tempo is the music itself. We realize that some hymns demand a march tempo, which allows them to be used for processional and recessional purposes (note the popularity of *Onward Christian Soldiers*); others partake of the nature of a *Valse Lente*; then the decided rhythm of a *mazurka* is encountered; or the rhythm of a *nocturne* or other tunes of a meditative character; and the tempo of each tune must be adapted to the demand of each particular form represented. As one organist exclaims, "Why should I not use a Chopin waltz as an offertory selection?" Viewing the subject from the standpoint that almost every character of music is represented within the scope of our modern hymnology, he is free to choose his selection; but we have yet to discover an example of a *Valse Vivace* among the hymns of our church; and it is certain that, with the great mass of organ music at our disposal, something more sedate, dignified, and composed especially for devotional purposes, could be found. "Everything has its appointed hour," says the wise man.

In conclusion we find that in gauging the tempo of hymns attention and study must be given the following essentials:

1. Historical background of the hymn and its composer
2. Import of the words with a resultant tone quality
3. Characteristics of the rhythm and form of the music itself, which demand an appropriate rate in tempo.

Comments upon the modern and so termed "Gospel Hymns" are unnecessary, as they too loudly shout their secularity. However, as the use of popular songs during the Luther Reformation produced ultimate good, so the "Gospel Hymns" may claim their usefulness.

### An Unforgettable Privilege

By ALLISON PORTER

WHEN the great "World's Fair" in New York opened, I visited it with a group of widely traveled music teachers. Most of them had seen several World's Fairs here and abroad. They were all of the opinion that New York's offering is so vastly superior to anything heretofore attempted that some were already organizing special World's Fair trips for their pupils. One man was planning to hire a bus and make the trip from a mid-western city with thirty pupils.

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## The Negro "Stephen Foster"

(Continued from Page 432)

ductions are: *Carry Me Back to Old Virginia*; *In the Morning by the Bright Light*; *In the Evening by the Moonlight*; and *Oh, Dem Golden Slippers!* Gellers' "Famous Songs and Stories," published in 1931, says of *In the Evening by the Moonlight*, "Though ragtime and jazz may come and go, the old reliable *In the Evening by the Moonlight* continues to toll like a bell that is never still, and to-day (1926), forty-six years since it first appeared on the American scene, there is scarcely an adult who cannot hum the chorus of this crooning melody, a faithful nocturnal song."

One of his songs, *Father's Growing Ole*, was dedicated to his father, Allen M. Bland, and another, *The Old Homestead*, to his brother, Ivanhoe Bland, both of which were copyrighted in 1879. His songs were published by leading musical publishing houses.

It appears that Mr. Bland was not businesslike in copyrighting his productions; as a number of his songs were not copyrighted until after several editions had been previously printed. The copyright was usually taken in the name of the publishers, but in several instances it was stipulated, "Permission to reproduce must be secured from James A. Bland." He never enjoyed any considerable income from his copyrights, out of which his publishers are said to have made fortunes.

### Sunshine and Shadows

A COUSIN WRITES, "After years of success in the United States, he went with the Callender Minstrels to London, and the show took London by storm. There he made his biggest hit. King Edward, then the Prince of Wales, on many occasions honored him. His songs and jokes brought tears and laughter, and he was then the idol of all England and Scotland."

For twenty years, James A. Bland was the star man in a white minstrel company in England, from which he received a salary of ten thousand dollars a year, exclusive of the income from his copyrights. Like many an artist of the minstrel type, he was prodigal of his income while it lasted. He returned to America, wholly without funds. A boyhood friend offered him desk accommodation in his place of business, where he might indulge in composition as the mood struck him. It was here that he wrote his last production, *The Sporting Girl*, which he sold for two hun-

dred fifty dollars to Slaven and McNish, comedians then playing at the Kernan Theater in Washington.

Being generally discouraged, he left Washington for Philadelphia, where he died shortly thereafter, May 5, 1911, and, as lately discovered, was buried in Merion Cemetery, just outside the city. Thus passed one of the greatest troubadours of his time, who gave joy to the world, but derived from it only tragedy and sorrow. Although James A. Bland was the author of a number of songs and ballads of lasting fame, his name will go down in history, like that of John Howard Payne, as the author of a single world renowned ballad, *Carry Me Back to Old Virginia*.

Dixie, the musical inspiration of the Southern Confederacy; *Swanee River*; and *Carry Me Back to Old Virginia*; each expresses the lament of some transplanted slave at severance from his homeland. This attachment for locality and endearment of birthplace, set forth in soulful song, have made the southland ever dear to memory and imagination. These ballads are racy of the soil and reveal the Negro's passive and pliable soul-stuff. Stephen Foster, and other white authors, vicariously portray the Negro's soul.

In Bland, the Negro is wholly lost in the artist. He completely objectifies the sentiment, which he conveys with complete racial and personal detachment. Bland, like the true artist that he is, does not preach or sermonize, but merely depicts and portrays. He holds up the mirror to nature. James A. Bland constitutes a unique character in lyric literature, in that, though being a scion of an enslaved race, he immortalizes the soul yearnings of his people to glorify the land where his ancestors were held in bondage. In response to a letter to European libraries, I found that eighteen of Bland's works were catalogued in the British Museum Library, in London. Even the Prussian State Library, at Berlin (the largest in Germany), has the following, published by Oliver Ditson of Boston: "Songs with Chorus and Piano"—*Carry Me Back to Old Virginia* (1936); *In the Morning by the Bright Light*; *I'm gwine away*; *Oh, Dem Golden Slippers*; *De Golden Wedding*; and *Heimweh nach Virginia*, published in 1937, by Francis, Day and Hunter, of Berlin.

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There are two keen delights for the music-lover. One is a new work by a great composer known to him. Another is the performance of an old and familiar work by a great performer who hitherto has not been heard in it by him. This last is indeed a keen delight, and its pleasure is two-fold—it reveals something further about the performer, and something further about the work."—British Musician.

## ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Can you advise me where I can get a book on the construction of pipe organs? What is the "Chorus Generator" on the Hammond Electric Organ? Who built the Mormon Temple Organ? How many manuals has it?—W. J. S.

A. We suggest the following books on organ construction: "The Contemporary American Organ," by Barnes; The Electric Organ, by Whitworth; Cinema and Theatre Organs, by Whitworth; How to Build a Chamber Organ, by Milne. All of these books may be secured through the publishers of THE ETUDE.

The Chorus Generator on the Hammond instrument, we understand, is a device for augmentation of the string section. The organ in the Mormon Tabernacle at Salt Lake City (which we presume is the one you have in mind) was originally given to the church by Joseph Ridges, a carpenter, who devoted his spare time to building an organ (the instrument presented to the church). When the present Tabernacle was being built, Ridges was entrusted with the building of a suitable organ. The instrument was reconstructed and enlarged, and in 1900 was rebuilt and enlarged by Kimball of Chicago. In 1915, it was again decided to reconstruct and enlarge the instrument, which was done by the Austin Organ Company, of Hartford, Connecticut. The instrument contains four manuals, and we believe a new console is now in use, having been furnished by Austin Organs Incorporated.

Q. Can you tell me how to fix the exhaust chamber on my reed organ? It was slit for about a foot on the bottom when it was being moved. The canvas (if it is made of canvas) is in good condition.—N. L.

A. The material on the exhaust chamber is probably rubber cast on canvas—known as rubber cloth. The slit can be repaired by rubber to rubber, using automobile tire cement.

Q. In directing a church choir the question arises as to when the singers should breathe. Do you object to them taking a breath simultaneously? Should the rhythm be kept unbroken? Or may there be slight pauses for taking breath at the end of phrases or at the end of verses? Do you permit breath taking in the middle of words? Is breath taking a different matter in chorus and solo work?—H. W. G.

A. There is no objection to simultaneous breathing in ordinary passages where the words are sung together; in fact, the breathing should be simultaneous. Where the parts enter at different times, and the breathing places consequently come at different points, simultaneous breathing would not be advisable. The rhythm, as a rule, should be kept unbroken. A general rule to impress upon singers is that the time for breathing should be taken from the time of the last sung note; that is, "cheat" the value of the last note of the amount of time required for the breath, unless a rest follows, when the breath can be taken during that period. Of course, at the end of a verse, time may be allowed for a breath. We would not ordinarily permit taking breath in the middle of a word, but if the word includes too many notes for the singers to sing without a breath, we should arrange it so that groups of a part would breathe at different points in the passage, so that the breathing may not be apparent to the audience. If, as sometimes happens, a rest is inserted in the middle of a word, the effect of the rest need not necessarily indicate a "breath"; in fact, we would prefer it without breath. The general principles of breathing apply to solo and chorus work, though the soloist may be inclined to take slightly the more liberty. More detailed information may be had by perusal of *When and Where to Breathe* in "Choral Technique and Interpretation" by Coward.

Q. In reading your department I often see references to the A.G.O. specifications for pedal clarier. Can you put me in touch to get just what these meant?—W. S. B.

A. The reference is to measurements approved by the American Guild of Organists for construction of an organ pedal board. For information as to measurements address the General Office of The American Guild of Organists, R. K. O. Building, Rockefeller Center, 1270 Sixth Avenue, New York City, New York.

Q. I have a reed organ with stops named on enclosed list. What would be the best stops to use for a Mass in plain chant, and for hymns by a choir of forty children?—S. S. H.

A. Accompaniment to plain chant should be of a light character, and we suggest your trying a combination of 8' and 4' stops for the purpose; for instance, Diapason 8', Melodia 8', Bassa Flute 8', Fernflute 8', Viola 4' and Flute 4'. You might experiment on this basis adding or taking off stops, as may seem advisable. Oktav Koppel might serve to add brightness, if it does not produce a thick tone on the left hand side of the keyboard. For hymn singing you might try "Full Organ."

Q. I have two old style reed organs. I have reworked one so that it now plays fairly well. I have not as yet finished work on the other one. Is it possible to connect these two of reeds and stops in one cabinet and make a two manual organ? Also, could electric motor be installed, and can the instrument be provided with a set of pedal keys?—A. B.

A. It might be possible to combine the organs into one two manual instrument, we should not consider it very practicable, know of no reason why a pedal board and electric motor could not be included, if the experiment is successful. You might be able to secure a used two manual reed organ at a comparatively small cost.

Q. In hymn singing should the congregation sing only the melody? (Some seem to think that four part harmony is not proper in the church.) When the choir is in the congregational singing, should they be in four part harmony? In singing the choir should the choir and congregation sing in part harmony in the responses? The services are those of the Lutheran Church. What the price, with teacher's discount, for a piano arrangement of Bach's "Jesu, Joy of Man's Desiring"?—S. S. T.

A. The matter of the congregation singing only the melody, or the parts, would be difficult to arrange, on account of strangers who might be present and join in the singing. We should think that no ruling would be advisable, allowing the congregation to participate according to their desires. Balanced part singing might not always be possible, but the participation on the part of the members of the congregation is of more importance. Whether the choir lead the singing in parts or in unison is dependent on what is considered best locally. Unison singing is sometimes very helpful in leading a congregation. Whether the singing of chorales and responses is in parts or unison also depends on the wishes of those in authority. Plain chant, however, should be sung in unison. The arrangement of Bach's "Jesu, Joy of Man's Desiring" by Myra Hess may be secured from the publishers of THE ETUDE for six four cents, plus postage.

Q. The organ on which I play, a fairlone (electric), has several notes on the G keyboard that often give a sound similar to an electric buzzer. These notes cannot be changed when soft stops are drawn. The notes are even if no stops are drawn. It is out of question to have the organ gone over by a repairman, and I wonder if I could not have these repairs.—F. B. B.

A. The trouble you mention may be caused by primary valves that are leaking. The valves should be relathered. Our suggestion would be that, if it is impossible to have work done by a regular organ repairman, communication be sent to the builder of organ, if possible, stating the trouble, asking whether parts can be supplied with instructions as to installation. It would, of course, be preferable to have the work done by a reliable, experienced organ mechanic.

Q. I am attempting to teach myself to play the organ at our church, so that I substitute for our regular organist. The organ contains the stops included on enclosed list. Not being familiar with an organ, naturally I know nothing of combining stops. Will please name some books that I might get the Great and Small, using about the 10 stops as those included in list or ones substituted.—G. F. S.

A. Many organ collections would naturally include the use of more than two manuals, but, as you suggest, stops may be substituted, of course, manuals too. For some unarranged for small two manual or (smaller than yours, unified and duplex) you might examine

"Church Music for the Smallest Organ" by Novin.

"Presser's two staff Organ Book"

For study purposes we suggest

The Organ, by Stainer-Kraft

Primer of Organ Registration, by New

Organ-Playing, its Technique and Expression, by Hull

Any of these books may be secured through the publishers of THE ETUDE.

Q. Can you tell me the cost to run a motor for a medium sized three manual organ, for an hour? Do you recommend "for Beginners in Organ Playing" by Ed Shippen Barnes?—M. B.

A. The cost of running an organ depends on the wind pressure of the instrument, size of motor, local rates for electricity and so forth; consequently we cannot state the cost without this information. We think you would find the book mentioned valuable in your study of the organ.



# THE ACCORDION DEPARTMENT

## Rhumba and Bolero Rhythms in Accordion Playing

By PIETRO DEIRO

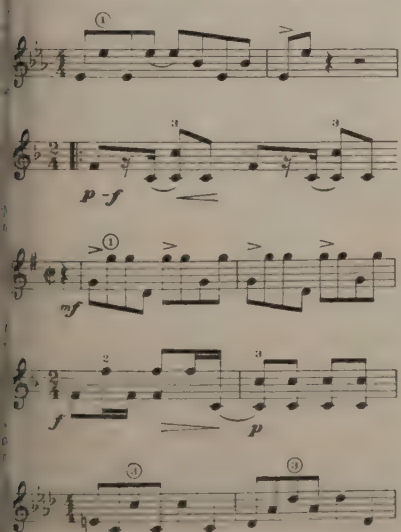
As told to EIVera Collins

THE ACCORDION is particularly well suited for the projection of tango, rhumba and bolero rhythms. Artists who have not played Spanish, Cuban and Argentine music will find a lot in store for them as they interpret these colorful dances with their unusual rhythms.

Correct accentuation is of vital importance in the projection of any rhythm and is accomplished on the accordion by proper manipulation of the bellows and clear and distinct playing of the bass chord buttons.

Let us review some of the suggestions already given for producing an accent on the accordion. Using the bass section as an example, we know that when playing an accented note the bass button is played with the same touch as regularly used and the accent is produced by a quick and sudden jerk of the bellows. Please note carefully that when the bellows are given this sudden jerk they remain in almost the same position and are not opened nor closed to any degree. When the jerk is given simultaneously with the playing of the bass button a clear and distinct accent will be produced. If the bellows are opened or closed any distance while the bass button is played the result will be merely a draggy sound and not an accent.

The practice of these unusual rhythms is highly recommended if for no better reason than to force the accordionist to learn to produce accents on the bass section.



It is a good idea to establish the rhythm mentally before beginning to play it. Some accordionists find that they are helped if they either beat out the time, clap it with their hands or sing it. If the latter systems are employed they should be discontinued as soon as they have served their purpose because rhythm should be felt instinctively. This may be difficult for some but it can be cultivated and it is an essential part of a musical education.

Rhumba and bolero rhythms may be written in the music for either the left or the right hand. The examples accompanying this article show the rhythm for the left hand. They are selected from albums arranged by the writer and called "Argentine tangos" and "rhumbas and boleros." The eighth and sixteenth notes in these examples must be played with a quick *staccato* bass. Release the button the moment the tone has sounded unless the note is indicated as tied. The standard system of bass fingering is recommended for these measures. This calls for the use of the third finger on all bass notes while the second finger plays all chord notes. It is difficult to produce the correct rhumba or bolero rhythm with other systems of fingering which tend to produce a draggy bass accompaniment.

Observe the measures where a bass note is tied to another bass note which has a chord note above it. The finger remains on the button playing the tied note while the chord note is played and the bellows jerked slightly to accent the chord.

Each hand should be practiced individually when learning selections with complicated rhythms. The bass rhythm in particular should be perfected before attempting to combine the two hands. Even though the accompaniment may be complicated it must not interfere with the melodic line for the melody should be brought out just as clearly as though a violin were playing it while an accordion played the rhythmic bass accompaniment.

Accordion music libraries now provide excellent arrangements of well known tangos, rhumbas and boleros. We suggest that accordionists devote part of their practice time to learning some of them as no repertoire is complete unless a few are included.

Q. What is the correct position for a lady holding an accordion?—A.—K.C., Missouri.

A. When seated, the lower corner of the keyboard should rest inside the right leg. The bellows and bass section should rest on top of the left knee, which is slightly lowered to permit ease of bellows action. The standing position for ladies is the same as for men.

Q. Is it difficult to master the concertina? Can you give me some information about this instrument? Could one learn the piano accordion without a teacher? Would it be difficult for several years of piano?—A.M., Virginia.

A. The concertina is generally considered a difficult instrument to learn. As you have several years of piano instruction you will find the accordion very easy. It can be taught, providing you secure the proper study material and devote sufficient time to practice.

Q. Is a hundred and twenty bass accordion right for a girl eleven years old, who has had a very thorough five years' piano foundation and about six months training on a twelve bass accordion?—R.B., Massachusetts.

A. Nothing less than a hundred and twenty bass instrument should be purchased for your daughter, as she evidently is quite advanced in music. If she is small for her age, it would be best to get a small sized hundred and twenty bass instrument, which is called the baby grand model and is light in weight.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut St., Phila., Pa.

# THE ETUDE

## Piano Solo Composition PRIZE CONTEST

Four Generous Prizes

CLASS ONE

### Concert Piano Solo

(See Description Below)

**FIRST PRIZE - \$250.00**

**SECOND PRIZE - \$150.00**

CLASS TWO

### Entertaining Piano Solo

(See Description Below)

**FIRST PRIZE - \$250.00**

**SECOND PRIZE - \$150.00**

This Prize Contest is open to all who wish to enter it, excepting members of the staff of THE ETUDE MUSIC MAGAZINE and employees of the Theodore Presser Co.

**THIS CONTEST WILL CLOSE NOVEMBER 1, 1939**

THE ETUDE MUSIC MAGAZINE feels that a Composition Contest of this character will stimulate composing efforts directed toward supplying present-day pianists (of whom there are many giving formal and informal recitals) with some new material for their audiences to enjoy, and that composers also will be moved to bring forth for those who play chiefly for their own amusement some new piano solos for them and their friends to enjoy. Only Piano Solos will be considered in this Contest. Do not send compositions of any other character.

**CONDITIONS** are simple.

All entries must be addressed to:—

**THE ETUDE PIANO COMPOSITION PRIZE CONTEST**

1712 Chestnut Street, Philadelphia, Pennsylvania

All manuscripts submitted must have written at the top of the first page—For THE ETUDE PIANO COMPOSITION PRIZE CONTEST.

The real name of the composer-contestant must not be placed on the manuscript. Write a fictitious name on the manuscript and write that same fictitious name on an envelope. Seal within that envelope a slip of paper with the real name and full address written upon it, and bearing in the lower left hand corner also the fictitious name. This sealed envelope should be attached to and sent with the manuscript. By this system judging may be kept free from any considerations other than the merits of each composition. One of the

greatest reasons for conducting a contest after this fashion is to assure the unknown composer the opportunity to have an equal chance with composers of established reputations. In this contest all are welcome to participate and every manuscript submitted will be reviewed by a number of competent judges. Their decisions will be impartial and final.

No composition already published shall be eligible for entry in this contest.

No variation nor any adaptation of a previously published melody shall be eligible for entry in this contest.

The pedantic type of composition such as those running to involved contrapuntal treatment of themes should be avoided.

The Piano Compositions winning prizes are to become the property of THE ETUDE MUSIC MAGAZINE with full publishing rights vested in its publishers, the Theodore Presser Co.

Class One

### CONCERT PIANO SOLO

First Prize—\$250

Second Prize—\$150

Manuscripts entered in this class should be solos of average length written for the more advanced pianist. This does not mean a number demanding virtuoso ability for its rendition, since there are many appealing piano solos played in concert by master pianists, yet which are played frequently by many who may be generally described as advanced piano students or accomplished pianists. Any form such as the prelude, waltz, caprice, nocturne, etc., may be used, but the judges will be influenced more by compositions possessing the qualities of spontaneity and melodic freshness than by those written in the strict pedantic style.

Class Two

### ENTERTAINING PIANO SOLO

First Prize—\$250

Second Prize—\$150

The publishers of THE ETUDE are firmly convinced that there is a definite place in the teaching repertoire for the recreational piece which reflects something of the present-day tendency in its rhythmic and harmonic design. Such pieces also are enjoyed by the average pianist and his or her intimate audience in the home or in small social groups where entertainment is the paramount consideration. Radio pianists catering to a wide and varied audience also appreciate compositions of this character. This class affords a splendid opportunity for the composer whose writing talent inclines toward pieces such as *Holiday*, *Holiday, Serenade for a Wealthy Widow*, *Noli and Flapperette*.





# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



## Violin Makers Make a Village

By MARION GRUBB

ON THE EDGE OF LORRAINE, in France, there is a little village where everybody who is old enough is a maker of violins. The craft is an ancient one. For centuries the violin makers of Mirecourt used to offer the masterpiece of their corporation in the parish church, on St. Cecilia's Day, after marching thither in procession, clad in festal garments. Although this picturesque custom has lapsed, those who take the cures at neighboring spas, and walk daily the length of Mirecourt's narrow streets, find there perpetuated a bit of the living past.

To the little village comes now and again M. Henri Casadesus, Founder of the Society of Ancient Instruments and connoisseur in the music of the seventeenth and eighteenth centuries. With him come friends and musicians who watch with delight the work of the master craftsmen of Mirecourt, whose skill derives indirectly from the violin makers of Cremona.

### A Noble Handicraft

THE VILLAGE STANDS near the Vosges, but the location has little to do with the choice of a craft. This craft, indeed, was not

chosen but inherited. The Dukes of Lorraine were great amateurs of art. When they were in residence at the Château of Ravenel, some of the walls of which are still standing near Mirecourt, they brought with them their musicians and a violin maker who had worked in Cremona. This skilled craftsman is said to have taught his art to a few pupils; they in turn taught it to their neighbors and to their children, so that for centuries, in this remote spot a beautiful art has been handed down from one generation to the next. There are records of apprenticeship to master violin makers in Mirecourt as early as 1637; and in 1732, the year George Washington and Haydn were born, the master violin makers of Mirecourt received their charter from the Dukes of Lorraine. Also, the best workmen of Paris received their training in the workshops of this village.

### A Quest for Wood

AS THE HILL FOLK of the southern United States make annual pilgrimages to the mountains for evergreens and herbs, so the

artisans of Mirecourt make periodical pilgrimages to their own mountains, and to those of other countries, to procure suitable woods for the making of their finest instruments. The resonant fir, needed for the "table" or top, is not found in the Vosges but in Switzerland and in Roumania; and even in these countries certain sections produce better wood for this purpose than do others. Maple is used for the back and the ribs, ebony for the finger board; the bow is made of Brazil wood, Pernambuco wood, iron wood, and others.

There are no maple forests as there are forests of fir. Maple of the right kind has to be sought through the forests of central Europe, where it is found scattered here and there among other trees. The beauty of maple wood is its richness, its veining, its "waves" reflecting the beauty of other instruments. Natural seasoning and aging of this wood require years and years, and the value of an instrument is thereby enhanced; for violin makers believe that material is of primary importance in making instruments of wood.

Resinous wood, cut into thick planks, is piled log cabin fashion in drying sheds. This is done in order that the air may circulate freely. The care with which all the various woods are arranged speaks eloquently of the importance attached to proper aging.

### And So an Instrument

THE SAWING SHEDS are next the drying sheds. There workmen saw the wood radially, or from heart to bark, to preserve the grain. With Cologne glue, slabs are joined carefully together.

Across the village street from the sawing shed are the ateliers or cabinet-making shops, where is done the delicate, precise and beautiful work which goes to the making of a perfect violin.

In that room it is the privilege of a visitor to receive what M. Casadesus calls the "de-

licious impression of looking upon a work of art in the making, meditated, executed, caressed by the same man," a man concerned not with "standardizing the product," but in concentrating on the skill of "expert, patient, pious fingers" a knowledge which is as much a part of his racial inheritance as are the shape of his hands and the color of his eyes.

This atelier does not look like a room in a factory; it is a studio. The faces of the workmen are bent over the table where lie the polished, finely grained bits of wood which they are to join. There is no idleness, no chatter. Expert skill demands concentration. They look like musicians in an orchestra. The sunlight coming through high windows picks out high lights in shining surfaces, and turns shadows to black velvet. One workman, the most skilful of all, has been chosen to finish the violins. He cuts with a very sharp tool, the F-holes, places the pegs, adjusts the strings, sets up the bridge, gives the violin a "soul" (*âme*) as the sound post is called. And so is completed a little instrument to outsing all others.

\* \* \* \* \*

### Violinists, Do You Know?

THAT THE FIRST violin patent registered in the British Patent Office was in 1776? It was for a special kind of finger board designed to help the player to keep in tune.

That, whereas violins are generally considered to improve with age and constant usage, just the opposite is true of bows. They may be restrung countless times, but the wood of the stick gradually deteriorates.

That the violin is made of approximately seventy different parts, of which about fifty-seven are glued together?

That Ole Bull, on one of his tours of the United States gave two hundred and seventy-four concerts in six months?

## Piano Teachers for Violin Teachers

By MRS. CLEMEWELL MACKENZIE

A YOUNG VIOLINIST, starting out to build up a class of pupils, will find a good working knowledge of the piano very helpful. If his pupils are used to an accompanist playing along with them, they will feel much more at ease in trying to do ensemble work in church and school groups and therefore will show off to much better advantage than those who never have had such an experience. Also, several pieces played nicely together, from time to time, as a sort of informal concert for the parents, will tend to make them realize that their child is really doing well and learning something that is pleasing to hear. No one can offer quite so much moral support to a shrinking young violinist as his very own teacher. No one can help him through his first few public appearances quite so effectively. And if the teacher does not do the accompanying, almost certainly no one else will; at least, not until the pupil has struggled through so many pieces in such an unmusical, half finished sort of a way, that he has lost all desire to hear the

completed result of his labors. He may even complain then that the piano bothers him, that he would rather play alone. And such a one may soon lay down his violin in favor of baseball, for he has missed the great fun of playing with others.

Most young violin teachers wish they could play the piano, and a great many of them do seriously try to study accompanying, but very few persevere very long. And perhaps the main reason is that so few piano teachers ever have taken the trouble to consider the piano and its difficulties, as they appear to the violinist. The first thing that confronts a violinist, as he begins his first piano lesson, is a big surprise to him. He has grown up through years of study to consider that he has a thumb and four fingers, the pointer finger being his first finger, whereas, on the piano, the thumb is considered as the first finger. He will stumble over the finger marks, and be corrected over and over; and after doing nothing much else except perhaps to listen to a great deal about hand position and attack



A MASTER'S WORKSHOP



and how important it is always to finger just the way it is marked, he will emerge from his first lesson feeling that he is a very stupid dunce and that he had better leave the piano and all its mysteries to the pianists. If he is very determined, he may come back again; but he is almost certain to hear a great deal more about just how to sit, and how to hold his hands, and above all, how very important it is for him to follow the fingerings exactly; with the result that he will probably not return very many times.

### Away With Non-Essentials

A PIANO TEACHER who has the alertness to realize at once that what a violinist wants and needs is the ability to play accompaniments, and who sets about to teach him to play one right away, even though he be an extremely simple one, and the hand position and fingering are not all they should be, will have his pupil so enthused and eager to learn more that he will feel that the lessons are just exactly what he needs and will come gladly back for more. Any one who has had years of training on the instrument, and has a real desire to advance on another, will absorb a great deal of the technical details by the process of imitation, or in the form of hints casually dropped by the wayside. And this being the case, he is not irked by the feeling that he is being made to wade through a great maze of uninteresting material.

He will need to know a lot about chords and their inversions and positions, because he often will want to play the violin melody along with his struggling little pupils, at the same time supplying some harmonic accompaniment with his left hand. He needs to know about the keys of F, C, G, D and A, much more than about any of the others, as almost all music for beginning and intermediate violinists is in these keys. So why not teach first the keys that he will need to use first and most frequently. Why not also use some books of

violin and piano music, letting him play the accompaniment while you play the violin part higher on the piano. Why give him great stacks of purely pianistic things, full of runs and seven flats and stumbling blocks. Give him a feeling of security by showing him a few things he can leave out of a difficult accompaniment, at least until he has gained more technical ability. And then, if something simply has to have a fingering worked out and marked down, dear teacher, get a blue pencil and mark it X, 1, 2, 3, 4; X for the thumb. Your violinist will be grateful; he will have no difficulty nor feeling of clumsiness or frustration; and he will be as eager to get a smooth, workable fingering as you are to give it to him. And he will have that forward reaching attitude that we all enjoy working with so much, and which comes to a pupil only when he feels he is doing something well, something that is doing him a lot of good, and, most important, something that he likes.

Play a lot of accompaniments, letting him watch you. Talk about various good accompanists, and in every way try to make him feel that he knows how accompanying should be done, as well as being able to do a bit of it himself. Remember that he will be often called upon to coach his pupils, who may have occasion to play with some pianist, perhaps quite advanced technically, but untrained in the art of accompanying. This is a very trying ordeal the first few times it happens. It ends more often in failure than in success. If he understands the composition from the standpoint of both the violinist and the accompanist, he can more often turn the ordeal into a successful experience. No one can feel more helpless than a violin teacher who knows nothing about the piano. No one will work more willingly if you but make him feel you are giving him what he needs, and that he is not a clumsy nitwit floundering around among a bunch of notes with the wrong fingers marked on them.

## The Importance of Right Arm Training

By J. W. HULFF

WATCHFULNESS and patience on the part of the violin teacher, especially during the first few months of instruction to the child, are most important.

The scales, slurring, fairly correct intervals, tempo and expression are usually acquired more readily by the young student than the art of drawing the bow correctly, at right angles to the strings.

The child's sole ambition is to play melodies, and he does not realize the necessity of correct right arm work at the very outset of his musical studies. As a consequence the teaching of correct bow strokes to a child presents difficulties that the teacher must solve if he would do his duty.

Unless the teacher is alert and painstaking, and above all, patient in his endeavors, the child acquires a fixed, faulty style of bowing that hampers his future progress.

It is good to vary the practice of mirror bowings with "blind" right arm work. One of the advantages of this method of bowing is that it may be used in the home when

the pupil is away from the teacher. Father or mother can spend, say, ten minutes with the child during the daily practice period. The child is told to close his eyes while taking the bowing exercise and not to stop the strings. The parent guides the bow, using only slow, full strokes, being sure that the child maintains a correct hold of the stick. He should be impressed with the fact that this style of bowing is being given him so that he can feel when the bow is traveling at right angles to the strings. He should also be told why a bow should not travel laterally, if the correct tone quality is to be produced.

Care should be taken when giving open string bowings that the student does not swing the neck of his instrument to the left on the down strokes.

The "blind" bowing exercises should be continued persistently until the student, when playing from the printed page, actually feels uncomfortable when using incorrect bow strokes.

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## The "Musical Lighthouse" of New York's East Side

(Continued from Page 444)

traveling to the School when their fathers leave home for work, waiting hours for their thirty-minute lesson, and then waiting about again until their fathers have finished their workday and can call for them.

### Comprehensive Activities

BESIDES THE STUDENT CONCERTS, the Music School provides twelve faculty recitals a year, orchestral concerts (this student orchestra is particularly strong in its woodwinds and brasses, the very choirs which professional organizations often have difficulty in filling), and operatic presentations. Last year, the *Third Act* of "The Marriage of Figaro" was given by the worker-pupils, with such success that the entire opera is being prepared this year. And the season before last the Music School presented the first play-opera ever written by a ranking composer, for youthful voices and on a modern theme. The work is *The Second Hurricane* by Aaron Copland. Written especially for the Music School, the opera describes the exploits of a group of youngsters in saving their community from storm disaster. The musical idiom is simple and understandable, and the young participants enjoyed their hard work as much as the New York music critics approved of the performance.

When neighborhood performances are given most of the student body takes part, not only in the program but also in the care of the Playhouse, ushering, distributing programs, preparing and carrying instruments, clearing away, and servicing the hall. At the informal concerts, the audience is invited to participate. Miss Spofford opens the festivities by reminding these neighborhood dwellers that they are about to share in a three-way coöperation involving the composer who supplies the material, the performers who interpret it, and the listening group which must provide the necessary attitude of orderly reception. As a result of this audience-education, the concerts of the Music School are seldom disturbed by late arrivals, rustling programs, or conversational recitations.

Reaching out into the further circles of the pattern, the Music School now takes a definite hand in shaping the musical activities of the Settlement House. Formerly, the Music School kept to its own work, and such musical fun as the Settlement wished was arranged there. Now, the Music School maintains an instructor in Settlement Music, who combines teaching duties in the School with the direction of musical activities in the Settlement House. Play groups of tiny children may want to sing; boys from the Arts and Crafts Club become enamored of the *Soldiers' Chorus*; the Mothers' Club wishes to dignify its meetings with songs; a discussion group of Union workers wants to call their meeting to order musically. In such cases the liaison officer between the Music School and the Settlement House takes charge, drilling the singing, suggesting suitable choruses, playing the accompaniments, and, best of all, encouraging active musical participation among workers and housewives and babies who are shut out of music-study proper. Thus it often happens that new students appear at the Music School as the result of this musical fun at the Settlement House.

The neighborhood is served by concerts, lectures, and sings, as well as by musical festivals at Easter and at the Jewish Harvest. At Christmas time, the Music School gives a jolly party, to which neighborhood residents are invited as well as musical celebrities. Two years ago, John Barbirolli acted as Santa-Claus-in-mufti, with the result that the pottery class in the Settlement House became inspired to model an

orchestra of quaint little men, all playing hard on violins and violoncellos. Last year, Kirsten Flagstad visited the School and sang for the children; and, full of the spirit of coöperation which is as much a part of the curriculum as music itself, one tiny boy approached the great Wagnerian soprano with a kindly suggestion.

"Don't you sing 'Traviata'?" he enquired.

"No," she replied, "that is not in my repertoire."

"Oh, that's a pity," he said politely; "maybe you'd like to learn it. I hear it's very fine music."

### As Lives Are Touched

INTERESTING NON-MUSICAL RESULTS have come out of the Music School. A child who had lately recovered from infantile paralysis applied for piano lessons. His hands were nearly useless and his speech, too, was defective. Yet he was accepted, in the hope that the muscular coördination of playing might help him. After a few months of practice his hands became freer, and, in proportion as his hands grew more normal his speech improved. To-day, the child is on the highroad to health. Several cases of nervous maladjustment have been successfully dealt with through music study. A number of boys, who were feared as hard characters in the neighborhood, have become reformed, after a semester of musical thinking and musical drill. And the acme of coöperative effort is reached by a scholarship boy from Brooklyn. The child lives in a cellar, and is so poor that neighbors supply him with his carfare to come to his lessons. His first teacher was a local druggist who thought the boy gifted, taught him what he could between compounding prescriptions, and finally brought him to the Music School for an audition. He was accepted, and now whenever he plays his family, the druggist, and his neighbors come trooping in his train, to hear and rejoice.

While the School desires first to serve its own neighborhood, many students come from distant sections of New York and adjoining boroughs. Students who can pay for their lessons are charged a nominal fee, partly to keep the all too slender budget of the School in balance, and partly to encourage the idea of independent responsibility in the pupils. But when talent exists where "lesson money" does not, scholarships are provided.

### The Field Is the World

BEYOND QUESTION, there is need for similar work in socialized music in other parts of the country.

"The idea of bringing music to a community as a whole has been taken up to some degree by the various WPA projects," says Miss Spofford; "but this work, centering as it does upon group teaching to the exclusion of individual and selective instruction, is not enough. Neither does it handle the problem as a self-contained neighborhood task. And the best way to bring music to people is to let them feel it to be personally their own."

"There is a splendid field for service in social music, and it deserves the attention of the graduates of our finest conservatories. There is little room for them to-day in the overcrowded, overcompetitive concert field; and here is work crying out to them. What better could they do than to return, each to his own community, be it small or great, and implant there the seeds of social, humanized, non-professional music?"

"The first step would be to get in touch with any local settlement or community house, with the supervisors of school music, with individual teachers, and with socially-minded citizens who might interest

(Continued on Page 482)

## VIOLIN QUESTIONS Answered

By ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

### A Left-Handed Pupil.

C. L. B.—You surely have a problem in your less than five year old boy, whose parents are both totally deaf, although the boy himself has excellent musical hearing. The boy is left-handed in all his activities, and seems bright and intelligent. His grandparents, who have good hearing, will supervise his violin practice. In cases of this kind, I advise that the left-handed person practice "left-handed" for two or three months, the teacher noting the ease or the difficulty with which he plays. Then try him with right-handed bowing, which should be continued if not found too difficult. In Germany many children are taught to be ambidextrous, that is, to use either hand with the same facility. In the case of your little pupil, you already know that he can play readily in the left-handed manner. After a trial of the right-handed manner, if this seems difficult or impossible, the only thing is to make a left-handed player out of him. It is a great advantage to bow with the right hand. In a symphony orchestra, the first violins must bow together, and the second violins together; and one player bowing with his left hand would break this uniformity.

### Books on Violin Making

A. W. S. 1. For your first study of the art of violin making, I suggest, "The Violin and How to Make it," by a Master of the Instrument; or, if you want a more elaborate and a more expensive work, you might get, "Violin Making as it Was and Is," by E. Heron Allen. These works can be purchased through the publishers of THE ETUDE. 2. It is almost like hunting for the proverbial "needle in the haystack" for you to try to find the name of a piece which you heard over the radio. However, if you know the station through which the piece was heard, and the time and name of the "hour" on which it was used, you might be able to learn something about it by communicating with the station.

### About Dulfenn and Dodd

J. H. W.—1. Alexander Dulfenn made violins in Livorno in the seventeenth century. He was not a great violin maker, and the books about noted violin makers give him only a line or two. I do not know the present market price of his violins. You can easily find out from a dealer in old violins in New York City. 2. Thomas Dodd, son of the famous bowmaker, Edward Dodd, made violins in London, England, from 1786 to 1820. He is known for his extremely fine varnish, and artistic workmanship. The Dodd copies of Amati and Stradivarius are first class instruments, and worth a great deal of money.

### The Land of Plenty

I. O. G.—The United States is now the most famous and lucrative market in the world for violinists and, in fact, for musical performers, and organizations of all kinds. A famous performer, who would receive a handsome fee for a concert in Europe, would probably get two or three times as much in the United States.

### A Practice Violin

U. I. G.—Many people write to the Violin Department, asking how they can produce extremely soft tones on the violin, so that they can bow freely, without annoying or disturbing the occupants of adjoining rooms. There are two procedures in such cases: the use of a mute, or the use of a skeletonized violin. These can be obtained from any large music dealer. Mutes are made of ebony or other hard wood, or sometimes of metal. Slots are cut in the wood so that the prongs can be pushed down on the bridge between the strings. This gives the tone a somewhat muffled, veiled, and mysterious character. Some players use mutes to diminish the tone. It should be used, however, only to produce its characteristic tone, and not to diminish the volume. For practice purposes, the skeleton violin is much better. Violins of this type are made without a back, and, as only the top vibrates, the tone produced, while of true violin character, is rather faint, and can hardly be heard outside of a closed room.

This instrument is used only when a very faint tone is required for practice purposes, and not for the characteristic, mute quality of a veiled, mysterious effect.

Mutes of larger size can be procured for use on the violoncello and viola, as well as the violin. They produce the same characteristic tone on these instruments as on the violin. When the composer wishes the mute to be used, he writes the words, *con sordino*, (*sordino* for plural, as in music for orchestra), into the score. The use of the mute then continues until the words, *senza sordino* (*without mute*) appear, when the mute is to be taken off.

Violin students should do a certain amount of practicing with the mute, so as to become familiar with the characteristic "muted" tone, as it is frequently used in orchestral and solo work.

### Instruction Book for Violoncello.

D. T. I.—Probably Langey's "Tutor for the Cello" would be what you want. As you live near Duluth, it would be possibly better to visit some of the large music stores in the city, where you would find a large assortment of instruction books.

### Violin Ornaments

C. R. G.—In the early days of violin making it was the fashion to ornament the violin with all sorts of pictures, wood carving, coloring and various kinds of adornment. This has completely gone out of fashion. The best makers of the present day make their violins with great elegance, superb artistry, but quite plain. Instead of sculpturing their scrolls with heads of angels, birds, demons, and all sorts of fantastic images, they cut the scrolls with the highest artistic skill. They spend much time in choosing their wood, and their varnish, a thing of genius. How much better this quiet elegance than all the tawdry nonsense with which the early violin makers plastered their violins. It may be said, in passing, that very few of the Cremona masters frittered away their time in adorning their violins with unnecessary decorations. There is no doubt that the example of the great Cremona makers gave us the present elegant, but plain, design of the violin as we now know it.

Many owners of violins, with these fanciful adornments, seem to think that all this gilding and broad work adds greatly to the value of the violins, whereas the opposite is the truth.

### Open Air Concerts

S. M. T.—The reason why there is so little playing of the violin and other string instruments in the open air, is on account of the lack of resonance. Hector Berlioz, the author of the famous, "Treatise on Modern Instrumentation," stated that a symphony orchestra of fifty or sixty men would make as much volume, playing in a concert hall of ordinary size, as an orchestra of five or six hundred playing on an open plain. The tones of an orchestra playing in a building are reinforced and increased in resonance by being reflected by the walls of the building in which the orchestra is playing. Still, the history of music relates many examples of the use of string instruments in the open air. History tells of a French King, who invariably had his army led into battle by twenty-four violinists. I remember visiting a World's Fair at Antwerp a few years ago, where a symphony orchestra gave open air concerts, afternoon and evening in the exposition grounds. The effect was better than I had hoped for. In the United States open air concerts are increasing. A large size is usually used, in which the orchestra plays and this greatly increases the resonance.

### An "Elderly" Pupil

J. Z.—At the age of fifty-four, one can expect much in the way of speed in fingering technique. I would advise you not to commence with rapid finger exercises. You had better devote a year or two to first position work. Get the "Easiest Beginning Elementary Method for the Violin, Op. 38," by F. Wohlfahrt, also the "Violin School," Vol. 1, by Hermann. These two books are entirely in the first position, and will give you a good foundation, which you can build later. After having mastered the first position reasonably well, you will be ready to take up more advanced work such as the "Elementary and Progressive Studies," Books I and II, by Kayser. Your age progress will be rather slow, and you expect to accomplish anything real worth while, you ought to have two lessons a week from a first rate teacher. If you have a good voice, practice in singing will help you greatly with your violin playing. Your teacher will advise you in a few weeks whether you are making sufficient progress to warrant keeping on with your practice.

### Regular Care

H. J. C.—You will find it a good idea about every six months, to have your violin looked over, by an expert repairer, to see that everything is in good condition. The violin is a very delicate bit of machinery and has to be looked after constantly, if it is to be kept in good playing condition.

### Inscriptions on Violins

A. S.—Thank you for sending me a drawing of a violin with the interesting inscriptions on the back. Makers of violins, lutes, and other stringed instruments, in the Middle Ages were very fond of ornamenting their handiwork, in this manner, usually representing historic personages, castles and other historic buildings. There is a very fine collection of historical musical instruments in the Metropolitan Museum, in New York City, and the direct might be able to explain the meaning of the inscriptions on your violin, if you sent it him.



# BANDS AND ORCHESTRAS

## The Student Conductor

(Continued from Page 441)

by using gracefully curved motions directing the beats. The class should sing beats in connected style. The first lesson will be complete at this point.

At the second session, review the basics and begin the study of the left-hand motion. Place the following outline on the board and have each student to copy it in notebook. This outline covers the fundamentals of baton motions and can be used as a guide for all directing problems:

**Rhythm**—indicated by direction of baton motion;

**Tempo**—indicated by speed of baton motion;

**Volume**—indicated by the space covered;

**Style**—indicated by the manner in which the space is covered—

A. Soft, meek style—indicated by left hand, fingers extended, palm down.

B. Loud, vigorous style—indicated by clenched left hand.

**Stops**—as long as the baton moves the tone shall continue, but when the baton stops the tone shall stop.

As soon as possible begin to demonstrate baton motions as applied to familiar melodies such as *Long, Long Ago*, *America*, *Swanee River*, and other familiar pieces in song style. The next step is the directing of easy band or orchestra numbers. Many publishers put out sample thematics of their music, and these make fine material for student directors to work upon. After the first lesson the class time should be divided into periods, with perhaps one-half three-fourths of the hour devoted to directing, and the remaining time given to problems of organization and questions for discussion. Gradually cut down on the time for directing, and add more to the study of elementary harmony, library problems, rehearsal routine, drill methods, notation study, ear training, time figures, routine of musical expression, rudiments of music, transposition, manuscript work, music copying and ideas on contest preparation.

In order to hold the interest of the class, it is unwise to dwell too long on any one subject. It is better to take a little of many subjects at each class session until you find that the students like, and what they need. Start the class with a review and study of directing points. Sandwich in some of the things they need but may not be too much interested in learning, and in winding up the lesson give them some of the things they like. If the class is large enough and the proper variety of instrumentation, have the students to bring their instruments and play easy music, taking turns at directing the ensemble. Phonographic recordings are also a fine source of practice material for the class. If possible have them direct concert ensembles occasionally. This will be an honor, and serve as a reward for those who do exceptionally well.

Experience has convinced many directors that it is best to run the class for a definite number of weeks and then discontinue it for the remainder of the school year. In many schools the class could well begin in September and disband when the contest season begins about March 1st. By that time the director will have discovered the real interests and abilities of the various members of the class, and can assign them their special duties accordingly. Some will assist in section drill, some in library

work, some in office and publicity work, some in attendance work, while others act in such capacities as property managers, and setting chairs and stands for rehearsal. Because they have learned to see the problems of the organization more nearly as the director sees them, these student directors are valuable help and can assist greatly in handling many organization details. Fortunately, those who do not become skilled directors usually find some phase of organization work in which they excel, and which they take pride in doing.

### The Student Director's Opportunities

THOSE FEW WHO BECOME really good directors can often assist by directing at rehearsal, allowing the teacher to sit in the balcony of the auditorium and listen to his band or orchestra, as a judge does at the contest. Last year, at the Southern Indiana State Contest, a student was called upon to direct the band because just a few days before the contest his director became severely ill. The young man did a remarkably fine job. At Wells High School, Chicago, Mr. Fain, director of instrumental music, rarely directs in assembly programs. His student directors are trained to do this work, and they have close cooperation from all members. In addition, student directors often take charge of the band at basketball games and at similar engagements.

In most schools, no effort is made to offer a second year of student directing. As a rule, a number of seniors are in the class and are lost by graduation. Of the others there are usually some who feel that they have gone about as far as they can in studying the elements of directing and would not do well in advanced study. The few really talented ones left can best be taught by individual coaching as needed.

In our discussion thus far we have considered the subject of student directing only as a study for advanced players. There is no doubt about the value of this study for these members of our organizations, and the benefits for the organizations themselves are many, due to the services of these specially trained members. But in recent years a new phase of this work has developed. The fundamentals presented to the class are so important that it seems advisable to begin this study much earlier in the training of the individual. Too many students go along for several years, learning to play in a mechanical sort of way, with little idea of true musical values. They are busy learning to "get notes" and to keep their place in the score. They are simply mechanical players, not musicians. The baton motions do not mean much to them, either as indications of rhythm and speed or volume and style. They have only vague ideas of what the director is expressing with the baton. Why not train every beginner as a student director?

The beginner can learn to direct four-beat rhythm, as he learns to play simple four-four exercises on his instrument. When he begins on three-four time, he likewise learns to direct three-beat rhythm. With each new time sign he learns to direct the rhythm with simple straight beats. This will assist him greatly in developing a strong and accurate sense of rhythm. As he progresses, he learns to indicate tempos by the speed with which he moves the hand when indicating rhythm. The next step is for the student to imitate tempos and tempo

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**David Van Vactor**—B. Plymouth, Ind. Comp., flutist. Studied with Mark Wessel. In 1933 won N. Y. Philh. Symp. Soc. \$1,000 prize with his "Symphony In D."



**Francesco Maria Veracini**—B. Florence, Italy, 1685; d. near Pisa 1750. Comp., cel. vlnst. Was chamber-virtuoso at Dresden; then with Count Kinsky at Prague. His vln. works incl. 24 sonatas.



**Henri Verbrugghen**—B. Brussels, Aug. 1, 1873; d. Northfield, Minn., Nov. 12, 1934. Cond., vlnst., teacher. From 1922-31, cond., Minneapolis Sym. O. Fac. mem., Carleton Coll., Northfield.



**Jean Verd**—B. Paris. Ist. teacher. Studied at Conservatoire. Soloist leading orchs. of France. Toured with Jacques T. and Pablo Casals. W. mem., Clin. Cons.



**Giuseppe Verdi**—B. Le Roncole, Italy, Oct. 10, 1813; d. Milan, Jan. 27, 1901. Famous comp. Opra.—"Il Trovatore," "Aida," & "Falstaff"; & the "Masonic Requiem"; the greatest of many works.



**Theodor H. H. Verhey**—B. Rotterdam, June 10, 1848; d. there Jan. 28, 1929. Comp., tchr. Studied with Glese and W. Borkel. Wrote operas, orch. works, choruses, violin pieces, and songs.



**Edward Verheyden**—B. Antwerp, 1878. Comp., violinist, teacher. Studied with L. Mortelmans. Has been for some time prof. of theory at cons. in Antwerp. Operas, chl. works, songs, orch. pea.



**Johannes Verhulst**—B. The Hague, Mar. 19, 1816; d. there Jan. 17, 1891. Comp., cond. Was Royal Mus. Dir. at The Hague. From 1850-83 cond. of all the great Dutch mus. festivals.



**Mathilde Verne**—B. Southampton, Eng., d. Eng., Aug., 1936. Pnst. tchr. Sister of Marie Wurm. Pupil of Mme. Schumann. Was well known in Eng. as soloist, chamber mus. player, and teacher.



**Alessandro Vessella**—B. Alife, Italy, Mar. 31, 1860; d. Rome, Jan. 6, 1929. Comp., band dir. From 1880-1921. Dir. of Municipal Band of Rome. Orig. band works and arrangements.



**Oreste Vessella**—B. Alife, Italy, Mar. 18, 1877. Comp., band dir., clarinetist, Nephew of A. Vessella. For over 20 years was dir. of own band at Atlantic City, N. J. Vocal and band works.



**Walther Vetter**—B. M. May 10, 1891. Music writer. Has held imp. posts in Danzig and Burg. Since 1934 pres. Breslau Univ. Has w. literary works of note.



**Elda Vettori**—B. Venice, Italy. Soprano. Entire musical training in U. S. Sang with St. Louis Opera Co., then became member of Metro. Opera Co. (debut in "Cavalleria Rusticana").



**Gina Ciaparelli Viafora**—B. Italy; d. N. Y., Jan. 11, 1936. Operatic sopr., tchr. Studied in Rome and Milan. Debut in Rome, 1898; Amer. debut in Phila., 1900. From 1907-10, mem. Met. Op. Co.



**Paul Viardot**—B. Courmery, France, July 20, 1857. Comp., vlnst., writer. Son of Pauline V. Garcia. Pupil of Léonard. Successful appearances in Paris and London.



**Pauline Viardot-Garcia**—B. Paris, July 18, 1821; d. there May 18, 1910. Famous dram. singer, comp. Opera debut, London, 1839. Created many important roles. Wrote operas and other works.



**Harry L. Vibbard**—B. Limestone, N. Y.; d. Syracuse, N. Y., Jan. 14, 1938. Comp., organist. Pupil of W. Berwald & Widor. For 37 years a fac. mem. of Coll. of Fine Arts, Syracuse Univ.



**Regina Vicarino**—B. New York. Soprano. Studied with Barthelmy in Paris, and with Lombardi in Italy. Has made operatic concert appearances in Europe and America.



**Nicola Vicentini**—B. Vicenza, Italy, 1511; d. Rome, 1572. Comp., cond. Mus.-mas. for Cardinal Ippolito d'Este at Rome. Invented unusual instruments, one, the archicembalo, having 8 keyboards.



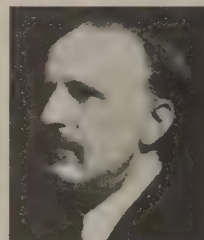
**Paul Antonin Vid**—B. Toulouse, June 16, 1818; d. Paris, April 9, 1931. Cond. Pupil at Paris Co. Marmontel, Durand, Massenet. Was cond. at Opéra and Opéra com.



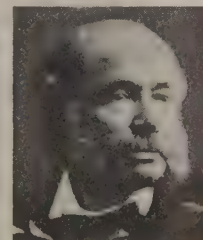
**Raoul Vidas**—B. Roumania. Violinist. Pupil of his father and of Berthelmer in Paris. New York debut in 1918. Appeared as soloist with Chicago Symphony Orch.



**Johann Gottfried Vierling**—B. Metzels, Ger., Jan. 28, 1750; d. Schmalkalden, Nov. 22, 1813. Comp., organist. Pupil of C. P. E. Bach and Kirnberger. Organ works and cantatas.



**Louis-Victor-Jules Vierné**—B. Poitiers, Oct. 8, 1870; d. Paris, June 2, 1937. Comp., organist. Pupil of César Franck and Widor. Organist at Notre Dame. Prof. of org. at Schola Cantorum.



**Henri Vieuxtemps**—B. Verviers, Belgium, Feb. 20, 1820; d. Mustapha, Algiers, June 6, 1881. Comp., famous vlnst. Fr. 1846-52 solo vlnst. to Czar; prof. at Petrograd Cons. Many fine violin wks.



**Hector Villa-Lobos**—B. Rio de Janeiro, Mar. 5, 1890. Comp., cond. Appeared as violoncellist at 12. Has been guest cond. of orchs. in Brazil and Europe. Has written orch. works. Res. Paris.



**Luisa Villani**—B. San Francisco. Sopr. Stud. with her father in Milan, Italy. Debut at La Scala, 1907. Sang with Metro. Op. Co. Created Flora in Montemazel's "L'Amour del Tre Re."



**Vera de Villiers**—B. England. Contralto. New York debut, 1933. Has become known through having appeared in concerts in leading U. S. cities. Has made extensive tours of Europe.



**Charles John Vinton**—B. Houghton-le-Spring, ham, England, Sept. 1832; d. Feb. 23, 1937. Comp., organist, editor. Important posts in Eng. Choral and orch. work.



**Henry Bathuel Vincent**—B. Denver, Col. Dec. 28, 1872. Comp., dir. Has 20 yrs., dir., organ dept. and asst. mus. dir., Chautauque Inst. Dir., Erie Playhouse. Chl. works, also songs.



**Leonardo Vinci**—B. Stronigoli, Calabria, 1680; d. Naples, Mar. 28, 1750. Comp. Was Maestro at the Royal Chapel, Naples. Wrote operas, oratorios, cantatas, masses, and songs.



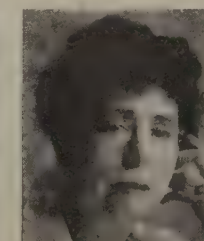
**Ricardo Viñes**—B. Lérida, Spain, Feb. 3, 1875. Pianist. Studied at Paris Cons. Has appeared in all mus. centers of Europe. A leader in presenting mus. of Debussy, Ravel, and other "moderns".



**Giovanni Battista Viotti**—B. Fontanetto, Italy, May 23, 1755; d. London, Mar. 3, 1824. Noted violinist, comp. Considered the father of modern violin playing. Rode was his pupil.



**Almon Kincaid Virgil**—B. Erie, Pa., Aug. 13, 1842; d. St. Petersburg, Fla., Oct. 15, 1921. Pioneer mus. pedagog., inventor of the practice clavier. Wr. technical wks. Schools in N. Y. and London.



**Antha Minerva Virgil**—B. Elmira, N. Y. Comp., pianist, educator. A pioneer in use of practice keyboards. For many years has maintained a school in N. Y. Has pubd. technical works.



**Alberto Antonio Visetti**—B. Spalato, Dalmatia, May 13, 1836; d. London, July 19, 1929. Comp., cond. Studied at Milan Cons. Was prof. of singing at R. C. M. Wrote musical and literary works.



**Tommaso Vitali**—B. Bologna, Italy, about 1665. Comp., dir. Court dir. at Modena. Three of his sonatas in the library of the Biblioteca, Bologna.



**Franco Vittadini**—B. Pavia, Italy, April, 1884. Comp. Studied at Milan Cons. Director of Pavia Musical Institute. Has written operas, prod. in Rome, Monte Carlo and Milan.



**Antonio Vivaldi**—B. Venice, about 1675; d. there 1741. Comp., cel. vlnst. In 1713 became dir. of the Ospedale della Pietà at Venice. A prolific writer of violin works and operas.



**Amedeo Vives**—B. near Barcelona, 1871; d. Madrid, Dec. 2, 1932. Was teacher of composition at cons. in Madrid. Most important works were operas, operettas, and songs.



**Geneviève Vix**—B. France. Debut Paris, 1905; then sang with great success in Spain and South America. In 1917-18 she sang important roles with the Chicago Opera Co.



**Lodewijk de Vocht**—B. Antwerp, 1887. Comp., cond. Studied at the Antwerp Cons. In 1929 prof. there of harmony and instrumentation. Has written masses, orch. works, cantatas and songs.



**George Voelker**—B. Richmond, Va., Mar. 3, 1860; d. there Nov. 14, 1928. Comp., band dir., arranger. Was dir. of Voelker's Band. Wrote much band music, incl. famous "Hunt in the Black Forest."



**Adolf Vogel**—B. Germany. Operatic bass-baritone. After considerable experience in European opera centers, he joined Metropolitan Opera Company, making his debut in 1937.



**Heinrich Vogt**—B. Munich, Jan. 15, 1844. Famous dram. ten. Fr. to his death, a member of the Munich Court Opera, & greatest Wagnerian singer.



# VOICE QUESTIONS *Answered*

By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Boy's Voice

**Q.** I am a singing teacher, graduate of a prominent conservatory. I have a boy of ten who has an exceptionally beautiful voice like the sopranos of the boys' choir boys. His range is from G below middle C to G first space above the staff, his clef. What exercise and what songs should I give him to groom him for entrance to one of the better schools in New York. What songs shall I give a young girl of ten?—D. B.

Your letter suggests that your boy has natural mezzo soprano voice, a voice rather common among boys. Of course I cannot tell him any certainty without hearing him. As I am a well trained singing teacher, you would be familiar with the usual methods of training a mezzo voice. Be careful not to let him sing too high, too loud, or too long a time. Teach him how to breathe or at least give him some breathing exercises. As songs, teach him some of the simplest of the classics, Franz, Schumann, Schubert, etc. Some English songs also. Let him learn the sacred songs, the ones not too difficult with too long a range, so that some day may enter a good choir and benefit by that training.

The same remarks apply to the girl of ten although the young girl's voice is really neither as strong nor as developed as the voice of the boy of the same age.

## Notion in Singing

**Q.** I have studied singing for four years and I have always been able to put "Soul" in my singing, but I feel that I am losing it. I have been unable to secure a steady position, earning only enough to pay my music. This left nothing to help my daily life. They criticize me continually and severely and this makes me feel badly. In their lecture me because I am not able to put any "Soul" into my singing. Under such conditions how can I do it?—L. H.

**A.** It is a curious fact that those who love music most, often criticize us most severely for the mistaken impression that they are helping us. Friends as well as our own family often take this attitude. You must guard your heart and accustom yourself to endure criticism, even though it may be unjust. If you ever achieve a public career a will find critics and audiences quite ruthless. If they like you they give you enthusiastic praise; if they dislike you they lower you with blame. To succeed you must expect the first without becoming puffed up, and endure the second without discouragement and dismay.

Have a heart to heart talk with your family and friends. See if there is any justice in their criticism and attempt to be guided by it. A better understanding between you and them may perhaps enable you to recover your former peace of mind and allow you to sing once more with expression and soul.

## Tongue That Trembles

**Q.** When I sing above G on the first space above the treble, my tongue shakes and rises the back. I keep the tip of the tongue lightly against the lower front teeth, with relaxed jaw and good breath support. What can I do?—C. B.

**A.** Is your speaking voice, pleasant, comfortable and easily produced, or is it inclined to be nasal and tight, because the tongue lies high in the back of the mouth? Any defects of speech will naturally show in your singing. It is not easy to change bad tongue habits. Remember, please, that tongue, jaw, roof and lips must always be flexible, so that they may move comfortably with every change of vowel and consonant sound, yet always under the control of the will. Read Ellsbrown's book "Resonance in Speaking and Singing," and Clara Kathleen Roger's "English Diction."

## Very Young Child, Tonsillectomy

**Q.** My daughter aged seven, has taken away her tonsils for two and one half years. We tend giving her vocal lessons when she is ten. At what age should voice training begin?

**A.** Two years ago she had her tonsils and adenoids removed and the doctor also cut off her uvula. Will this affect her voice?—C. Y.

**A.** Seven and one half is very young for a girl to commence singing lessons. She could go to school and be prepared in the vocal studios suitable to her age. She may be permitted to sing in church and to take part in the ordinary school music. She should continue her piano lessons; but few, if any, singing lessons should be attempted until she is twelve or thirteen. Look well after her health and see that she gets plenty of food, fresh air and exercise. Singing requires first of all a sound mind in a sound body.

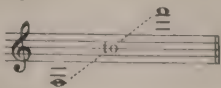
**Q.** The doctor, who removed her tonsils and adenoids, probably found her uvula too long, so that it touched the back of the tongue producing a throat irritation and occasional coughing spells. Unless the uvula grows again, and if the operation was skillfully performed, there should be no harm done to her voice.

## Lyric Soprano

**Q.**—1. I have been told that the vowel ah is detrimental and should not be used in singing exercises. What vowel should I use?

**2.** Suggest some vocalises and some songs for lyric soprano.

**3.** My range is



but I am told that to sing above High C is bad for the voice.

**4.** Are there any good teachers in Chicago?—H. W.

**A.**—1. Ah, as in father, is generally thought to be the most comfortable and easily produced vowel. Most normal singers are trained upon it, and you may have noticed that most cadenzas are sung upon ah. Unless you have some individual, personal peculiarity in the construction of your throat, you may sing Ah without fear.

**2.** Horatio Connell's "Master Exercises," Pauline Viardo Garcia's "Vocal Exercises," and Marchesi's Volume I are to be recommended. Songs for lyric soprano are legion. Try some of the songs of La Forge, Charles, or Rogers. *Mi chiamino Mimi* by Puccini; *Je dis que rien*, from Bizet's "Carmen"; and *Souvenez vous Vierge Marie* by Massenet.

**3.** Your range is extraordinarily long; but it is only valuable if your scale is smooth and all your tones of fine quality. Most singers are satisfied if they can produce beautiful tones, clearly enunciate words, and make lovely phrases throughout two octaves. Try for beauty rather than the extraordinary high notes; but, if you must sing above High C, be careful that you neither strain nor squeeze your throat.

**4.** Chicago is the greatest and most musical city in the Middle West. There are many excellent singers and singing teachers in Chicago and you should have no trouble in finding one who will teach you every branch of the vocal art and do this carefully and well.

## Should the Singer Play the Trumpet?

**Q.** I am a girl eighteen years of age, and I have studied singing about two and one half years and piano about four. My aim in life is to be a concert and radio singer. I am taking trumpet lessons, and I wonder if strenuous playing will hurt the cords in the throat. If so, I will give up trumpet playing.—M. E. S.

**A.** Playing the trumpet certainly strengthens all the breathing muscles and is good for the general health and for your musicianship. Unfortunately, trumpet playing tends to stiffen the lips and most of the muscles of the throat. Your singing teacher will be able to advise you as to whether or not you are doing these things. To be a good radio and concert singer requires a very fine control of the voice and a very sensitive enunciation of the words; and nothing should be permitted to interfere with these things.

## Chewing Gum

**Q.** Does chewing gum affect the voice in any way? I stopped smoking and started chewing gum.—T. L.

**A.** To those who are inclined to have a dry throat, gum chewing is sometimes beneficial, because it increases the flow of saliva. Take care that the continuous chewing motion does not tire the jaw muscles nor stiffen the throat muscles.

## Enlarging the Repertoire

**Q.** How shall I go about choosing songs for my particular voice (bass)? How can I tell whether or not to include songs which other voices sing, but may not fit my voice or my style?

**A.** I am a basso cantante with a range from E, first ledger below the bass staff to F third space above it. I have studied sufficiently to sing concert songs, oratorio and opera arias. Would you say I am on firm ground to study operas with my pianist. There is no opera coach available here.—W. E. J.

**A.** There are three ways to enlarge your repertoire:

1st.—Obtain, either by purchase or from a lending library, as many songs as possible by the great composers, and written for a voice similar to your own. Study them thoroughly, to find out which of them suit your voice and your temperament, and choose from them. Every publisher will send you a catalogue, if you write for it.

2nd. Attend every recital by a bass-baritone, every opera and oratorio available in your neighborhood. Listen carefully to all the radio singers with voices similar to yours, and note carefully every song that pleases you.

3rd. Study with a good singing teacher, who is familiar with both the song and the opera literature, and who will suggest suitable songs for you. Your work with your coach should go hand in hand with that of your singing teacher. Whether or not your voice is far enough advanced for you to trust yourself to study with your pianist alone, it would be difficult to say without personally hearing you.



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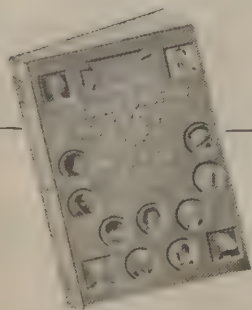
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## FRETTED INSTRUMENTS DEPARTMENT

## Ferdinand Sor

By GEORGE C. KRICK

**F**ERDINAND SOR, one of the most renowned guitarists of all history, has been acknowledged as also the greatest composer of original music for guitar. Born in Barcelona, February 17, 1780, he died in Paris, July 8, 1839. His musical talent showed itself quite early, for at the age of five he composed little pieces, which he performed on the violin or guitar. Musicians who came in contact with the boy soon recognized his genius, and his parents were persuaded to place him under a teacher for instruction on the violin and violoncello. So remarkable was his progress that after a few years he entered a monastery of his native city to receive a thorough general education including lessons in harmony and composition. Young Sor soon discarded the violin and violoncello, owing to his becoming fascinated by the guitar, and from this time it commanded his undivided devotion.

When at the age of sixteen he left the monastery his teachers had every reason to be proud of him, for he astonished musicians by his unrivalled technical proficiency in guitar playing and his profound knowledge of harmony and counterpoint. He became a member of an Italian opera company in Barcelona, which afforded him opportunity of becoming acquainted, in a practical manner, with the art of song and instrumentation. Inspired by this association, he wrote an opera, "Telemacco," which had great success in Barcelona and later in London.

Sor now journeyed to Madrid, where members of the aristocracy became interested in the young artist, and here he composed several symphonies and quartets, some church music and a number of Spanish songs. After the outbreak of war between Spain and Portugal, we find him as captain in the Spanish army, and, several years later in Paris, where he resumed his artistic career, associating with all the musical personalities of that period.

### In London

IN 1809 SOR WENT to London, where his extraordinary skill on the guitar and his beautiful original compositions created a furore. Up to this time the Spanish guitar was scarcely known in England and, this new instrument presenting, in the hands of an artist, a new phase in tonal art, was hailed with delight by the elite of society. Teaching and composing now kept Sor fully occupied, and these years in England represent the most prosperous and successful period of his career. In 1817 he appeared as soloist in a concert of the London Philharmonic Society, at the Argyle Rooms.

While Sor was popularizing the guitar in England, Giuliani was doing the same in Austria and Russia, finally going to London where there was great rivalry between the two artists. Each of the great masters had his partisans and there were Sor Clubs and Giuliani Clubs. But eventually both left London, Giuliani traveling to Italy, Sor to Paris and later to Russia. There he wrote a funeral march for the obsequies of Alexander I; and he composed also the music of the Ballet "Hercules and Omphale." Returning again to Paris and London, he wrote the music of the ballet, "Le dormeur Eveille," and the fairy opera, "La belle Arsene." In 1831 Sor, with the violinist Lafont and the pianist Herz, performed Hummel's trio, the "Sentinelle." The "Harmonicon" of February 1831 stated: "Ferdinand Sor stands at a vast

distance from all other guitarists, both a performer and composer."

Ill health now forced Sor to restrict public appearances; and, hoping a change of climate might help him, he turned to Paris but to no avail; and, a painful illness, he died on July 8, 1839.

Ferdinand Sor was a composer of instinctive genius. Aside from those already mentioned he wrote numerous works for the theater—operas, ballets and pades, amongst them: "The Fair Smyrna," "Le Seigneur Genereux," "Sicilien," "Gil Blas," and "Cendrillon." These "Gil Blas" and "Cendrillon" were quite popular for many years and produced at the Royal Opera, London, also in Paris.

As a composer for guitar, Sor stands above all others. One critic of that time wrote: "What Mendelssohn is to the piano, Sor is to the guitar." Others have spoken of him as "The Beethoven of the guitar."

Up to the time when Sor came upon the scene, most so-called sonatas and other works for guitar contained long passages in single notes with occasional basses on open strings, although Carulli, Aguado and Giuliani had already cut loose from this system and had greatly improved the method of writing for guitar.

Sor, with his thorough training in harmony and counterpoint and experience in instrumentation, soon found that the guitar was capable of producing three and four part harmony; and his original compositions for guitar show the hand of the master. Upon his method are built the modern school of Tarrega and others. Without study of Sor's "Etudes" and other guitar compositions, the present day guitarist cannot expect to reach the top.

His "Method," the result of many years of observation and teaching, is a remarkable work containing numerous examples of technical nature and a great deal of text giving explanations of everything pertaining to their execution. His four volumes "Etudes" cover almost all phases of guitar technique and at the same time are melodious and from beginning to end contain nothing but beautiful harmonies. The first one of these "Opus 6" (12 Etudes) was evidently too difficult for beginners and he later wrote "Opus 31" and "Opus 35," consisting of 24 Etudes. A student will do well to begin with "Opus 35, Book 1," then "Opus 31, Book 1," follow these with "Opus 35, Book 2," and "Opus 31, Book 2," and after these are thoroughly mastered, one is ready for "Opus 6" and later for "Opus 29," 12 Etudes of considerable difficulty. Of his "Fantasias" the "Opus 1" is perhaps the easiest one, but withal quite effective. The second, third, fourth and fifth Fantasias, "Opus 7, Opus 10, Opus 11, and Opus 16," require more advanced technique. The "Variations on a Theme from Mozart, Opus 9" is one of the most effective of concert numbers and can be found in the repertoire of all the leading guitarists; this is true also of several of the Minuets in "Opus 11." Other numbers of outstanding merit are "Grand Solo (Opus 12)," "Sonata, Opus 15," "Grand Sonata, Opus 22" and "Second Grand Sonata, Opus 23." The "Opus 22" is undoubtedly his greatest work and demands the utmost technical proficiency and musical insight from the artist. While at first a student may find the music of Sor rather difficult, he will soon discover that the left hand fingerings employed will prove logical and practical.



# QUESTIONS and ANSWERS

A Music Information Service Department  
Conducted Each Month

By KARL W. GEHRKENS

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

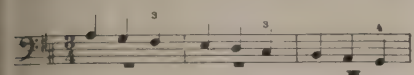
No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Runs in Mozart Fantasia.

Q. 1. Please tell me how measures 34 and 35 of Mozart's Fantasia in D minor are played. Are the notes played evenly, or is a group of notes played faster than a group of four. Is the first note of each group accented?

A. 1. A chord is too large for small hands, it is allowable to leave out a note and play it with the left hand, as in the eleventh and twelfth measures of Beethoven's "Sonata, Op. 7, No. 1" (first movement).

2. These three measures from Beethoven's Sonata, Op. 28 puzzle me. Are the figures marks of fingering? If not, what are they?—Miss D. McK.



A. 1. These runs should be played quite evenly; at least, there should be very little extra accent on the first note of each group. In the first run (Measure 34) I should say the C-natural is the most important note. Also in the second run each C-natural is important, as it is at the top of the hill, so to speak. There should be a little crescendo up to that point.

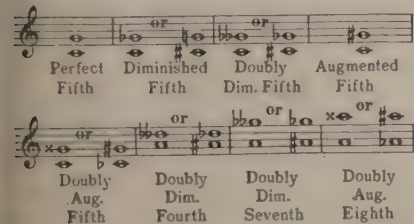
2. This is often permissible, but in this case it is better to roll each chord containing the melody note (quarter note). This quarter note can be released by the hand immediately, as it is being sustained by the pedal. This makes the passage simple for any size of hand.

3. These figures point out the fingering. Often in descending diatonic runs, only the figures 3 and 4 are marked; in fact, that is all that is necessary, as all we need to know is which finger passes over the thumb.

## Diminished Intervals.

Q. 1. I am having some difficulty in writing doubly diminished and doubly augmented intervals. Would you kindly write several and possibly make a statement about them?—J. P.

A. Doubly diminished and doubly augmented intervals are theoretically possible but are rarely encountered in actual music. For a good discussion of these unusual intervals I would refer you to "Manual of Harmonic Technique," by Donald Tweedy, page 16. The examples printed below will also help you.



## The Pedals of the Piano.

Q. 1. Will you please give me help and instruction on the pedals of the piano?

A. Please give the names of books on the use of the pedals which would make a good course in pedaling?—L. M. T.

A. 1. The right-hand pedal is called damper pedal, and its function is to lift or push the dampers away from the strings when the player wants all the strings to vibrate; and to press the dampers against the strings again when the player wishes them all to stop vibrating. If you will take off the front of your piano and observe how each damper works when you strike just a single key, and how all the dampers move back and forth as you work the damper pedal, this will become clear to you. The usual principle is that the pedal is released with each change of harmony, so that the music moves clearly from chord to chord without blurring.

The left hand pedal on the upright piano moves the hammers closer to the strings, so that each hammer thus has a shorter swing and consequently produces a softer tone. On the grand piano the pedal shifts all the hammers to one side so that each hammer strikes only two of the three strings, thus producing a tone that is softer and somewhat different in quality.

2. Write to the publishers of THE ETUDE for a good book of elementary pedal exercises.

## Is "Souvenir" in Three-Four or Six-Eight Rhythm?

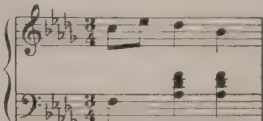
Q. Why is the *pia animato* in Souvenir by Brahms in six-eight time? Are measures 6, 7 and 8 in three-four or six-eight time?—Miss M. B. H.

A. I do not know to what edition you are referring. I have three different editions before me and all three have this piece in three-four measure throughout. Neither is there any *pia animato* marked, but I suppose it is the part marked *in poco pia vivo* in my copies. If your copy is marked six-eight it must be wrong.

## Four Against Three.

Q. In Chopin's "Minute Waltz," measure 46, would you explain the meaning of the "4" connecting two notes, C and D. How is the measure played?—Mrs. E. J. V.

A. The "4" does not connect the notes C and D. It merely indicates that the right hand is playing four notes against three in the left hand. To find the exact position of these notes count twelve (the common multiple of three and four). Each note in the right hand then has three counts and each note in the left hand has four. The notes in the treble come on counts 1, 4, 7, and 10; the bass notes on 1, 5, and 9. This waltz actually has but one beat to the measure. If you think of it in this way you can probably sense the rhythm. If you cannot do this, play the second beat of the bass between E and D, and the third beat between D and B. Sometimes this measure is written as follows:



## What Is Hand Touch?

Q. 1. In Czerny's "School of Velocity Op. 299," No. 6, the heading is marked non legato. What is the non legato touch and how is it played in rapid passages?

2. Modern teachers speak of "hand touch." What is hand touch? And is it used especially in rapid scales?

3. Why are the fourth and fifth tones of the diatonic scale called perfect intervals, since all are imperfectly tuned except the octave?—B. H.

A. 1. Since the piano tone continues to sound for a brief instant after the key is released, non legato (not legato) is impossible in rapid runs; certainly, it would be impossible with a tempo marked 208 quarter notes to the minute.

2. Hand touch is not used in rapid scales, but in slower passages of a melodic character. The hand is used in making the tone instead of the fingers. In rapid runs only the fingers are used with action at the knuckles. The faster you play the less hand action is used.

3. The fourth and fifth of the diatonic scale are called perfect intervals because, when inverted, they do not change their character. Minor intervals when inverted become major and major intervals inverted become minor. These are of course merely names.

## How to Play A Turn.

Q. I have been a subscriber to THE ETUDE for many years and have always found the Question and Answer Department very interesting. Now I have some questions of my own which I should like answered.

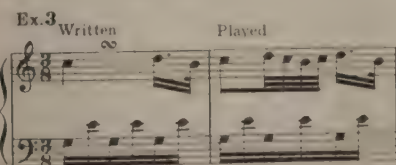
1. Am I right in thinking that the second G marked X which appears tied is played, but lightly?



2. The first note E in the right hand is the same as the second note in the left hand. In the right hand lifted to allow the left hand to play it?



3. Would you play the turn as I have written it out or should it be played four notes in the right hand to three in the left hand? Would the way I have written it be considered all right for a young student?—Mrs. J. B.



A. 1. Yes.

2. Yes.

3. It is correct as you have written it but it might also be played as four sixteenth notes against the sixteenth note in the left hand. It depends on the tempo. Probably your way as in the example, is best. Your suggestion of playing the turn against three notes in the left hand involves the problem of three notes in one hand against four in the other, which is always more or less difficult.

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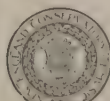
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## The Threshold of Music

(Continued from Page 440)

marked x it has shifted to the relative minor (dominant triad of A minor). But the next measure witnesses a strange transformation. The note G-sharp is rewritten A-flat, and we find to our amazement that we are progressing rapidly into the key of C minor (a shift to the tonic minor of our original key). Y marks the tonic triad of C minor; but with the next chord we are off again, and a moment later the versatile diminished seventh swings us once more into the key of A minor (the relative minor, again). Our moment of landing is at Z.

If the Tonic Minor is considered a first cousin, the Relative Minor certainly deserves to be rated as one, too. The tonic minor, you remember, had brother and sister: keys (dominant minor and subdominant minor). Similarly, the relative minor has its brother and sister keys, which are also cousins to the original key. Here they are:

The Relative Minor of the Dominant—the key whose tonic is the third note of the major scale which was our original point of view—the key of Mi. In the key of C, the relative minor of the dominant is the key of E minor. Its tonic, the triad of E minor, is already a member of the C major family of triads, so modulation is fairly simple. For instance, in the *Waltz No. 15*, in A-flat of Johannes Brahms, we have

Ex. 8

A-flat Major: 1 5 1 4  
C Minor: 6 4 6

6 1 3 4 6 1 5 1

The modulation here, as you can see from the chart, is from A-flat major to C minor.

The Relative Minor of the Subdominant—equally a cousin, and an equally hospitable host to visit. Its tonic chord is the minor triad on Re. Like the other two relative minors, it is to be found as frequently as daisies in a hayfield. Pick up a college song book, or a volume of Chopin piano pieces, or a selection of the latest dance hits; and you will find examples by the dozen.

Here is one from the classics. It will be found in *Abendlied*, from "Twelve Four-Hand Piano Pieces, Opus 85" by Robert Schumann.

Ex. 9

C Major: 1 5 1 4  
D Minor: 5 2 1

## Cousins Once Removed

AMONG THE MORE distantly related keys are the ones which have no direct relationship, but are "relatives of relatives." "Family connections" we should call them, properly speaking.

For instance, between C major and E-flat major there is no direct relationship. The two keys have different scales, and they have not a single chord in common. But they have a common relative: the key of C minor. This mutual cousin is the tonic minor of C major, and it is also the relative minor of E-flat major. This is enough to establish an indirect relationship. If you stop to figure it out, it will be found that E-flat major is the relative major of the tonic minor of C major.

(Continued in THE ETUDE for August)

## The "Musical Lighthouse" of New York's East Side

(Continued from Page 476)

themselves in the plan of fostering a music school which could serve the needs of the community as a whole, together with those of its pupils. Discover exactly what the musical needs of the territory are, and see if these various and separated agencies cannot come together in filling them.

"The financial end of things would present an initial problem, of course. We of the Music School have not completely solved ours. Thus, a practical 'starter' would be a small music department within the settlement house itself. In such a way, space could be obtained cost free, while the entering wedge into the musical needs of the community could be inserted immediately. No matter how small a faculty of instructors, it would need to be assembled from among the finest musicians of the territory. The day has passed when social music could be entrusted to well intentioned workers with but a haphazard musical training. Community music needs alert, experienced musicians, the very best available. And get the work under way to a very small start. Group music should come first,

carrying the gospel to the many by means of an adult chorus, a children's chorus, an orchestra, and a band. Individual lessons would follow as a matter of course, after the ground had been broken and the neighborhood's interest had been captured.

"For it is the individual neighborhood group which remains the basic nucleus of national music interest. Here you will find your potential listeners, pupils, buyers, and teachers. The comparatively lesser group which patronizes professional concerts, and the still smaller group of performers, are never representative of the complete community needs. But these needs can be brought to reveal themselves to the skilled neighborhood worker; and, once they are realized and met, each individual community may look forward to better living, more disciplined thinking, and, best of all, more humanized, cooperative living. The highest hope I can carry for American music is a shifting of emphasis from over-professionalism, to personal participation in music shared as a common experience of life."

\* \* \* \* \*

Music—the most abstract of the arts—is deeply rooted in spiritual sources. When these sources fail, divine melody is no longer heard in the land. The heart withers; feeling is replaced by cerebral activity; inspiration by the ingenuity of the human mind. No matter how vast our technical skill, how enormously enlarged our knowledge of harmonic and rhythmic material—without the authentic voice our creations will prove lifeless, void.—Thilo Becker.

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THE ETUDE



THE COVER FOR THIS MONTH—there is no better theme for world living than the desire to help one's generation prepare good things for the next generation and contribute whatever possible toward the betterment of things for that next generation. The picture used on the cover of this issue comes from the photographic library of H. Armstrong Roberts of Philadelphia. As far as we know it bears no official title. Very likely the first title that would come to the minds of many would be, "The Old Music Shopper." That would just leave it at a purely stage whereas a greater worth would be to carry it to the story stage. A good eye-provoking title would be, "From One Generation To Another."

The world of tomorrow will need thousands with a proficiency at the piano keyboard and at the organ keyboard. We need to measure our obligation to previous generations for the music benefits we enjoy in this age to show how great a gift this generation may give to the next in perpetuating the art of music through training children of today to meet the music needs of the grown-ups of tomorrow.

POEMS FOR PETER—by Lysbeth Boyd Borie, Set to Music by Ada Richter. A book of Rote Songs—Children and adults will love the gay, whimsical poems by this delightful delineator of child life. Since the first verses for Peter appeared in the leading magazines, and later in book form as *Poems for Peter* and *More Poems for Peter*, all have wanted to hear about Peter's experiences at the seashore, his visits to his grandmother's, and the simple little things that fill each day. Forum magazine says: "These irresistible verses which Lysbeth Boyd Borie has written for her small son have a disarming simplicity, a quaint imaginative twist, and are free from the simpering coyness which so often mars child poems."



In selecting verses for musical treatment, Ada Richter has chosen from among the many favorites of both volumes those that seem to be the most popular, at the same time considering which would lend themselves most readily to music. For the most part, the songs are very short and of course easy to sing. Familiar titles included are "Too Salty," "Peter Family Tree," "Who Do You Spoze?" "Too Expensive," "Only Just Me," "Greaty-Great Grannie," "Trains," "Lucky," and "Old Mister Ocean."

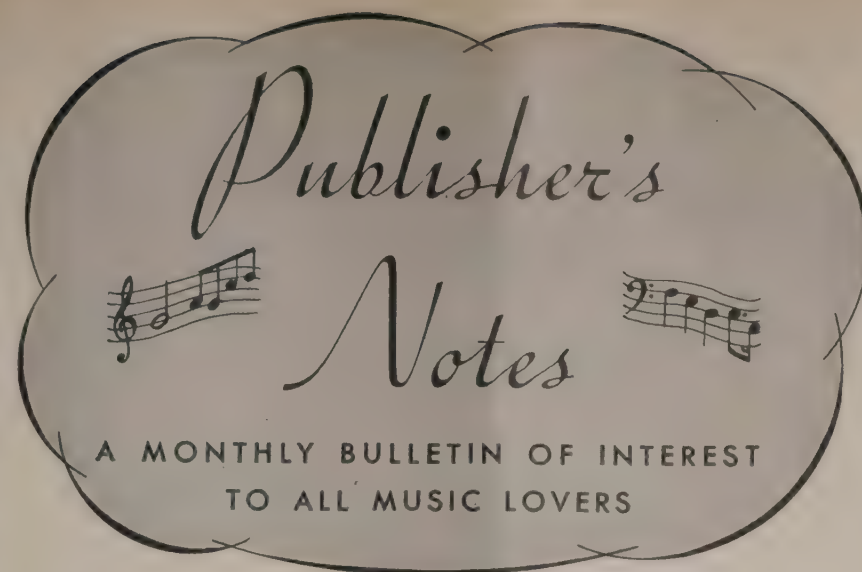
As a composer of music for children, Mrs. Richter has established an enviable reputation for herself. With her own experience as a music educator, she is well qualified to know what the child should and can accomplish in music. As would be expected, the music for these songs is written within the limited range of the child voice. The piano accompaniments are very simple, so that the average pianist can play them with ease.

Teachers and music educators in the lower grades seeking new and attractive rote-song material will do well to secure a first-from-the-press copy of this delightful book, which may be ordered now at the special advance of publication cash price of 50 cents for a single copy, postpaid.

WHEN THE MOON RISES, *A Musical Comedy in Two Acts, Book and Lyrics by Juanita Austin, Music by Clarence Kohlmann*—Good news! Another musical comedy by the writers of the already popular *An Old-Fashioned Charm* is announced for early publication.

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However, things do happen almost as soon as the story opens. Into the midst of the aristocratic patrons enters a new guest—Jon Tarko, famous tenor and composer. Because he is of gypsy birth, the wealthy widow, Mrs. Spendwell, takes umbrage and threatens to



## Advance of Publication Offers

—July 1939—

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| WHEN THE MOON RISES—MUSICAL COMEDY—KOHLMANN.....        | .40    |
| YOUTHFUL BARITONE, THE—SONG ALBUM.....                  | .35    |
| YOUTHFUL TENOR, THE—SONG ALBUM.....                     | .35    |

leave unless Tommy Rott, the assistant-assistant manager, gets rid of the intruder. Easier said than done! Mrs. Spendwell's daughter Arline is in love with Tommy Rott, who finds himself between two fires—his loyalty to the hotel, and his fear of losing Arline.

Jon meets Roger Lynne, an old friend who is engaged to Helen Brookes, daughter of the wealthy Aloysius Brookes, another guest. Roger has previously written the words to Jon's song "Carla," named after a gypsy girl of the tribe repudiated by Jon. When Jon sings the song, Carla, hearing it in passing and recognizing the voice of the singer, ventures into the hotel grounds to warn him of the anger of Paulo, the gypsy king. She finds only Helen; the two girls soon become friends and make a pact whereby each is to aid the other in a search for happiness. Later on the gypsies appear on the scene; the king can get neither Jon nor Carla to return to the camp. Finally, Paulo agrees not to make trouble till after the moon rises.

The uncertainty as to the time the moon does rise leads to many happenings, including the kidnapping of the queen of society. After a series of apparently insurmountable complications, the skein of events finally untangles itself and happiness appears in store for everybody when the moon rises.

This operetta is for presentation by high school and amateur groups; it requires five men and four women soloists, with short speaking parts for three men, and a mixed chorus suited to the size of the stage. The setting is simple, both acts taking place on the hotel grounds. The time is the present. The costuming of the hotel guests should be suitable to their social position, while that of the gypsies should be colorful and otherwise distinctive of their calling. Besides the overture there are sixteen musical numbers, including six solos, three duets, one quartet,

and a number of choruses, one being for men's voices.

Following the publication of *When the Moon Rises* there will be issued, for rental only, a stage manager's guide in which will be found full directions for costuming, dancing, lighting, and many other important details, the knowledge of which will aid in a better presentation of the work.

Those who found *An Old-Fashioned Charm* so delightful, and all who are interested in operetta productions now may order single copies of the vocal score of *When the Moon Rises* at the special advance of publication cash price of 40 cents, postpaid. These copies will be forwarded as soon as the book is printed.

### SYMPHONIC SKELETON SCORES—*A Listener's Guide for Radio and Concert* by Violet Katzner

|                                  |             |
|----------------------------------|-------------|
| No. 1 Symphony No. 5 in C Minor  | Beethoven   |
| No. 2 Symphony No. 6 in B Minor  | Tchaikowsky |
| No. 3 Symphony in D Minor.....   | Franck      |
| No. 4 Symphony No. 1 in C Minor. | Brahms      |

In preparing this important new series, it has been the purpose of the author to bring to millions of music lovers an understanding and enjoyment of the great symphonies through a simple melodic plan of analysis. To the uninitiated, symphonic music may sound like a confusing mass of tone. Such a musical conception is easily clarified, however, when one becomes familiar with a definite line of melody that is etched throughout an entire symphony.

To accomplish this, the author has isolated the unbroken melodies of the great symphonies and presents them in an easy-to-follow form, with just enough analysis to differentiate the themes without losing sight of the composition as a whole. As a further aid to enjoyable listening, the instrument, or instruments, carrying the melody are clearly indicated, so that the reader may follow the melodic "conversation" as it is tossed back and forth between the different instruments. The Symphonic Skeleton Scores thus become a unique guide for radio listeners, concert goers, students, and all who seek a genuine understanding of the great master works. They are excellent also for use with phonograph recordings. Their graphic but simple presentation makes symphonic literature accessible to everyone.

The series will comprise a number of separate books, each devoted to a single but complete symphonic work. The first four books to be issued are the favorite and most-often-heard works of the great symphonists Beethoven, Tchaikowsky, Brahms, and Franck, as listed above. Others will be added from time to time. Prior to publication, this series carries the hearty recommendation of the National Federation of Music Clubs, Child Study Association of America, Layman's Music Course, National Music Teacher's Association, Federal Music Project, and numerous outstanding musicians and educators of this country.

A single reference copy of each of the four books listed above may now be ordered at the low advance of publication cash price of 25 cents each; all four books, 90 cents, postpaid. When ordering, be sure to state which books are desired.

IT IS NOT TOO EARLY TO PREPARE FOR NEXT SEASON—Aside from incidental summer activities most music teachers at this time are enjoying a well earned period of relaxation and rest. It is characteristic of successful American professional and business men that they appreciate the value of a vacation. Nothing is more stimulating or invigorating, nothing so well prepares mind and body for next season's tasks, as a few months' respite from active teaching duties.

However, vacation frequently ends all too soon, and foresighted members of the teaching profession never enter upon a new season's work without adequate preparation. There are announcements of next year's classes to be mailed to prospective pupils, new music, methods and studies to be examined for possible inclusion in the teaching curriculum, studio decorations and equipment to be put "ship-shape."

Better to lay plans and to begin preparations now than to wait until the last week or two and then have to rush to have everything in readiness before students come for their first lesson. Examination of new material can be much more thorough when done leisurely. Why not order "on approval" material you intend to look over? Catalogs, thematic, and descriptive listings also are available from your dealer.

For years the publishers have been supplying announcement forms, teacher's publicity pieces and other dignified advertising literature for the use of members of the music teaching profession. Write to them for samples, if interested.

The past few seasons have seen a marvelous advancement in piano teaching material; the development of music instruction in our schools has been little short of phenomenal, and many fine choral numbers, instrumental solos, ensembles, methods and studies have been published. Look over these during leisure hours. Some may be just what you have been seeking.

### TWELVE MASTER ETUDES IN MINOR KEYS, *For Piano (Grade 6-8)* by Franciszek Zachara—Modern piano compositions require modern technical equipment, and this set of studies by the talented Polish-American pianist, Franciszek Zachara, presents invaluable practice material in the problems that are met by advanced students of the instrument.

There are octave and chord studies for both hands, arpeggio and rapid scale passages, intricate rhythmic designs and studies with chief emphasis on tonal production. These are chiefly in grades 6 to 8. The work will be issued in the *Musica Mastery Series* of copyrighted studies for piano students uniformly priced at 60 cents a copy.

In advance of publication single copies of Zachara's *Twelve Master Etudes in Minor Keys* may be ordered at the special cash price, 20 cents postpaid, delivery to be made when the work is published.

Some time ago we published the *Little Classics Orchestra Folio*, containing gems from the writings of the great classic composers arranged for playing by young organizations well along in the first year of their existence. The book was joyfully greeted and immediately adopted by school orchestra directors, everywhere. Its success prompted the engagement of Mr. Leidzén to make band arrangements of the same type of material, in the same grade of difficulty, and to distinguish the collection from the orchestra folio we have entitled it *All-Classic Band Book*.

ALL-CLASSIC BAND BOOK, *For Young Bands, Arranged by Erik W. G. Leidzén*—In his illuminating article on "The Band Repertoire" in the February 1939 issue of *THE ETUDE*, the able editor of the Band and Orchestra Department of that journal makes mention of the many fine band arrangements now available for concert organizations. The demand for this literature has come as a result of the development of music appreciation in the schools. The young instrumentalist joining the school band is not content to toot away on marches, his training and environment have created a taste for good music.

Some time ago we published the *Little Classics Orchestra Folio*, containing gems from the writings of the great classic composers arranged for playing by young organizations well along in the first year of their existence. The book was joyfully greeted and immediately adopted by school orchestra directors, everywhere. Its success prompted the engagement of Mr. Leidzén to make band arrangements of the same type of material, in the same grade of difficulty, and to distinguish the collection from the orchestra folio we have entitled it *All-Classic Band Book*.



Our editors have completed their work and copy has been placed in the hands of the engravers for making the plates. During this month, however, the special advance of publication cash price will remain in force on the following parts: C Flute and Piccolo, D-flat Piccolo, E-flat Clarinet, Solo and 1st B-flat Clarinet, 2nd B-flat Clarinet, 3rd B-flat Clarinet, E-flat Alto Clarinet, B-flat Bass Clarinet, Oboe, Bassoon, 1st E-flat Alto Saxophone, 2nd E-flat Alto Saxophone, B-flat Tenor Saxophone, E-flat Baritone Saxophone, Solo and 1st B-flat Cornet (B-flat Soprano Saxophones), 2nd B-flat Cornet, 3rd B-flat Cornet, 1st Horn in F, 2nd Horn in F, 1st E-flat Horn (Alto), 2nd E-flat Horn (Alto), 1st Trombone, 2nd Trombone, 3rd Trombone (all Bass Clef), 1st and 2nd Trombone (Treble Clef), 3rd Trombone (Treble Clef), B-flat Bass Saxophone or B-flat Bass), Baritone (Bass Clef) (Euphonium), Baritone (Treble Clef), Basses, Tympani, Drums, Conductor's Score (Piano).

Copies of these parts may be ordered now at the pre-publication price, 15 cents each; orders totalling 25 or more parts at 10 cents each; Conductor's Score (Piano) 25 cents, postpaid. Delivery will be made when the work is published.

### OUT OF THE SEA, An Operetta for Children, In One Act, Music by Lily Strickland, Book and Lyrics by Ethel Watts Mumford—Very satisfactory progress is being made in the preparation of this work for publication and scores should be available in ample time for the opening of the school season. Grade school teachers planning an operetta production for next season will find this one of the most interesting presented in years.



Naturally, Lily Strickland's talent for writing tuneful, yet worthwhile music will lead music folk to expect a much-better-than-average score, but in this operetta they also will be delighted with the fascinating story, a fantastic tale that should hold audiences from curtain to curtain. The unique combination of sea-folk and land-people in the cast of characters gives rise to many humorous situations punctuated with sparkling dialog.

The music is well within the capabilities of young performers. The solos are easy to sing and all are within a medium range of voice; the choruses are either in unison, or in simple two-part form. The staging, while presenting opportunities for a colorful and elaborate setting, also may be quite simple and inexpensive. Incidentally, full directions for staging, costuming and dancing are included in the book.

Single copies of *Out of the Sea* may be ordered now at the special advance of publication cash price, 35 cents postpaid, delivery to be made when the book is off press.

**THE YOUTHFUL BARITONE, An Album of Songs for Studio and Recital—**By the time the schools open in the Fall the publishers hope to have copies of this volume ready for high school and college baritones to begin work in preparation for the solo assignments they may be given during the concert season. The editors have about completed their selection and, as there will be few mechanical details to look after, it should not be long before the collection is placed on sale.

While the songs included have been selected primarily for young singers whose complete baritone range has not been fully developed, they also should prove of interest to more experienced singers for use as encores and program group numbers. The best contemporary composers have been drawn upon for material and the songs, both text and music, will prove acceptable for recital use.

In advance of publication copies of this book may be ordered at the special cash price, 35 cents postpaid.

**THE YOUTHFUL TENOR, An Album of Songs for Studio and Recital—**The period when a young man's voice has just changed from treble quality to the masculine tenor is one in which the greatest care should be taken to avoid singing songs that make undue demands on the voice. Songs in which the tessitura is too high may be definitely harmful. Experienced teachers recognize the necessity for this care and ever are

on the alert for songs that safely may be given to these young tenors.

Of course, there are some high notes in the songs in this collection, but these are reached logically and without placing a strain on the singer. Sometimes an alternate note is suggested. The texts of the songs chosen for inclusion in the contents of this book are suitable for use at any public appearances the youthful artist may be called upon to make. This feature, and the musical worth of the numbers, will make the volume equally attractive to more experienced singers, as well as to beginners.

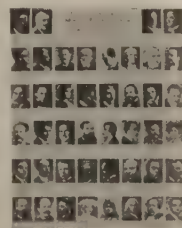
Single copies of this book may be ordered now at the special advance of publication cash price, 35 cents postpaid. Orders will be filled when the book is published.

**ADVANCE OF PUBLICATION OFFERS WITHDRAWN—**Teachers of the piano and school music instructors who plan ahead for next season will be glad of the opportunity afforded them this summer to examine two new works to be published this month. The books have enjoyed an exceptionally large advance sale, showing that there is a market for works of this type and that teachers, everywhere, are acquainted with the talents of the noted American women composers who made them. As these volumes are now placed on the market copies may be had from your local dealer, or for examination from the publishers. The special advance of publication prices are withdrawn, of course.

*Play and Sing*, by Ada Richter is a book of favorite songs in easy arrangements for the piano made because of the demand created by the author's immensely successful *My First Song Book*. This book, too, will contain 40 songs that everybody knows, classified as follows: School Songs, Songs of Other Lands, Songs of My Country, Songs from Operas, and Songs My Grandparents Sang Long Ago. The arrangements will be a bit more advanced than those in *My First Song Book* but well within the ability of second graders. Complete texts are given with each song. Price, 75 cents.

*Ten Studies in Black and White*, by Mana-Zucca is a new addition to the popular *Music Mastery Series* of piano studies. It supplies technical training needed by advancing students from grade 4 onward in a collection of appropriately-titled study pieces that many teachers will alternate with, or substitute for, the standard studies of Clementi, Loeschhorn, Heller, von Bülow and Cramer. Students will enjoy working on this set of studies by the composer of the well known *I Love Life* and other familiar songs. Price, 60 cents.

**THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES—**In the past few years there has been a trend toward summer operas, and concerts given in the open. This movement includes not only such endeavors as those sponsored by the larger cities but also band concerts which are a tradition in the average small town. In the more pretentious stadia some of the greatest artists in their particular field participate.



This kind of musical entertainment appeals to many because music and nature are akin. Perhaps this is how the composers have felt and it is interesting to note how many of their works deal with the Great Outdoors.

No doubt many readers of *THE ETUDE* will attend these open air concerts, where music of some of the earliest composers, as well as that of the "moderns," is played by men and women who have carved a niche, no matter how small, for themselves in the music world. Would it not be interesting to know something of these various people?

*THE ETUDE Historical Portrait Series* gives just that. Every month there is a set of 44 pictures with brief biographies for each. This portrait series is being presented alphabetically and although nearing completion, copies of back issues are available at the nominal cost of 5 cents for one sheet. They will prove invaluable not only in adding interest to your summer concerts but also as handy additions to your reference library.

**THE TIDES THAT MOVE—"How are you ever going to sell all of this music?"** asked a visitor being shown through the reserve stock room floors for the publications in the catalogs of the Theodore Presser Co., the Oliver Ditson Co., and the John Church Co. The reply given was, "despite the fact that this seems like an overwhelming lot of music publications, all of these reserve stock shelves would seem very denuded in two years' time if no new printings were made of any of these publications in that period."

Just as in deep waters there are moving tides not discernable to the eye so it is with these stocks. When some publications get down to the last three or four thousand copies we must order another edition so that there will be no hold-up of orders several months hence through lack of copies on hand. Other publications may reach points of only two months' stock on hand, when their quantities are down to between three and five hundred copies some may be even less, but always there is the constant adding of new printings to these reserve stocks.

Following is a list of interesting numbers selected from many publications represented in printing orders during the past thirty days. These publications may mean more than a list of titles to any teachers or active music workers if any such individuals desire to avail themselves of the Theodore Presser Co.'s readiness to extend examination privileges on a complete copy.

| SHEET MUSIC—PIANO SOLOS |                              |       |        |
|-------------------------|------------------------------|-------|--------|
| Cat. No.                | Title and Composer           | Cr.   | Pr.    |
| 5789                    | Jolly Raindrops—Spaulding    | 1 1/2 | \$0.25 |
| 24876                   | Dream Tune—Rolf              | 1 1/2 | .25    |
| 26307                   | Song of the Willow—Cope and  | 1 1/2 | .25    |
| 30074                   | Happiness, Op. 64, No. 1—    |       |        |
|                         | Mana-Zucca                   | 2     | .40    |
| 30008                   | March of the Wee Folk—Gaynor | 2     | .30    |
| 26672                   | The Dutch Tulips Dance—      |       |        |
|                         | Hansen                       | 2 1/2 | .25    |
| 13090                   | Twilight on the River—Lenk   | 3     | .40    |
| 18740                   | Water Lilies—Friml           | 4     | .35    |
| 9620                    | Hungarian Concert Poika—     |       |        |
|                         | Alfoldy                      | 6     | .50    |

| SHEET MUSIC—PIANO SIX HANDS |                              |   |     |
|-----------------------------|------------------------------|---|-----|
| 30751                       | Dance of the Gipsy Children— |   |     |
|                             | Faldi                        | 2 | .50 |

| PIANO STUDIES |                                       |  |     |
|---------------|---------------------------------------|--|-----|
|               | Preparatory School to the Sonata—Lifl |  | .75 |

| SHEET MUSIC—VOCAL SOLOS |                                 |  |     |
|-------------------------|---------------------------------|--|-----|
| 26685                   | Lord, Let Me Live Today (Med.)— |  |     |
|                         | Moore                           |  | .40 |
| 30035                   | In Maytime (Low)—Speaks         |  | .60 |
| 30034                   | In Maytime (High)—Speaks        |  | .60 |
| 30621                   | Recompense (High)—Hammond       |  | .50 |
| 30602                   | Peace (Low)—Hawley              |  | .50 |
| 30752                   | Tomorrow (High)—Spross          |  | .60 |
| 30753                   | Tomorrow (Low)—Spross           |  | .60 |

| SHEET MUSIC—QUARTET, MIXED VOICES |                         |  |     |
|-----------------------------------|-------------------------|--|-----|
| 30754                             | Professor at Home—Bliss |  | .60 |

| SHEET MUSIC—VIOLIN AND PIANO |                               |   |     |
|------------------------------|-------------------------------|---|-----|
| 8635                         | Call to Arms, Op. 232, No. 2— |   |     |
|                              | Kern                          | 2 | .50 |
| 23744                        | Cantique d'Amour—Tohurst      | 3 | .50 |

| SHEET MUSIC—ORGAN |                         |   |     |
|-------------------|-------------------------|---|-----|
| 24911             | Festival Postlude in C— |   |     |
|                   | Kohlmann                | 3 | .50 |

| OCTAVO—MIXED VOICES, SACRED |                                  |  |     |
|-----------------------------|----------------------------------|--|-----|
| 10192                       | Great Is the Lord and Marvelous— |  |     |
|                             | Diggle                           |  | .15 |
| 21215                       | O Worship the Lord—Sheppard      |  | .12 |

| OCTAVO—MIXED VOICES, SECULAR |                                   |  |     |
|------------------------------|-----------------------------------|--|-----|
| 20435                        | Invocation to the Sun God—Troyer- |  |     |
|                              | Matthews                          |  | .10 |

| OCTAVO—WOMEN'S VOICES, SACRED |                                   |  |     |
|-------------------------------|-----------------------------------|--|-----|
| 20260                         | The Lord Is My Sheppard (S.S.A.)— |  |     |
|                               | Beach                             |  | .20 |
| 20282                         | How Lovely Are the Messengers     |  |     |
|                               | (S.S.A.)—Mendelssohn-Bliss        |  | .10 |
| 10155                         | Come Let Us All Rejoice (S.A.)—   |  |     |
|                               | Warhurst                          |  | .10 |

| OCTAVO—WOMEN'S VOICES, SECULAR |                               |  |     |
|--------------------------------|-------------------------------|--|-----|
| 10375                          | La Serenata (S.S.A.)—Tosti-   |  |     |
|                                | Warhurst                      |  | .12 |
| 10774                          | A Spring Song (S.A.)—Pinsuti- |  |     |
|                                | Challinor                     |  | .12 |
| 35096                          | Trees (S.S.A.)—Hahn           |  | .12 |
| 35170                          | Moonlight (S.S.A.)—Beethoven— |  |     |
|                                | Spross                        |  | .15 |

| OCTAVO—MEN'S VOICES, SECULAR |                                 |  |     |
|------------------------------|---------------------------------|--|-----|
| 35079                        | Where'er You Walk—Handel-Spross |  | .15 |

| OCTAVO—SCHOOL CHORUS |                                 |  |     |
|----------------------|---------------------------------|--|-----|
| 35112                | Awake! Arise (Unison)—Hawthorne |  | .12 |

| BAND  |                                |  |     |
|-------|--------------------------------|--|-----|
| 34021 | Mighty Lak' a Rose—Nevin-Klohr |  | .75 |

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**HERE'S A MUSICAL BARGAIN FOR YOU—**During the months of June, July and August we offer to non-subscribers *THE ETUDE* a special three months get-a-quieted subscription for the summer issue at a price of only 35 cents. Every music lover is thus given the opportunity at little cost, to learn the value of *THE ETUDE* MUSIC MAGAZINE. Orders filled promptly as received. When the issues are exhausted, no more subscriptions can be accepted. Send your 35 cents in cash, money order or stamps NOV Canadian subscribers please include 10 cent additional to cover Canadian mailing expense.

**FINE MERCHANDISE GIVEN AS REWARDS FOR SECURING SUBSCRIPTIONS TO "THE ETUDE"—**All articles offered are of standard merchandise and you will be pleased with any selection you make. Here are a few rewards offered:

**Flashlight:** All metal, chromium-finish complete with bulb and battery. A surprise gift for boys—a practical present for grown-ups. Your reward for securing two subscriptions.

**Correspondence Case:** This handy Case has a sturdy leatherette binding and includes a pad of writing paper, calendar, envelope, pocket and pencil or pen holder. Closed, it measures 6" x 8 1/2". Awarded for securing one subscription (not your own).

**Bon Bon Dish:** This footed Bon Bon Dish will come in very handy as a container for shelled nuts as well as all kinds of candy. It is 5 1/2" in diameter and has a bright chromium finish that will not dull or tarnish and can be kept clean simply by washing. A splendid "little" gift—another fine prize. Your reward for securing one subscription (not your own).

**Leather Wallet:** Fine leather Wallet with zipper fastener. Includes an open face pocket for license cards, a coin pocket, another pocket for calling cards, etc. Your choice of black or brown. Given for securing one subscription (not your own).

**Ladies' French Purse:** Here is a compact combination purse and bill fold. Closed, it measures 4" x 3". Opened, it reveals two pockets for bills or memos. It is made of moire silk and comes in two colors—choice of brown or navy blue. Your reward for securing one subscription (not your own).

**Penc-L-Knife:** This unique combination of pencil, knife and nail file can be carried in the vest pocket or purse and will prove a real convenience to the possessor. The pencil is no heavier than the average, the stainless steel knife blade has a keen edge and the nail file is sharp and efficient. Your reward for securing three subscriptions.

**FRAUD AGENTS—**For months we have been advising music lovers to exercise every care in paying money to strangers for subscriptions to *THE ETUDE*. Beware of the man who offers you *THE ETUDE* at a cut rate, or makes special concessions. Carefully read any contract or receipt offered you. Regularly accredited representatives of *THE ETUDE* MUSIC MAGAZINE carry the official receipt from the Theodore Presser Co., publishers of *THE ETUDE*. Assure yourself of the responsibility of the canvasser. We cannot be responsible for money paid to persons not authorized to represent us.

### A Text Book for Students of All Ages—

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By Preston Ware Orem (Mus. Doc.)

Many students and teachers of music, wishing to "brush up" on the fundamentals of this fascinating subject, have utilized leisure time during the summer months for self-study with *Orem's Harmony Book for Beginners*. It is a harmony book WITHOUT RULES, presenting accurately everything from the rudiments up to and including the dominant seventh chord; all in non-technical language. Filled staves are supplied, right in the book, for writing out all of the exercises. This, of course, makes the volume valuable for future reference. A knowledge of harmony is an asset to every student as it enables one to "think musically."

Flush Cloth Bound—Price, \$1.25

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# The Abandoned Farms of Music Education

(Continued from Page 439)

back to the music of former days not will awaken pleasure, but it also will a new measure of mental health and ighth. Try it and see! You will remember means and faces all the more readily e bringing back to your fingers and bs the liltng classics of olden times.

## IV—Distribute Effort

ESSENTIAL FACTORS of music, with h the world's greatest orchestras and ists create their surprising effects in ormances, are employed by you at the o—let your technic be as simple as it . What we all need is to know those ers in wider application than we can e them ourselves. That is the spread applied. There are five of these factors: lody, Rhythm, Meter, Harmony, and po. With these, colored by our own er feelings, we "interpret." Mr. Paderew- does no more; and you do no less. But ust as one essential of learning five new ds in a foreign language is to hear them d by skillful word handlers, so the full ret of these five factors of music is never y revealed by what you, individually, with them. To put it practically—*You st hear them done.*

o-day we may avail ourselves of that rvelous privilege. Assign yourself lessons music observation. You turn on your io—to the best music of the day's offer-. On one day, listen to, observe, think out, sing along with, the Melody. (Item .1.) The music may be old or futuristic, may be the kind whistled by a barefoot r, or performed by an orchestra of a hund- d players plus a chorus of five hundred; there is always a tune to it. Listen in- tly to that tune. Try to pick it out at keyboard (one finger will be enough). ember that particular tune as long as can. Hum it to yourself. You are now e Land of Music, where the great ones e speaking its language to you. The ether about you is full of music. Your radio pick up a little of it. Use that little for it is worth. You have only to listen with same concentrated interest that impels hild to blow a whistle—and the world melody will become for you a wonder rld. And what is the benefit of that? It his: You will play every single melody t your fingers can master in the spirit, tion and manner of the greatest—be- se you are now getting to be on speak- (listening) terms with them. The logic it is amazingly simple: You play mel- es. In the ether of the room where you countless melodies are pouring in night day. Your radio can catch some of m. You may be this moment in the rthwest of the United States. The Phila- phia Orchestra is performing this present ment. You are studying melody and how play it. Tune in and listen. And just an- er word about melody before we go on the next factor. Let us notice that mel- es for the orchestra or piano are very ch like the fishes of the sea. Some swim the surface, but many others are way wn in the cool, deep waters of the bass— your left hand at the piano, and in the oncellos, double basses, and bassoons of orchestra. Don't miss them because they m deep!

If you will watch a master workman do- skillfully what you are trying to learn do, you will gather a lot of ideas as to y it can best be done. So with Rhythm. th all the emotional feeling removed, it a job to be done. Let us look into it. Rhythm is a particular motion of the tones. neone once said: "Rhythm is the long short of music." Not a poor definition, ause rhythm is the effect of combined e-lengths.

Rhythms vary enormously, yet each factor st sustain the music in perfect balance.

Turn on the radio again. Your teacher will sanction this, because the Philadelphia Or- chestra, to which you are listening, will illustrate more rhythmic figures in a half- hour than most of us would play in half a lifetime.

The harmonic effects you hear and pro- duce are the shifting lights of chord-change and chord-merging. It is difficult to listen intelligently to the harmonic effects of even simple music. But, if you will actually lis- ten to the chords you play and not exclu- sively look at them on paper, the secret of their effects will begin to emerge.

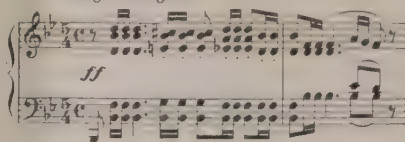
If rhythm be the "go" of music, *tempo* is the speed of that "go." Most amateur players, and many professionals, habitually play too fast. Speed is a subtle temptation. The orchestra, the great (the truly great) soloists have a poise, an ease of manner, a

upon the pedal or off, just remember that what settles all of these matters is the con- tinuity of effort that keeps on—determined to understand them. It can be done.

Count with the playing. You are then learning the uniform metric base of the rhythmic motion. And these two factors will become more and more familiar to you as tools for your music-making. Keep up the practice. You (we all) need lots of it! And just here one may appropriately point out that meters are no longer confined to twos, threes, fours and sixes. Quite common to-day are meters of fives, sevens, and of groups compounded of two (different) units: Thus we find five-four in Ferdinand Hiller's Op. 57

Ex.2

Allegro energico



SCOTLAND AT THE WORLD'S FAIR

Twenty-four, bright-eyed smiling Scottish lassies who have arrived from old Scotland to fill an engagement in the "Merrie England Village" at the New York's World's Fair.

rate of speed, all so perfectly balanced that you never suspect speed.

And in the matter of *tempo* do not over- look this fact: Most words used to indicate speed say nothing about speed. For ex- ample: *Allegro* never in this world meant "fast." It means cheerful, merry. *Largo* does not mean "dead slow," as many think. It means broadly, ample, with largesse. *Adagio* says nothing about how fast (di- rectly). It means at ease. *Andante* is just a plain direction to play at a walking (andante) *tempo*.

## V—The Fruits of Labor

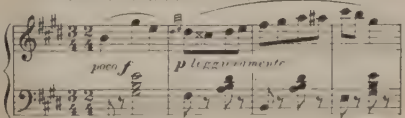
YOU ARE RENEWING a joy of youth. A teacher, it is to be hoped, is guiding your efforts. A new world of music, that lies just beyond the threshold of the one you used to dwell in, opens before you. It is a world whose mysteries abound in common sense; to delve into which pays the hand- somest dividends. If you appreciate music—with delight in its experiences—remem- ber ever that love for anything never runs smooth and unimpeded. You will have to pay tribute for all you get. But note this— from the pen of one (Dr. L. P. Jacks) who is wise beyond his generation: "True Love" (it may be of music) "is not the love that meets no obstacles, but the love that can triumph over every obstacle."

Then, if there be stumbling of the fingers at the beginning, slowness in note reading, uncertainty as to whether to keep the foot

as well as such combinations as

Ex. 3

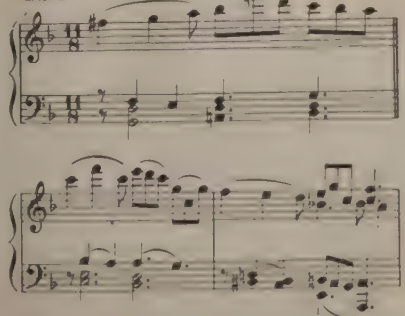
Allo scherzando e vivace



Also seven-four rhythms are occasion- ally discovered.

The Russian composer, Vladimir Rebi- koff has a most charming piano piece in eleven-eight rhythm, and easy to play. This quotation shows how reasonable it is:

Ex.4



Observe that Number 1 of the quotation is a combination of  $\frac{5}{8}$  and  $\frac{6}{8}$  while Number 2 is  $\frac{6}{8}$  and  $\frac{5}{8}$

Always remember that the rhythm of a

composition is the "go" of it That spirit of "go" may be as prosaically plain as a tune in half notes throughout. Or it may be the riot of motion made by a jazz band. The radio will pour into your conscious- ness every variety of it. You may think you have already listened to rhythmic ef- fects. But not until you tie that listening into your own finger motions will its secrets be revealed. You must listen to rhythm as one who makes it. It is amazing to note what is revealed when we study what we think we know.

## The World of Music

(Continued from Page 426)

RAYMOND E. DURHAM, president of Lyon and Healy, Inc., since 1927, died sud- denly on April 2nd, at the age of sixty-two, at Chandler, Arizona, where he and Mrs. Durham were on vacation. Mr. Louis G. LeMair, vice-president and general manager since January 1, 1935, of this great music concern, has been chosen to become Mr. Durham's successor.

COMMEMORATING THE TERCEN- TENARY of the birth of Racine, after a performance of "Der Rosenkavalier" of Richard Strauss, at the Monte Carlo Opera House on the evening of March 11th, there was a presentation of "Athalie," an opera in three acts with its poem by Racine, for which Handel wrote the music in 1733.

JOSEPHINE STILLWELL, music teacher for more than half a century, including all but the last few months of her life; founder of the two largest music clubs of Crawfords- ville, Indiana; and for much of this period a subscriber to The Eude Music Magazine; died there on January 13th at the age of eighty-five.

A NO-DEFICIT ORCHESTRA has had several years of existence at Wheeling, West Virginia. It is known as the Civic Symphony Orchestra of Wheeling, operates a full winter and summer season on Four Hundred Dol- lars, and was organized and is led by Pietro M. Selvaggi, an instructor in the Public School system of the city, with the assis- tance of Irwin Fluharty, a newspaper man active as a musician.

THE WAGNER SOCIETY of Amster- dam, Holland, has given a production of "Mathis the Painter," by Paul Hindemith.

RUSSELL KING MILLER, widely known musician of Philadelphia, passed away on May 3rd, at the age of sixty-seven. In a half century of activity as organist, con- ductor and composer, he had officiated in some of the city's most prominent churches; had led choral organizations; and, among compositions, his "Festival March" won in 1893 the prize of the American Guild of Organists for the best organ work sub- mitted.

THE MOZART SOCIETY OF SCOT- LAND, organized three years ago for the purpose of giving annual festivals of the master's works, presented on February 25th a program of music for the stringed instru- ments; on March 3rd a program of quin- tettes, in G minor and D major by Mozart, and in C major by Beethoven; and on March 3rd a varied program.

HARRY BRANT, young American com- poser of New York, has been awarded the prize of one hundred dollars offered by the Society of Professional Musicians for a com- position for chamber music combination of instruments.

"PIMPINONE," a three act chamber opera by Telemann, a contemporary and rival of Handel, had three performances in April, by the Music Department of the University of Chicago.

MME. NORMA K. LUTGE, America's first woman impresaria, who discovered the talent of Kubelik and Gabrilowitsch, her early pupils, died March 30th, in Los Angeles. She presented the first symphony orchestra heard in San Francisco; and she brought to America for the first time the Philharmonic Orchestra of Leipzig.





# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



## Who Am I?

By Gladys Hutchinson

WHEN A SMALL and informal recital party is forthcoming, the game of "Who Am I" should be planned and prepared in advance. It is fun as well as informative.

Prior to the meeting each participant should prepare a paper of facts about an interesting composer, without letting any one know the composer he selects.

At the party the papers are read in turn; and during the reading the other players try to guess the name of the musical person being described. The one who guesses the greatest number of names wins.

The paper prepared should be something like this:

### Who Am I?

I was born in Poland seventy-eight years ago and studied music, when a young boy, at the Warsaw Conservatory, and later taught piano there.

I went on my first tour as a concert pianist at the age of sixteen; but it was not until I was thirty-one years old that I first played in America. Since that time I have played there many, many times.

I am also a composer as well as a concert pianist; and everyone at some time or other has heard my *Minuet l'Antique*.

Who am I?

## Musical Fan

By Aletha M. Bonner

A lively, tuneful Spanish dance;  
Some music that's form free;  
A blaring burst of trumpet tones;  
Now can you name these three?  
Fandango; Fantasia; Fanfare

## A Musical Puppy

By Carmen Malone

When Sue first played her violin  
(She plays each day from five to six)—  
Her puppy raised his head and howled,  
For sharps and flats don't mix;  
Especially when those sharps and flats  
Are played instead of what should be!  
And squeaks and groans come in between,  
From up-bow movements, constantly.



Sue practiced faithfully and long,  
And now, when she begins to play,  
Her tones are smooth and deep and true.  
Her puppy comes in every day  
And seats himself upon the stool  
To notice if she's playing well;  
Sweet violin tones are his delight.  
And she's in tune, he's pleased to tell!

## The "Fate" Symphony

By Nellie G. Allred

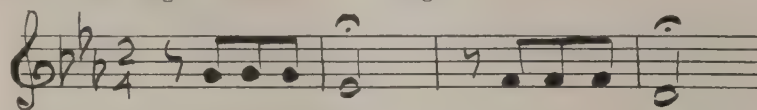
"DID MISS CARSON give you a new piece?" Sue ran out of the house and called to Carol, who was tramping home through the snow from her music lesson.

"Yes," Carol answered.

"What is it? Come in and tell me about it."

Carol ran across the street to her chum's house. The girls went inside to where the piano stood. Carol took her new piece from her music bag and placed it on the piano.

"It's a selection from Beethoven's 'Fifth Symphony'—the 'Fate' symphony. Listen, here is Fate knocking at the door."



And she played the first few measures of the right hand part.

"The 'Fate' symphony," Sue repeated, "I believe I've heard of it somewhere."

"Of course you have. We heard the *First Movement* in our Music Appreciation class at school last year. Remember?"

"Slightly," Sue answered. "But I seem to have forgotten most everything about it."

"Well," Carol began, "It is the fifth of the symphonies that Beethoven wrote. And of course you know Beethoven was the greatest master of the symphony the world has ever known."

"Even I know that," Sue admitted.

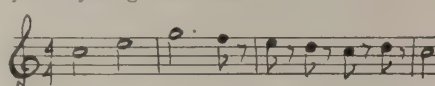
"And it is in the key of C minor. It has three flats, see?" And Carol pointed to the key signature on the sheet of music. "It has four movements, as all symphonies do—an *Allegro*, or fast movement; an *Andante*, or slow movement; and instead of the third movement being a minuet, like the third movement of most symphonies, this one is a *Scherzo*, or playful piece; and of course the fourth movement is the *Finale*, and is played quickly, like the first one. The *Finale* to this particular symphony is a mighty song of triumph—the triumph of Man's

struggle over Fate. In the three preceding movements, Fate has almost overcome Man. But in the last movement Man overcomes Fate, and Miss Carson says that this song of triumph is really the most beautiful movement of the whole symphony. She said she believed the State Symphony Orchestra would play the "Fifth Symphony" at its concert next month, and for me to be sure and pay particular attention to the last movement. She played the beginning of it for me, and it went something like this," and Carol played a few phrases with one finger.

"I have my lesson Saturday," said Sue. "I wonder if Miss Carson will give me the same piece you have."

"Maybe so," Carol answered. "Why don't you tell her you want to learn it."

"I think I shall. Since you've told me so much about it, it will save her a great deal of trouble, explaining it to me. Did she tell you anything else about it?"



Theme of Last Movement

"She said that the autographed copy of the 'Symphony' is in the music department of the Prussian State Library in Berlin. It was a present, in 1908, from the family of Felix Mendelssohn."

"I hope the orchestra does play it next month," said Sue, wistfully. "I'd like to hear it all the way through."

"So would I," Carol agreed, as she folded her music and placed it back in her music bag. "But now I'd better get home and learn to play this theme instead of wondering how the whole symphony will sound."

## For Musical Machinery Out-of-Order

By Marjorie Knox

JOHN was very much disgusted, when he came home from school one afternoon, because his older brother, George, had his cut down car parked in the middle of the driveway, so that he couldn't get past with his bicycle. George apparently had taken the whole engine apart, for all around him seemed to be tools and machinery parts. John stopped to see what was going on; he found his brother busy examining every engine part before he put it back in its place. When he had finished, he said:

"Listen, Johnny! Those tappets don't make half as much noise as they did."

"Yeh," snickered kid brother, "something about that rattle trap sure sounds better. But what did you do to it?"

"Well, of course, Johnny, you wouldn't know enough about a car for me to bother giving you the details. But the way to make anything go better is to take it to pieces

until you find the cause of the trouble, and then work on that part until you get it fixed." He started to pick up his tools, then added: "You might try it on your music sometime."

Johnny snapped his fingers. "Gee, I haven't practiced yet to-day. You've given me a swell idea! That new piece is hard, but I think I can get it all going fine if I take it, a few measures at a time and work on them until they sound right, then go on. I bet it won't be long until I can play the whole thing if I do it that way."

"I bet so, too, Johnny. Better hop to it right now and see if you can get your musical machinery put together as fast as I did."

Now John never learns a new piece without stopping wherever he finds a difficult place, and taking it apart, measure by measure, until he learns it. Try it yourself!

## The Fourth of July

By E. A. G.

*The Fourth of July  
Has a sound all its own,  
For firecrackers make  
An unmusical tone.*

*The Fourth of July  
Often makes lots of noise;  
It pleases some girls  
And it pleases some boys.*

*The Fourth of July  
Needs a musical sound;  
Let Nations sing forth,  
In sweet concord abound!*

## Letter to Mozart

By E. A. G.

DEAR WOLFGANG AMADEUS MOZART:

Here I am writing you another letter wrote to you once before, but that was quite a long time ago—several years, fact—so may be you do not remember.

Somehow I always seem to remember your names—I guess I must like the name of Wolfgang Amadeus, because I never remember the first names of Haydn and Schubert and some other composers. And then I have a sister named Nancy, and she reminds me of your sister called Naner and we play together just as you and your sister did, only my sister plays better than I do. For one thing, she has more time to practice, because now that I have started violin lessons, too, I have to practice violin. I can play some of your minuets on the violin, and I am glad you wrote some easy ones. And we both just love the *Minuet* from your opera "Don Giovanni."



My teacher says you were one of the greatest composers, because you were master in writing chamber music, symphonies, operas and piano works, and all the short life time of thirty-five years, from 1756 to 1791. You must have been busy at the time and just brim full of talent. How did it feel to have so much talent? That one feeling I will never have! I would be pleased to have just a wee speck; but, even without any, I am having lots of fun with music and enjoy practicing on the piano and violin, and my teacher says I am improving. Someday I am going to play your chamber music in trios and string quartets.

From  
JUNIOR

## Composer's Enigma

By Eunice C. Boyelston

My first is in *hat* but never in *cap*;  
My second's in *America* and also in *France*.  
My third is in *yellow*, but never in *green*.  
My fourth is in *dog* but never in *cat*.  
My fifth is in *nap* but never in *sleep*.  
(Answer Haydn)



# JUNIOR ETUDE—(Continued)

## Joseph's Vacation Hobby

(Just for Boys)

By Albertha Stoyer

"WISH I had an interesting hobby to spend part of my time on this summer," said Carl.

"Why not try the same one that I'm going to follow during vacation?" suggested Joseph.

"What is it?" Carl asked.

"Well, you remember how Mother promised two years ago that if I would study piano until I had a fair foundation in music she would buy me any kind of an orchestra instrument I want, and then let me join the junior orchestra class at school. The next year is up, and because I have worked hard at my piano I am to get the orchestra instrument this fall. Now," he continued, "I don't know which instrument I would like best, so I am dividing the summer vacation into four equal periods of time. During the first period I want to learn about the stringed instruments; the second period I will study the wood wind instruments; the third period, the brass instruments; and the last period, percussion instruments. By that time I will know what each instrument is like, and then I can select one."

"Your plan sounds very sensible to me," said Carl; "and, since I am to enter that orchestra class in the fall, I think I will follow your plan. How will we start?" he added.

"We can get books at the library on musical instruments, and also life stories of famous musicians who have played orchestra instruments. We can visit the local music stores and look over the instruments on display; we can listen to radio programs; we can attend local band and orchestra concerts, and we can get acquainted with the orchestra directors and players hanging around here," Joseph added, with growing interest.

"Couldn't we send to the instrument factories for catalogs?" inquired Carl.

"Yes, let's do it to-day," answered Joseph, "and tomorrow suppose we start learning about orchestra instruments by visiting the music stores down town!"

## Who Knows ???

How many symphonies did Haydn write?

How many thirty-second notes in a double-dotted half note?

What is the meaning of *poco a poco calando*?

Name three operas by Puccini.

From what is this melody taken?



What is the nationality of Paderewski? What composer was born in 1833 and died in 1897?

Who wrote the opera "Pinafore"?

What is meant by transposing?

If the submediant triad in a minor key consists of D-flat, F, A-flat, what is that minor key?

(Answers on This Page)

## Answers to Who Knows

1. One hundred and four; 2. Twenty-eight; 3. Little by little dying away; 4. Madame Butterfly; "La Tosca," "La Bohème"; 5. Schumann's Traumerei; 6. Brahms; 7. Brahms; 8. Sir Arthur Sullivan, a libretto by Gilbert; 9. Playing the same tones, relatively but in a key other than the one written down; 10. F minor.

## The Frog's Song

By Erna Kable

IT WAS the morning after Miss Day's pupils' recital. Suddenly Lillian and Mary, dragging Effie by the hands, burst into the studio.

Lillian's eyes were flashing, "Oh, Miss Day," she shouted excitedly, "Effie's not going to take music lessons any more! She says it's no use, she'll never be able to play like Clemence Lee, anyway."

Miss Day smiled. "Come, sit down. I want to tell you a story."

The three little girls sat down on the sofa, and then Miss Day began,

"One fine morning a redbird sat on the limb of a tree and trilled his morning song. 'How beautiful—how beautiful,' he thought when he had finished singing, and then he heard a queer noise.

"'Croak, croak.'"



"'Dear me, what a dreadful sound,' thought the little bird. He looked up and all around.

"'Croak, croak.' There was the noise again. The redbird looked down."

On a mossy stone at the edge of the pond

sat a great, green frog blinking his big, round eyes; and he said, "Croak, croak."

The redbird sighed, and then he said, "Dear me, Mr. Frog, why do you make that ugly noise?"

"Ugly noise?" the frog answered in surprise. "Why, I was singing my morning song."

The little bird was filled with disgust. He felt that something must be done, so he threw back his head and burst into his loveliest song. He trilled and he warbled to his heart's content; and then he said, "That, Mr. Frog, is a morning song. Now, you try to sing it."

The frog merely sat and blinked his eyes. Then the redbird said, "Come, come, Mr. Frog. Why don't you try?"

The frog blinked his great round eyes again and then he answered, "Poor little redbird, don't you know that my song is as beautiful for me as your sing is for you?"

Lillian and Mary and Effie looked into each other's eyes solemnly. Then Effie smiled at Miss Day. "I think Mr. Frog was right about that."

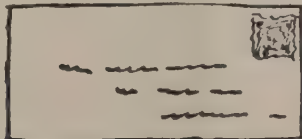
The little girls got up to go.

Effie said, "Thank you for the story, Miss Day. I'll come for my lesson in the morning."

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## Questions to Think About

1. Do you think Mr. Frog was right?
2. What did he really mean?
3. Do you think Mr. Frog thought his song more beautiful than the redbird's?
4. Have you ever felt like Effie?
5. What do you think the redbird thought?
6. What lesson do we learn from Miss Day's story?



DEAR JUNIOR ETUDE:

I have been taking THE ETUDE for two years, and I think it is about time I wrote to you to tell you how much I like it. When it arrives I can hardly wait to open it. Just think, I was wishing for a certain piece last month, and this month it was there! And I enjoy reading letters from other Juniors, in the Letter Box. How I wish some of them would write to me!

From your friend,  
GLADYS YOUNG (Age 15),  
Connecticut.

DEAR JUNIOR ETUDE:

I am a little girl, four years old and I enjoy music very much. I can sing and play the piano by ear, and can name over one hundred classics when my mother plays a few bars of them. I would love to come to your house and play for you and name some of the pieces you would play for me. I entertained the children at my sister's school during music week, and I enjoyed it very much.

From your friend,  
ROSALIE BINDER (Age 4),  
Pennsylvania.



Juniors of Joliette, Province of Quebec, Canada

As usual the JUNIOR ETUDE Contests are omitted during July and August. The results of the June contest will appear in November

## Annie's Composer Dolls

(Just for Girls)

By Riva Henry

"I DO GET SO TIRED of practicing my piano lessons on these hot summer days," Verna complained as she settled herself on the top step of Annie's shady veranda.

"I don't!" Annie answered without stopping her work of cutting out paper dolls.

"No?" queried Verna with a surprised stare. "And are you playing with paper dolls? Why, Annie, you're too old for that!"

"I know it," Annie replied. "But these are not just ordinary paper dolls. They are composer dolls."

"They must be something new," said Verna. "Do tell me about them."

"My piano teacher often tells me little stories about the lives of the composers whose works I am studying," Annie answered, "and I always had trouble remembering them. But now," she went on, "I've started collecting pictures of these composers, and when I can get them in the correct size I cut out the head and shoulders, and paste them on the tops of old paper dolls."

"And how does that help you to remember what your teacher has told you?" Verna wanted to know.

"Well," explained Annie, "after playing with them they seem like close friends to me. I keep them between the pages of a large note book, and whenever I learn something new about a composer I jot it down on his or her page."

"Another reason why I'm fond of these home made dolls," Annie added, "is because they have made my practice hour much more interesting."

"How's that?" inquired Verna eagerly. "I want to accomplish all I can in my practice hour, too."

"Every day before I begin practicing I gather up the dolls of all the composers in my lesson. Then as I play each piece or exercise I set its composer doll on the music rack of my piano; and really," she declared, "I'm a lot more careful about making mistakes with those picture dolls watching me."

"Not a bad idea at all," Verna admitted thoughtfully. "I think I'll try it myself!"

## Composer Initial Puzzle

By Dorothy Baker

THE initials of the following will give the name of a composer. Answers must give all words or names.

1. A percussion instrument; 2. A French composer; 3. A wood wind instrument; 4. A brass instrument; 5. A term meaning rather slow; 6. The first name of a contemporary pianist; 7. The surname of a contemporary violinist; 8. A double-reed wood wind instrument; 9. One of the world's greatest opera composers; 10. The composer of the "Unfinished Symphony"; 11. The colloquial name of the tympani; 12. A famous Belgian concert violinist and conductor.

## Answers to Composer Initial Puzzle:

1. Tympani; 2. Saint-Saëns; 3. Clarinet; 4. Horn; 5. Andante; 6. Ignace (Paderewski); 7. Kreisler; 8. Oboe; 9. Wagner; 10. Schubert; 11. Kettle Drum; 12. Ysaÿe. Initials give TSCHAIKOWSKY.



## A Genius Who Does Not See

(Continued from Page 434)

without melody means nothing. Melody is to music what the blood is to the human body. I truly believe that we are ready for a decided return to melodic inspiration and to general clarity and charm."

At this point of the conversation Alec returns to the piano, and he plays Chamade's always lovely *Automne*.

"I just love this *Automne*," he comments, while the melody sings under his fingers. "It is so atmospheric, so filled with the perfume of dying leaves, of wet forest lanes—I often play it for my own pleasure."

Alec Templeton believes that Debussy has been a chief factor in this century's musical evolution. "His influence has been very definite on all composers in the past twenty-five years," he states. "The most remarkable thing about it is that, regardless of nationalities or native characteristics, everyone has fallen under the magic spell. Debussy remains the most powerful force that ever swayed the world, musically speaking. Still, he did nothing toward that end, he was the opposite of an *arriviste* (one having 'arrived') and his music is apparently more for the elect than for the man on the street. Is it not extraordinary that he finally reached the heart of that very man? Now, the *Reverie* is hummed around corners, by people who remain in the dark as to the identity of its composer."

We now discuss the French school of to-day. "A distinction ought to be made," he continued in subtle jest, "between those who are sincere and those, such as Milhaud and Poulenc, who, I think, write with their tongues in their cheeks."

As he speaks, Alec branches into an improvisation in Poulenc style, such as, "Poulenc, for instance, invents a short but appealing little melody. He exposes it simply, but unfortunately he gets into unwarranted complications, changes of style, heaviness of harmonization, which are no longer in keeping with the character of the original. Milhaud, also a gifted musician, is liable to write one page of very attractive, fresh and spontaneous music, as he did at the beginning of one of his sonatas for violin and piano. Then we turn the page, and everything becomes aggressive, ear rending, in short, voluntarily ugly. No doubt such authors do that with a view toward 'knocking them cold.' Why don't they remain sincere, such as Ravel was? I am at a loss to explain."

### Approves American Music

Alec Templeton, of course, is an expert on jazz, and he thinks it will mark its stamp more and more upon the musical production on this side of the Atlantic. "The music of such American composers as George Gershwin, Cole Porter, Jerome Kern and Ferde Grofé," he declares, "is certainly very fine; and it will have a definite influence on music of a more serious character."

Here, and in order to emphasize the accuracy of the foregoing prediction, we must mention the name of John Alden Carpenter. The noted Chicago composer has written several compositions in which, indeed, there are unmistakable shadows of the higher type of refined jazz. Let us quote a few: the *Concertino*, for piano and orchestra; the *Diversion*, in G major for piano solo; and the stunning ballet, "Sky-scrapers."

In concluding, Alec Templeton turns back to classicism. "The various types of the so-called ultramodern music that I have listened to," he says, "make me more convinced than ever of the genius of the great Bach. All the harmonies which are now used, can be found in the works of Bach."

It was getting late and, although reluc-

tantly, I had to take leave. I carried away with me a deep and lasting impression of my visit with this young man of twenty-seven, so phenomenally endowed by nature. Alec Templeton has never in his life seen the sun, nor the moon, nor the stars. He does not know what light is. The names of the colors have no meaning for him. Still, he hears, he feels, he receives countless impressions; he evaluates, he comes to conclusions, with an accuracy that is a subject for wonder. Throughout his successes he has remained unaffected, simple and gentle. He is an authentic genius; a genius in the full and exceptional French meaning of the word *génie*.

And who knows? Perhaps it was God himself, who in His infinite purpose, took away Alec Templeton's sight, "that his soul might see."

## Recent Record Releases

(Continued from Page 432)

as a symphony conductor on radio makes him an ideal leader for recording.

Liszt's "Second Piano Concerto, in A major," is a richer and more poetic score than his "First Concerto." Heard less frequently in concert, it is undeserving of its neglect. Based almost entirely upon one theme, it has been called "The Life and Adventures of a Melody." The concerto is in one movement, although divided into sections suggestive of movements. One critic has written of this music: "Never has Liszt rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical and fantastic, if you will; but it is also magical and gorgeous as

anything in the Arabian Nights." Petri plays this work so superbly, hardly knows where to begin praise. (Columbia set 362).

Felix Weingartner gives us the vital and ingratiating performance of Beethoven's "Fidelio Overture" (Columbia 69545D) to date; and Arthur Fiedler sends competent, straightforward renditions of Ravel's *Bolero* and Halvorsen's *March of the Boyards* (Victor set M-13). Of interest, since both compositions represent trends in contemporary music, are Scherzo from Carl McDonald's *Symphony* and Menotti's *Overture "Amelia Goes to the Ball"* (Victor 15377). Played by the Philadelphia Orchestra under the direction of Eugene Ormandy, both pieces are given brilliant performances.

Emma Boynet, protégée and assistant of the noted French pedagog, Isidor Philips, and representative of France in the field of piano music at the New York World Fair, has made an album presenting a selection of French piano music from 1880 to 1910 (Victor set M-549). All pieces are skillfully written, but only a few are of true significance—Debussy's *Les ongles* and *Les parfums tournent dans l'air du soir*. The others are *Fifth Barcarolle* of Fauré, *Nocturne en forme de valse* by Paderewski, *Baigneuses au Soleil* by de Séverac; *Bourée Fantastique* and *Idylle* by Chabrier, Ravel's witty and scintillating *Alborada del Gracioso* (The Morning Serenade), *Merry Jester* receives its first domestic recording in its original form (as a piano solo) under the capable hands of J. Maria Sanromá (Victor disc 4425); Rachmaninoff's *Etude Tableau in F major* and *Prelude in G-sharp minor* together with Scriabin's early works, *Etude, Op. 2, No. 1* and *Prelude, Op. 11, No. 2*, are rendered with fine musical insight by Anatole Krichman (Columbia disc 69569D). The piano student will find much of inspiration in these recordings.

It has often been said that a trio is more difficult to write than a quartet, since the task of making the trio sound is a harder one. It is to the complete credit of Jean Françaix, the young French composer, that his "Trio in C major" not only sounds, but is also a spontaneous and animated work. Played by the Pasquier Trio (Columbia set X-130), it is given a competent and well-grained performance. Françaix contrasts his four movements ingeniously by having his first and third movement played by two viols and the other two without.

Recommended: Dvořák's happy and tuneful "Sonatina in G major, Op. 100," played by Ossy Renardy and Walter Robert (Columbia set X-129); Boellman's *Toccata* for organ, played by Howard Commette (Columbia disc 695231); Herbert Janssen's fine singing of Schubert's *Ständchen* and of Schumann's *Die Begegnung* (Victor disc 15379); Handel's "Sonata No. 6, in G minor," for oboe and harpsichord, played by Mitchell Miller and Yella Pessl (Victor disc 15378); and Victor discs, 1975 and 1976, containing several "Pieces de clavecins en concert" of Rameau—played by Barrère (flute), Zeddo (harp), and Britt (violin).

\*\*\*\*\*

### Musicians and Kings

Certain members of the orchestra of the San Carlo Opera, Naples, in claiming damages for their discharge, have invoked an edict made by the former Bourbon king of Naples.

In 1821 King Ferdinand decreed that musicians of the San Carlo Opera, given their positions, could only be discharged by royal decree. Although Naples is now a province of a united Italy, musicians maintain that the Bourbon law has never been repealed.

## Next Month

THE ETUDE for August, 1939, Will Include These Interesting Features

### A Brahms Master Lesson by Guy Maier

Mr. Guy Maier, who conducts the Teachers' Round Table in *The Etude*, is not merely a virtuoso pianist, but also a very able and distinguished pedagog. He has prepared a Master Lesson on the *Scherzo in F minor* by Brahms. It is one of the most brilliant and helpful pieces of didactic analysis we have seen. It will keep thousands of fingers of readers of *The Etude* busy in August.

### Diversions of the Masters

What did the great masters do in order to have a good time? How did they choose to amuse themselves? Mr. Jerome Bengis has made this a subject of delightful research, and we have appended pictures showing how musicians of to-day seek recreation.

### Buckwheat Notes

Ever hear of "buckwheat notes"? Thousands and thousands of Americans use them for notation, to the exclusion of all others. Mrs. Katherine P. Pulling, in an article called "Singers of the Soil," tells the curious and interesting story of this unusual method of reading music.

### Music Before the Little One Goes to School

The late Dr. Preston Ware Orem, for years music critic of the Theodore Presser Company, was a "natural born" expert upon music for children. This is the last article he left for *The Etude*, and we are convinced that his final message to our readers will be one which both parents and teachers will find momentous.

### The Music of Latin America

In an editorial, an outline is given of the musical achievements of the "Other Americas" with their musical delight and charm, which now contribute so much to our life in the United States. The cover of the issue will be a beautiful girlhood portrait of Teresa Carreño, "Empress of the Keyboard."



JOHANNES BRAHMS

## The Student Conductor

(Continued from Page 477)

changes as directed by his teacher. Soon these ideas transfer to the mechanics of playing his instrument. He gets the habit of actually "following the stick" from the very beginning. He learns to play softly when the baton covers little space, and soon learns that if the music is of a separated, accented style the baton stops; and in *legato* passages the baton moves smoothly with no stops. The physical expression of rhythm, speed, volume and style enables his teacher to check constantly on his progress in musicianship and to help him improve in this phase of study along with the betterment of his technical ability.

The more we act as a guest conductor at clinics and festivals, and as a judge at various contests, the more we are convinced that the fundamentals of student directing should be acquired by all, and that they are of the utmost importance to every member of our organizations and not for a chosen few.

## Do You Know

That at nine years of age Handel wrote fugues and motets as exercises in composition, and played organ of the Cathedral of Halle when his master, Zachau, wished to have a vacation?

\*\*\*\*\*

That Beethoven was the first composer to recognize the true value of the tympani (kettle drums)? The *scherzi* of the "Eroica" and "Fifth, in C minor" symphonies are interesting for study. In the *Dona Nobis* of his "Mass in D (Missa solennis)" the drums are in B-flat and F, a key seemingly quite foreign to that of the movement. He departed from the tonic and dominant tuning of the drums, and in the second act of "Fidelio" they are at a diminished fifth, A-natural and E-flat. In the "Eighth Symphony" they are used in octaves.

\*\*\*\*\*

### Served Right

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### SPECIAL NOTICES

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# THE ETUDE music magazine

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## Contents for August, 1939

VOLUME LVII, No. 8 • PRICE 25 CENTS

### EDITORIALS 491

#### ARTICLES

|   |                           |     |
|---|---------------------------|-----|
| Music of the Woodland, A Musical Playlet.....                 | D. V. Benedict            | 493 |
| History of the Marimba.....                                   | Stanford King             | 494 |
| Teaching the Little Tots.....                                 | Preston Ware Orem         | 495 |
| The Diversions of the Masters.....                            | Jerome Bengis             | 497 |
| Music Makers in Old New England.....                          | Marguerite Allis          | 499 |
| Singers of the Soil.....                                      | Katharine Painter Felling | 501 |
| A New Experiment with Music in Business.....                  | Earl Burke                | 503 |
| The Threshold of Music.....                                   | Lawrence Abbott           | 504 |
| Master Lesson—Scherzo from "Sonata in F Minor" of Brahms..... | Guy Maier                 | 508 |

#### MUSIC

|  |                          |     |
|--|--------------------------|-----|
| <b>Fascinating Pieces for the Musical Home</b> |                          |     |
| Two Butterflies, The.....                      | Carl Wilhelm Kern        | 509 |
| Midsummer Moonlight.....                       | Stanford King            | 510 |
| Larghetto, from Symphony No. 2.....            | Ludwig van Beethoven     | 511 |
| Summer Evening, A.....                         | Elsie K. Brett           | 512 |
| Castilian Dance.....                           | Alberto Navarro          | 512 |
| Evening Frolic.....                            | Charles Wakefield Cadman | 513 |
| Birds at Dawn.....                             | Stepan Esipoff           | 514 |
| Fragment from the G minor Concerto.....        | F. Mendelssohn           | 515 |

|  |                 |     |
|--|-----------------|-----|
| <b>Master Works</b>                        |                 |     |
| Scherzo from Sonata in F minor, Op. 5..... | Johannes Brahms | 516 |

|   |                        |     |
|---|------------------------|-----|
| <b>Outstanding Vocal and Instrumental Novelties</b>       |                        |     |
| On a Moonbeam (Vocal).....                                | C. B. Hawley           | 519 |
| Lead Thou Me On (Vocal).....                              | R. M. Stults           | 520 |
| Allegro, from Violin Sonata No. 1 (Violin and Piano)..... | George Frideric Handel | 521 |
| Vesper Time (Organ).....                                  | Orlando A. Mansfield   | 523 |
| Lollipop Parade, The (2 Pianos, 4 Hands).....             | Dorothy Bell Briggs    | 524 |
| March Around the May Pole (1 Piano, 4 Hands).....         | A. Garland             | 525 |

|  |             |     |
|--|-------------|-----|
| <b>Progressive Music for Violin Ensemble</b> |             |     |
| Little Liddle, Little Lassie.....            | R. O. Suter | 526 |

|   |                    |     |
|---|--------------------|-----|
| <b>Delightful Pieces for Junior Etude Readers</b> |                    |     |
| In the Sunshine.....                              | Elva Chittenden    | 528 |
| Plantation Serenade.....                          | Bernard Wagner     | 528 |
| Sunshine and Shadows.....                         | Elliott S. Allison | 529 |
| Little Green Frog.....                            | Rene Miles         | 530 |
| Day Dreams.....                                   | Ada Richter        | 530 |

#### DEPARTMENTS

|   |                    |     |
|---|--------------------|-----|
| The World of Music.....                           |                    | 490 |
| The Etude Historical Musical Portrait Series..... |                    | 542 |
| Teachers' Round Table.....                        | Guy Maier          | 507 |
| The Etude Music Lover's Bookshelf.....            | C. Meredith Cadman | 506 |
| Questions and Answers.....                        | Karl W. Gehrkens   | 544 |

|                                       |                    |     |
|---------------------------------------|--------------------|-----|
| <b>Band and Orchestra</b>             |                    |     |
| How to Build an Alluring Program..... | William D. Revelli | 505 |

|  |                      |     |
|--|----------------------|-----|
| <b>The Singer's Etude</b>                    |                      |     |
| Is Singing a Gift or an Accomplishment?..... | William G. Armstrong | 532 |
| The Diphthong Vowels.....                    | Wilbur Altona Skiles | 532 |
| Porpora's Method.....                        | D. A. Clippinger     | 533 |
| Melba in Miniature.....                      |                      | 533 |
| Voice Questions Answered.....                | Nicholas Douthy      | 545 |

|   |                    |     |
|---|--------------------|-----|
| <b>The Organist's Etude</b>             |                    |     |
| That "Tantalizing" Pedal Passage!.....  | Henry C. Hamilton  | 534 |
| Bright Tone in the Modern Organ.....    | Parvin Titus       | 534 |
| Some Beauties of Phrasing.....          | William H. Buckley | 535 |
| Organ and Choir Questions Answered..... | Henry S. Fry       | 536 |

|  |              |     |
|--|--------------|-----|
| <b>The Accordion</b>                         |              |     |
| The American Accordionists' Association..... | Pietro Deiro | 537 |

|   |                 |     |
|---|-----------------|-----|
| <b>The Violinist's Etude</b>                                |                 |     |
| The Case for Class Instruction in Violin Playing.....       | Kaare A. Bolgen | 538 |
| Making the Study of Harmony Function in Violin Playing..... | Karl E. Webb    | 539 |
| Bow Control.....  | Ada E. Campbell | 539 |
| Violin Questions Answered.....                              | Robert Braine   | 540 |

|                                     |                 |     |
|-------------------------------------|-----------------|-----|
| <b>Fretted Instruments</b>          |                 |     |
| The Guitar—Fingers or Plectrum..... | George C. Krick | 540 |

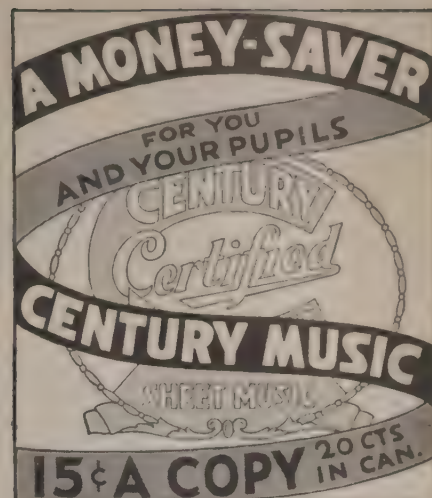
|                         |                |     |
|-------------------------|----------------|-----|
| <b>The Junior Etude</b> |                |     |
|                         | Elizabeth Gest | 550 |

#### MISCELLANY

|   |                       |     |
|---|-----------------------|-----|
| Radio Flashes.....                          | Paul Girard           | 496 |
| Music of Worth to the Movies.....           | Verna Arvey           | 498 |
| Recent Record Releases.....                 | Peter Hugh Reed       | 500 |
| Fifty Years Ago this Month.....             |                       | 496 |
| The Mind's Ear.....                         | Laura R. Balguy       | 496 |
| How to Teach Broken Chords.....             | Stella Whitson-Holmes | 498 |
| Jascha Heifetz Transposed to the Flute..... |                       | 502 |
| Color in Piano Styles.....                  |                       | 502 |
| Music's Debt to the Poets.....              | Arthur O'Halloran     | 502 |
| Famous Echoes.....                          | E. Henry Evans        | 545 |
| Publisher's Notes.....                      |                       | 547 |

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| 3063 Cradle Song, Eb—3.....                     | Brahms      |
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| 190 Doll's Dream, Op. 202, No. 4, C—2.....      | Oesten      |
| 1433 Dreaming, Meditation, F—2.....             | Lichner     |
| 1673 Dream of Shepherds, Op. 45, G—4, Labitzky  |             |
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| 599 Farewell to the Flute, C—2.....             | Beethoven   |
| 1818 Flower Song, Simplified, F—2.....          | Lango       |
| 626 Gertrude's Dream, Waltz, Bb—3.....          | Beethoven   |
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| 627 Gypsy Dance, Dm—3.....                      | Lichner     |
| 2222 Humming Bird, Waltz, F—2.....              | Schiller    |
| 179 Hungarian Rhapsody No. 2, C—1.....          | Frader      |
| 2262 Hungarian Dance No. 5, Easy, Cm—2, Brahms  |             |
| 2251 Impromptu in Ab, Ab—4.....                 | Schubert    |
| 698 Invitation to the Dance, Op. 65, Db—3 Weber |             |
| 2749 Japanese Lantern, A—C—1.....               | Hopkins     |
| 270 La Paloma, Bb—3.....                        | Twitshell   |
| 272 Largo, G—3.....                             | Handel      |
| 2467 Liebestraum (Love Dreams) G—3, Easy, Liszt |             |
| 278 Lily of the Valley, Op. 14, E—4.....        | Smith       |
| 2746 Little French Doll, A—C—1.....             | Hopkins     |
| 634 Little Rondo.....                           | Martin      |
| 3133 Love Dreams (Waltz), A—1.....              | Greenwald   |
| 1611 March of the Boy Scouts, C—1.....          | Martin      |
| *3122 May Night, F—4.....                       | S. Palmgren |
| 1648 Military March, No. 1, D—3.....            | Schubert    |
| 2519 Moonlight Sonata (Simp) Cm—3, Beethoven    |             |
| 1176 Nocturne, Op. 9, No. 2, Eb—4.....          | Chopin      |
| 2308 Norwegian Cradle Song, F—3.....            | Morel       |
| 1024 On the Meadow, Op. 95, No. 2, G—2, Lichner |             |
| 358 Pizzicati (Sylvia), Eb—3.....               | Delibes     |
| 654 Preludes, Op. 28, No. 7.....                | Chopin      |
| 1531 Priests' March (Athalie), F—4, Mendelssohn |             |
| 368 Pure as Snow, Op. 31, Eb—3.....             | Lango       |
| 2429 Robin's Return, The (Simp) G—2, 3, Fisher  |             |
| 1210 Romance Sans Paroles, F—3.....             | Streabog    |
| 1312 Scales and Chords, 2.....                  | Kohler      |
| 696 Serenade (Ständchen), Dm—6, Schubert-Liszt  |             |
| 2196 Serenade (Ständchen), Dm—3.....            | Schubert    |
| 655 Shepherd Boy, The, G—3.....                 | Wheat       |
| 3128 Shadows on the Water, F—3—4.....           | Louney      |
| 389 Simple Confession, D—4.....                 | Mosart      |
| 403 Sonata, No. 1, C—3.....                     | Mosart      |
| 2158 Spring Song, (Simp), G—2—3, Mendelssohn    |             |
| 1110 Starlight Waltz, G—2.....                  | Brinard     |
| 663 Tarantella, Am—4.....                       | Pizzarello  |
| 449 Tarantella, Op. 84, At—1.....               | Glasser     |
| 443 Traumeri und Romanze, F—4.....              | Schubert    |
| 1037 Tulip, Op. 111, No. 4, G—2.....            | Lichner     |
| 1174 Valse, Op. 64, No. 2, C#—4.....            | Chopin      |
| 2143 Waves of the Danube, Am—2.....             | Teasdale    |
| 1329 William Tell Overture, Inc. 5.....         | Rossini     |
| 1392 Woodland Echo, Op. 34, Db—4.....           | Chopin      |
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| 3078 Elizabeth Waltz, C—1.....                  | Martin     |  |
| 925 Golden Star Waltz, G—2.....                 | Streabog   |  |
| 930 Invitation to the Dance, Op. 65, D#—5 Weber |            |  |
| 1366 Lustspiel, Overture, Eb—4.....             | Keler-Reis |  |
| 1640 March Militaire, D—3.....                  | Schubert   |  |
| 1471 Over the Waves, Mex. Waltz, G—3.....       | Rossini    |  |
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# THE WORLD OF MUSIC

IGOR STRAVINSKY is announced as having been appointed as Charles Eliot Norton Professor of Poetry at Harvard University, for the 1939-1940 academic year. Though designated as a chair of poetry, this Professorship is awarded annually, without regard to nationality, to men of high distinction and preferably of international reputation in poetry, music, or any other of the fine arts. It is believed to be the first time a musician and composer has been chosen for this post. Stravinsky will live in Cambridge and give at least six public lectures.

MORE THAN SEVENTY-TWO THOUSAND DOLLARS were the gross receipts of the Metropolitan Opera Company during its recent three day season in Dallas, Texas.



GOTTLIEB GRAUPNER

Stone conducting. Gertrude Ehrhart, Boston soprano, was the *Marguerite*; Paul Althouse, Metropolitan Opera tenor, sang as *Faust*; Gean Greenwell, basso, was the *Mephistopheles*; and Mark Love, Chicago City Opera Company baritone, the *Brander*. The organization gave its first performance, Haydn's "Creation," in the Stone Chapel, on Christmas night, 1815, with Gottlieb Graupner conducting.

WHEN WALTER GIESEKING was soloist at a near-closing concert of the Cincinnati Symphony Orchestra under Dr. Eugene Goossens, he played the "Concerto in D minor, No. 3" of Rachmaninoff, "so superbly that the audience sprang to its feet and shouted its acclaim."

VIOLINS AND VIOLINISTS is a cheerful little journal filled with varied information of interest to devotees of this "Queen of Instruments." Several of its early numbers have been coming as most welcome visitors to our desk. Good luck to our vigorous young contemporary and its optimistic editor!

THE ST. LOUIS GRAND OPERA ASSOCIATION is an opera venture underwritten by one hundred individuals and firms to present opera on a non-profit basis—the second such enterprise in the United States, with San Francisco as the first. Its bow to the public was made on April 17th, with a performance of Wagner's "Die Walküre" with Lauritz Melchior, Danish tenor, and Marjorie Lawrence, Australian soprano, in the leading rôles. Verdi's "Otello" followed on April 21st, and Gounod's "Faust" on the 24th. Metropolitan Opera Company artists interpreted all leading characters.



MARJORIE LAWRENCE

TRAIPSIN' WOMAN CABIN, eighteen miles south of Ashland, Kentucky, was the scene of the Ninth Annual American Folk Song Festival on June 11th. Last Year twenty thousand people from all lands trekked the picturesque Mayo Trail to this windowless little cabin to hear the mountain songs by mountain singers.

## Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

THE ANNUAL BACH FESTIVAL at Baldwin-Wallace College, Berea, Ohio, was held on June 9th and 10th with Dr. Albert Riemenschneider conducting. The "St. Matthew Passion" was the item of chief interest. Eminent vocal and instrumental artists contributed to the programs.

DANTE FIORILLO, of Westwood, New Jersey, has been awarded the Pulitzer traveling fellowship in music, which is given each year "to the student of music in America deemed most talented and deserving of this provision for European study."

A "CONCERTO FOR CLARINET," by Henry Brant, has been awarded the One Hundred Dollar Prize offered by the Society of Professional Musicians of New York.



JOSEPH HÜTTEL

THE SOCIETY OF EGYPTIAN MUSIC, with the collaboration of the Egyptian State Broadcasting Company of Cairo recently presented a program of chamber music, including the "Quartet in F minor, Op. 10" of Hindemith; "Sonata in B minor, for violin and piano" by Respighi; the "Quartet in C major" by Hüttel; the "Trio with Piano, in C minor, Op. 2," by Suk; and "Starnelli e Ballade, for string quartet" by Malipiero. The artists were M. M. Adolphe Menaszes, violin; Silvestro Catechcio, violin; Joseph Hüttel, alto (viola) and piano; and Mayer Reininger, violoncello.

MARCELLA SEMBRICH, internationally famous soprano, and for many years of the Metropolitan Opera Company, and Edward de Coppet, eminent patron of music and especially of the great Flonzaley Quartet, are to be honored by bronze plaques on two endowed chairs in the Town Hall of New York, as "tributes to those whose work and worth inspire those who come hither to emulate their example."

JOSE ITURBI, pianist and conductor, has had a season of brilliant success at the head of the Orchestra of the Theatre Colon of Buenos-Ayres.

WHAT A BLOW to our American musical art. The management of the New York World's Fair announced on May 24th that after May 29th "all programs of classical music scheduled for the Hall of Music would be cancelled," and that popular music at popular prices would be substituted. So Commercialism literally kicks Frau Art out of bed.

## Competitions

PRIZES OF TWO HUNDRED FIFTY DOLLARS and One Hundred Fifty Dollars, each, are offered for the best and second best Concert Piano Solo and for the best and second best Entertaining Piano Solo, entered in THE ETUDE Piano Solo Composition Prize Contest. Competition open to all composers excepting members of the staff of THE ETUDE and employees of the Theodore Presser Co.; closes November 1, 1939; complete information from THE ETUDE Piano Composition Prize Contest, 1712 Chestnut Street, Philadelphia, Pennsylvania.

THE EURIDICE CHORUS of Philadelphia offers a Prize of One Hundred Dollars for a Chorus for Women's Voices, in three or more parts, either a capella or unaccompanied, and to words of the composer's choice. Compositions must be received not later than October 1, 1939, addressed to The Art Alliance, 251 South 18th Street, Philadelphia,

Pennsylvania, to whom application may be made for further information.

THE PADEREWSKI PRIZE COMPETITION offers \$1,000 for the best work for Chamber Orchestra, and a second \$1,000 for a concerto or other serious work for a solo instrument with symphonic orchestra. Works must not exceed fifteen to twenty minutes in performance, and must be received before February 1, 1940.

Full information from Mrs. Elizabeth C. Allen, Secretary Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

A PRIZE OF FIVE HUNDRED DOLLARS is offered by the Henry Hadley Foundation for the best composition in any of the major forms to be submitted within the autumn months. Full particulars may be had from the Henry Hadley Foundation, 633 West 155th Street, New York City.

ERNEST BLOCH'S new "Concerto for Violin and Orchestra" had its first public performance when on a program in London late in April, with Joseph Szigeti as soloist and Sir Thomas Beecham leading the Philharmonic Society Orchestra.

PADEREWSKI'S FAREWELL TO NEW YORK was to have been a concert at Madison Square Garden on the evening of May 27th, and an audience of fifteen thousand was gathered for the event, when the seventy-eight year old "Emperor of the Piano-forte" collapsed and had to be taken to his private railway car that had carried him as far as Los Angeles and back, while he played twenty of his scheduled twenty-five engagements. On advice of his physician the "living immortal among musicians" cancelled the remaining concerts and in the night of May 30th sailed on the Normandie for his home in Switzerland.

THE METROPOLITAN OPERA COMPANY drew sixty-eight thousand attendants to its eight performances in one week, in April, at Cleveland, Ohio. Forty Thousand of these came from outside Cleveland, with delegations from several bordering states.

HERBERT L. CLARKE, conductor of the Long Beach Municipal Band (California), and internationally famous cornetist long soloist with the Sousa Band, received recently the honorary degree of Doctor of Music, from Phillips University of Enid, Oklahoma.

TURKISH SONGS made up the program of a gala concert given on February fourteenth, at Cairo, Egypt, by the eminent Turkish singer, Mounir Nottedin Bey of the Conservatory of Istanbul.

MISS HELEN L. CRAMM, widely known American composer, especially of fascinating pieces for little tots, passed away on June 14, at the age of eighty. Born at Pembroke, New Hampshire, December 8, 1858, Haverhill, Massachusetts has been her home since 1872. Her musical education was received at the New England Conservatory, supplemented by studies with eminent private teachers. Her compositions and compilations are numbered by the score; and these exhibited her peculiar genius for melody which gave a charm to all she wrote. Her reputation as a teacher was second only to that as a composer.

"THE OLD MAID AND THE THIEF" by Gian-Carlo Menotti, twenty-seven year old American composer, and the first opera to be commissioned by N. B. C. for radio, had its world premiere on April 22nd, with the collaboration of the N. B. C. Orchestra and with Mary Hopple as *The Old Maid*, Robert Weede as *Son of the Trail*, Margaret Daum as *Letitia*, and Dorothy Sarnoff as *Miss Pinkerton*. Alberto Erede conducted and Joseph Curtin, as *Narrator*, set the stage and linked the episodes.

THE SIXTIETH BIRTHDAY of Natanael Berg, the eminent Swedish composer was celebrated by the Philharmonic Orchestra of Stockholm which invited him to conduct a program of his own works, including his "Fourth Symphony, 'The Seasons'"; his widely played "Concerto for Piano and Orchestra," with W. Witkovsky as soloist; and "The Hymn of Israel" for mixed chorus and orchestra.



NATANAEL BERG

ST. LOUIS SUMMER OPERA at Forest Park opened with a performance of Friml's "Rose Marie" on the evening of June 2nd and it will close with the American premiere of "Victoria and Her Husband."

THE HORATIO PARKER FELLOWSHIP for musical composition, in the American Academy of Rome, has been awarded to William Douglas Denny of Berkeley California.

THE ANNUAL BERKSHIRE SYMPHONIC FESTIVAL, by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, is announced for August 3rd, 5th, 6th, 10th, 12th and 13th, in the new Tanglewood Shed which has been completed at an expense of \$91,193.95.

SOLANGE DELMAS, coloratura soprano of the Grand Opéra of Paris, is announced for a concert tour of the United States during the coming season.

A FOUR-DAY MOZART FESTIVAL at the Juilliard Graduate School of New York City, was opened on April 25th by the production of an English version of "The Marriage of Figaro."

(Continued on Page 549)



# Musica Pan-America

*The Hall of Americas*



*The Patio*



PAN-AMERICAN UNION IN WASHINGTON

*From this magnificent building in Washington are broadcast the Pan-American concerts which have been heard by millions.*

THE magnificent continent of South America is probably far better known to citizens of the United States than ever before. Owing to unsettled conditions in Europe, vast numbers of tourists, who have heretofore set sail for Havre, Southampton, Hamburg or Naples, have bought passage upon the sumptuous liners for South American tours. Thus part of the annual treasure that went overseas to Europe was transferred to our sister republics to the South. In addition to this, air transit has brought the continent very close to us.

We hail this opportunity with joy. Latin-American in origin, the people of the countries of South America feel themselves just as much Americans as do the citizens of New Hampshire, Alabama, Iowa, Texas or Oregon. They are just as proud of their countries and just as zealous in their patriotism. It is highly desirable, for a multitude of reasons, that our citizens should come to know more and more of our fine neighbors to the South; and we welcome wholeheartedly their visits to us.

For years *The Etude* has read with the keenest interest the reports of musical progress in our sister republics. We have watched the cosmopolitan nature of their programs; we have observed the development of new and interesting musical ideas; we have sensed the coming of a new flavor in musical art, part Latin, part cosmopolitan, and part Indian. Moreover, they have sent us new and delightful rhythms and melodies, which have been warmly welcomed. The *Argentine Tango* as well as the *Brazilian Samba* and *Marcha* have a flavor that is most distinctive.

While all South America is Iberian in its culture, it must be remembered that Brazil, with more territory than the United States, and, with half the terrain and population of South America, is Portuguese and not Spanish. The mother country, Portugal, has produced comparatively few musicians of international renown. On the other hand, Brazil has given us music workers and composers of high ability and distinction.

To our minds, the greatest pianist born on this side of the Atlantic was the brilliant Venezuelan, Teresa Carreño,

and we consider it a matter of peculiar good fortune to have known her very well indeed. The daughter of the Minister of Finance of her native country, who was a good amateur musician and her first teacher, she had unusual advantages in her native City of Caracas, where she was born December 22, 1853. An extraordinarily beautiful child, she made a sensation when she made her début in New York City at the age of nine. Much of her life was spent in the United States. She once said, "I speak American and not English." This she did with no suggestion of her Spanish-American heritage. Carreño was so American in her ways that she resembled a very Yankee aunt of the Editor, and he always laughingly addressed her as "Aunt Emma." Few people know of the influence of Carreño upon the life of Edward MacDowell. MacDowell was a capricious and somewhat difficult child. Carreño, who was one of his first teachers, tried to win him with affection and kisses, only to find them received with a boyish resentment. Then she threatened him with kisses if his work fell below what she expected. The strategy worked wonderfully. In speaking to your Editor, she once said, "The world will never know what a time I had in turning that Quaker into a musician." Later, however, she was of enormous service to him by playing his compositions, "everywhere."

For a time, Carreño studied with Louis Moreau Gottschalk. Your Editor's father knew Gottschalk well; and, once, when visiting him, father heard the child play. Gottschalk referred to her as "My South American diamond." Later, she studied with Chopin's pupil, Georges A. St. Clair Mathias in Paris, and then with Rubinstein, who declared her the "Empress of the Keyboard." At the age of thirteen she commenced her first European tours, which lasted over ten years. In the meantime, she had developed a beautiful voice. She married the operatic conductor, Giovanni Tagliapietra (1846-1921), who was a member of an old Venetian family of high distinction and was well known in New York as a vocal teacher. She joined his company on a tour of South America. Becom-



ing dissatisfied with him, she "told him to get out" and then went down into the orchestra pit and conducted the company for the remainder of the tour. She was married four times. Émile Sauret (1852-1920), the violinist, was her second husband. Her third husband was Eugène Francis Charles d'Albert (1864-1932), pianist and composer; and her fourth husband, Arturo Tagliapietra, was the brother of her first spouse. With him, a devoted and understanding consort, she spent her last years in happiness. Mme. Carreño was a woman of great personal understanding, fine spiritual nature, and high character. In conversations with her, she tearfully revealed to us her struggles to meet the shortcomings of her first husbands.

Judging from the performers we have heard and the compositions we have seen, South America is teeming with talent. When students, like Carreño or Guiomar Novaes, are put through a long period of serious study, magnificent results are obtained. Many of the simpler South American compositions are remarkable for alluring rhythms and an emotional charm often entirely wanting in northern climes. While the more or less distinctive Iberian themes are charming, it is not difficult to sense in more modern and representative works the aboriginal Indian and African elements which have a kind of genetic influence that is very powerful. It should never be forgotten that in the blood of many of our South American brothers run traces of the Incas, the Aztecs and the Mayas, who produced the most astounding aboriginal civilizations of the new world.

The majestic opera houses in the large South American cities indicate the popular love for song and the drama in Latin style. The conservatories are very individual in their appeal and in their methods, which are based upon European types rather than those same types as adapted to conditions in the United States.

The Pan-American Union in Washington, as we have frequently noted, presents many concerts of original and folk compositions of the South American countries, played by our fine Naval and Military bands and orchestras. Thus, for some years, the citizens of the United States have heard the beautiful and impressive music of South America. These concerts have been sent by short wave radio to all of the South American countries and have been one of the strongest means we have discovered of promoting international amity. As Dr. Leo S. Rowe, director general, has continually pointed out, music is an international language, a kind of supertongue which is vastly superior to orations, arguments and debates, for bringing about a spirit of interappreciation. Let us have more and more interchange of musical interests with our sister republics.

## Twenty Million Potential Players

THE Convention of the Music Industries which meets this month at the Hotel New Yorker, New York City, represents a very significant and necessary group of business enterprises concerned in the making of musical instruments, and in the collecting, production and sale of all of the materials that go into their manufacture.

It is hard for a novice to conceive how vast are the ramifications of these industries, which call upon the whole world for raw materials and parts.

If you are in New York and plan to visit the World's Fair, you will not find on the grounds of the Fair one very small fraction of the magnificent and immensely interesting display of materials, instruments and everything to do with music, that you will find in this "World's Fair of the Music Industries" at the Hotel New Yorker, Eighth Avenue and Thirty-Fourth Street. Several floors of this great hotel are given over to these industries, and *The Etude* advises its readers, who may be in New York from August first to third, not to miss this fine exposition which they may see without cost.

Unfortunately, there are no substantial and farreaching

surveys of the actual numbers of music students and players in America. However, cross sections have been surveyed and we may make an estimate, which we believe is conservative, that there are at least twenty million players of musical instruments in America. The Piano Manufacturers Association reports that there are probably nine million players upon the piano.

The increase, during the past ten years, in the number of performers upon band and orchestral instruments, has been enormous. "Life," during the past year, estimated that there are one hundred and fifty thousand bands and orchestras in America. It is a very poor band or orchestra in these days that does not have at least thirty players. This would make four and a half million band players. In addition to these are the orchestra performers and players upon all manner of other instruments.

It is very gratifying to see a fine increase in the number of pianofortes manufactured. One dealer reports that he has increased the floor space in his factory over fifty thousand feet in four years.

The millions of dollars that have been spent upon musical instruments in the last decade are staggering. Wise publicists are beginning to look upon this as an invaluable investment.

## The Music of Nineteen Hundred and Now

TEMPORA mutantur, et nos mutamur in illis"; so runs the old Latin line. Indeed, times do change and we change with them. In the eight-hundred pound time capsule, which the Westinghouse Electric and Manufacturing Company have sunk in the New York City Fair Grounds (with the idea that some time in 2694 A.D., or thereabouts, some of our descendants may want to dig it up and look at the contents) there are three compositions which are supposed to represent the music of now:

1. *Finlandia* of Jean Sibelius;
2. *The Stars and Stripes Forever*, by John Philip Sousa;
3. *Flat Foot Floogie*, by Bud Green, Slim Gaillard and Slam Stewart.

## So Easy!

ONCE in London we attended a concert at which Saint-Saëns was the artist. He was noted for his effortless, unpretentious playing. As we were leaving the hall an elderly gentleman remarked, "My word, wasn't it easy!" Of course, the ability to surmount great technical obstacles is the result of long and hard practice; but some players give the impression that the work is still one of "impossible" difficulty. When Siloti first played in America, as a comparatively young man (1898), he played with such astounding ease and impassivity that the public of that day was not impressed with his virtuosity. Liszt rhapsodies rained from his coat sleeves with so little exertion that he surely could not compare with the lathered gentlemen of the keyboard who made all the difficulties obvious by their snorts and gyrations.

We have an idea, however, that a great deal of music is made far too much of a physical struggle. We hunt out the hard way to do things. There is far too much time given to working out problems "at the keyboard," which should have been first worked out in the understanding. "Who taught you to make that marvelous trill?" we once asked d'Albert, after a Beethoven recital in Berlin. "Niemand," he answered, "Ich hab es immer gehabt." What he meant was that he heard in his mind's ear just how it should be played and then, with uninhibited fingers, played it. Of course he could have gone through the operose process of fighting it out with a metronome. Some can get it in no other way and then the difficulty is that it is hard to get rid of the suggestion of a mechanical background. Most people have a fine natural trill and do not realize it. Take your technical struggles easily, by letting your wits spare the callouses on your finger tips.





# Music of the Woodland

## A Musical Playlet

By

D. V. BENEDICT

### CHARACTERS

*Wishing Fairy* (Toe-Dancer)

*Dickie* (Small Boy)

*Bettie* (Small Girl)

*Flowerets*

Two Daisies

Two Roses

Two Bluebells

*Birds*

Owl—Master of Ceremonies

Two Woodpeckers

Cardinal

Bluejay

Humming Bird

Canary

Peacock

Meadow Lark

Heron

Song Sparrow

Mourning Dove

Nightingale

Mockingbird

### COSTUMES

Children—play clothes

Flowerets—crepe paper costumes

Birds—dresses or suits representing colors of birds

### SCENERY

Trees and shrubs for background. Bench for children to rest upon. Stuffed birds make very effective atmosphere. Moon showing through trees. Small green lights might be used to give effect of fireflies among shrubbery. Flowerets on small chairs near edge of the stage, where they remain throughout the program.

### DEDICATION OF RECITAL BY ADVANCED PUPIL

In dreams do we frequently yearn  
For childhood's fantastical things,  
For far away haunts with their sweet  
scented jaunts,  
And for nature on fluttering wings.

But, after all, what a delight  
Just to dally the dull hours away;  
Won't you join us this festival night  
In our fanciful musical play?

Let your thoughts to our woodland be  
borne,  
Be your visions transported on high;  
Whilst our souls in delight take to wing  
for their flight  
As the birds coursing far in the sky.

—Pause—

And now, dedicating our Musicales, I will  
play *If I Were a Bird*, by Henselt.

Boy and Girl enter, looking about as if in  
search of something.

Girl:  
All our lovely hopes have vanished,  
We have missed the grand array,  
When the flowerets and the birdies  
Laugh and dance, and sing and play.

Boy:  
Sister mine, are you not weary?  
We have traveled far and long;  
Come, let's rest—and then quite merry  
Homeward steps we'll cheer with song.

Girl sits at piano—Boy sits near by and  
falls asleep.

Girl:  
Slowly now you're drifting—drifting  
Under summer's magic spell;  
*Moonlight Revels* lends the music  
This, the story it will tell.

How amid the woodland echoes  
Comes the lilt of fairies' wings,  
As they softly, lightly gather  
Into sprightly dancing rings.

How the chimes, as sentry keeping,  
Watch aloft, on time and place,  
Warn of fast approaching daylight  
As the fairies glide through space.

Girl plays *Moonlight Revels* by Andre.  
She then sits down by Boy and falls asleep.  
Soft music while *Wishing Fairy* pirouettes  
in and says:

Ah! My little ones are sleeping,  
And they've dreamed and wandered  
long,  
Searching for our beauteous woodland  
And its birds' concourse of song.

Now, as Queen of all the woodland,  
I will make their dreams come true;  
(To audience)  
And, with all our best endeavors,  
We'll unfold this land to you.

*Wishing Fairy* sings *Come Where the  
Bluebells Ring*, by Alice Holmes and Frank  
Brackett. Fairy pirouettes off stage, waving  
her wand to Owl, who bows in acknowl-  
edgement. Owl, perched on a tree trunk,  
hoots and awakens children. Girl goes to

piano and plays *Summer Reverie* by Frank  
Grey.

Owl:  
To Woodland, as the *Wise Old Owl*,  
I'm known,  
Of me the birds and flowers for  
guidance ask;  
But, who are you; and hast thou need  
of aid?  
Now quick with queries; I'll reveal  
your task.

Children walk over to where Owl is  
perched.

Boy:  
My sister dear, and I have wandered  
far;  
We're very much distracted, on my  
word;  
The Woodland Concert now we seek  
because  
About it many lovely things we've  
heard.

Owl:  
Ah! How well the *Queen of Wishes*  
Here has favored all to-night;  
She a promise late has given  
Hearts shall glow with keen delight.

She a *Chief of Ceremonies*  
Here has made by wave of hand;  
Now allow to be presented  
Unto you our happy band.

And, in order to make certain  
All in harmony is ready,

I will call to all the woodland  
To awaken and make merry!

Owl hops down and, standing at the  
piano, plays *Reveille* by John Thompson.  
From behind the scenes a chorus im-  
mediately sings *Voices of the Woodland*  
to Rubinstein's *Melody* in F. Flowerets  
keep their heads down from the beginning  
of the playlet until called upon, in this  
song, to awaken. They join in the last part  
of the song, as it calls upon the birds to  
sing.

Owl:  
Little flowerets have awakened  
Anxious all their parts to do;  
Let's be quiet and attentive  
While their thoughts they give to you.

Owl returns to perch.

Daisy:  
Nestled 'neath our petals, children,  
There's a song you cannot hear;  
I would like to play it for you,  
So you'll know it when you're near!

Daisy plays *The Katydid* and the *Cricket*,  
by Dorothy Wade.

Rose:  
O flowerets so dear, would you like to  
hear  
A story that's told in a lay;  
Of Goldilocks gay, and how she would  
play,  
If she lived here among us to-day?

Daisy:  
Yes, tell us about it! Oh do!  
Then we'll join with the birds  
In their hymns without words,  
While the morn's cool and sparkli  
with dew

Rose sings *If Goldilocks Had Lived To-  
day*, or *The Rag Dolls Ball*, by Ella Allen  
(Continued on Page 549)



# HISTORY OF THE MARIMBA



Festive Court at the Palace of Pharaohs



The Construction of the Pyramids of Egypt

The Trojan War and Helen of Troy



German tribes under leadership of Clovis Capture Rome



The Crusades—Turks Control Jerusalem



Introduction of the Violin

Napoleon becomes Emperor of France

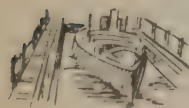


First Railroad Train

Invention of Telegraph



Horse and buggy



Curtiss Pusher-type Airplane

World's Fair—San Francisco



Model T Ford

United States Army's first round-the-world flight



Lindbergh crosses Atlantic

World's Fair—Chicago



Streamline Automobile

Zephyr Streamline Train



Douglas Air Liner

2000 B.C.

1500 B.C.

1000 B.C.

500 B.C.

1

500 A.D.

1000 A.D.

1500 A.D.

1700 A.D.

1800 A.D.

1829 A.D.

1840 A.D.

1900 A.D.

1910 A.D.

1913 A.D.

1915 A.D.

1920 A.D.

1923 A.D.

1927 A.D.

1933 A.D.

1934 A.D.

1935 A.D.

1939 A.D.

Voarangi Marimba of the Hindus used in ceremonial and religious rites



Chen Koto Marimba used by the Chinese in Burma and Siam



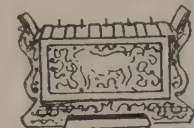
Lydian Ranat Marimba of the type recovered in Greece



Historic Gangsa Djongkok Marimba of Bali, Netherland Indies



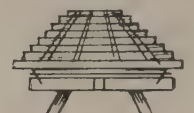
Assyrian Dilomus Marimba of the type used by Philodemus



Roman Capelle Marimba

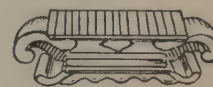


Macedonian Marimba of the type used by Reichenau Kotharos



Schoffer German Marimba

Gangsa Marimba of Oceania



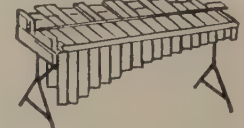
Mexican Marimba

Holz und Strohinstrument of Michael Joseph Gusikov



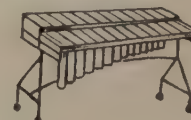
East African Marimba

Early American Marimba



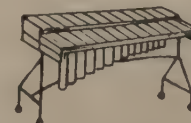
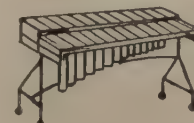
Current Model Marimba

Current Model Marimba



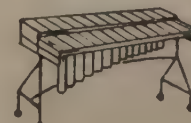
Current Model Marimba

Current Model Marimba



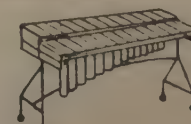
Current Model Marimba

Current Model Marimba



Current Model Marimba

Current Model Marimba



Current Model Marimba

Deagan Imperial Marimba





# Teaching the Little Tots

## The Real Pre-School Age

By

PRESTON WARE OREM, Mus. Doc.

This is the last article in THE ETUDE files from the late Dr. Orem



ONCE UPON A TIME (we have liked always this style of beginning) the writer attended a kindergarten, conducted by two gentlewomen, enthusiastic disciples of Froebel, who had studied abroad and who "knew their stuff." Although this was not a musical kindergarten, almost everything was done to music and to good music at that; marches, drills, games, pantomimes and the like. Music, manners and deportment went hand in hand, as they should always, and we youngsters were treated like little ladies and gentlemen. In all our early efforts at learning, things were called by their proper names and there was no personification of things inanimate and above all things, no "baby-talk." This latter will do very well for lovers in certain stages of idiocy, for horses and for cats. But for infants—no! We have soothed many an obstreperous horse with baby-talk, and we have had cats rolling about in ecstasies with the same; but for various reasons we do not care for it with the very young of the human species. We are too prone to take for granted a certain early imbecility which is, indeed, non-existent. One has only to observe the attitude of infants towards certain of our antics to know what nincompoops they may think us to be. But to return to our kindergarten. We learned to sing at sight in this little school, and, of all things, by the "fixed Do." We are starting no argument, however, as to the merits of the "fixed Do" or the "movable Do." The thing to do is to learn to read at sight, as best we may. But naturally we have our own ideas upon the subject.

### No End to Tunes

IN THESE DAYS WE ARE ASKED often many things about music which serve to show that the subject is much in the minds of even the comparatively uninitiated. Just for instance: only recently we were asked as to the further possibilities of original creative work. With so many beautiful melodies in existence, would it still be possible to create more? The answer is that in the element of melody alone, the possibilities of the twelve sounds (half-steps) used by us to create melodies, as repeated in the several octaves at our disposal, are mathematically inexhaustible. Moreover, as measured out by rhythm and illumined by harmony, they still give room for practically infinite originality. We have digressed thus, apparently, from our main subject, to enforce a certain point, and that is: that many new listeners to music and new potential performers upon musical instruments are born daily; and for these the field is enlarging continuously. Besides, it is not so much that we need more music as that we need better music; and in particular better music for the very young. In our own judgment, "baby music," is quite as undesirable as "baby-talk." Furthermore, as one wise old publisher used to remark, "We publish too much!"

We will mention the word psychology just once, only, to leave it. It is a much abused, much misused word! The proper method of approach to children is to study

each individual child. *Experientia docet.* We have never met but one psychologist whom we would call real; and he, although a lover of music, is not especially interested in music teaching. Then, too, maybe we parents know more about our own children than do the fellows who write books about it all. There may be, and probably is, something of good in most any method or system of teaching; but, when a fellow comes along telling us that he has the only panacea for all musical teaching ills, we feel inclined to view him with suspicion. We do not wish to be understood as deprecating original creative work on the part of any of the musically inclined, professional or otherwise; quite the contrary, in fact; but we do advise against any premature or ill-advised rushing into print.

### The True Pre-School Pupil

NOW, AFTER ALL THIS PRELUDING, just what do we personally consider to be the real pre-school age in music? Why, "the

ceptable piano playing. a bravura technic. Far from it, in both instances. And besides many "cultivated" voices are just as objectionable to us, personally, as are the efforts of many "large toned" technicians. And what shall be sung to the newcomer into this weary world, full of tribulation? For us, the young mother singing to her offspring has a most intimate appeal. Naturally the singing should be rhythmic, but not strongly so; soothing in character, preferably. The traditional cradle songs, most folk songs, and many other melodies (old and new) are suitable. To us anything in the nature of jazz or swing is highly objectionable; there is a ring of coarseness and insincerity about the whole thing. Besides, the world's greatest composers have given us cradle songs, most appealing in their artistic simplicity and naturalness. There are but few who under the inspiration of motherhood are unable to sing at all, and likewise there are but few "monotones." Bashfulness and self-consciousness are the causes of reluctance to sing on the part of many; and more frequently than not, they interfere with the due appreciation of pitch. We believe that most so-called monotones can be cured.

The songs selected for the purpose should be of moderate compass, right in the middle of the voice, largely diatonic and without wide skips or awkward intervals generally. The natural voice should be employed. Untold harm has been done to voices through the symptomatic assumption of incipient tonalities developed for the purpose of executing "blues," not to speak of its effect upon the listeners. And, just by the way, what has become of the serried ranks of real contralti, competent and full-chested, once so conspicuous in some of our old-fashioned choral societies? We were wont to await in thrilled anticipation their attacks in the oratorios of Handel and Mendelssohn. But, after all,

music is not necessarily good because it is difficult or complicated, nor bad because it is simple. A single "sour" tone, however, may upset a whole melody; and one false tone, an entire harmonic progression.

### Cradle to Pre-School Class

BUT THE BUDDING INFANT is soon out of the cradle stage and then what? After some months, the youngster, in the course of the natural exercising of his members, will in all probability pull himself up to a standing position, first by the sides of his crib and later by the rails of his playpen. Monkey-like, say you. Not at all; we are not interested. But we might repeat the

old joke about that *paterfamilias* who, upon being asked by Junior, "Say, Dad, is it true that we are all descended from monkeys?" replied: "Well maybe you were; but I'm sure your father was not." In our own case, after an infant less than a year old had pulled himself up in the manner related, we taught him to take a few simple dance steps, to our own singing, and in time at that. And the tune used was *Pop Goes the Weasel*, a strongly rhythmic one. And our own singing appeared to be appreciated really for the first time.

Now we are not writing of an infant prodigy, but just a normal "kid" to whom some attention is being paid, other than that of hygienic and dietetic routine. Music in company with all the arts, is a part of life itself; and fortunately the idea is beginning to be more generally understood and appreciated. And what was the result of this very early experiment? Within a month or so this particular youngster was walking by himself, entirely unsupported; and, indeed, in a short while he was running and has been running ever since, besides grabbing every other young hopeful of anywhere near his own age in an improvised joyous "ring-a-round." Here we find material ripe for the Pre-School Class. And, as Fielding puts it so truly: "Life is just as much of an art as is a statute or a noble poem." And now, what next?

So far as the successive emergences from the cradle to the pre-school music class, thence to the kindergarten or musical kindergarten, and thence perhaps to the regular beginners class, are concerned, these all have our enthusiastic approval. The succession seems perfectly logical. Class teaching in music is nothing new to us, and we have liked it always. As the writer has had to contend so often, the one greatest mistake in music teaching, all through the past, has been that every incoming pupil has been received and looked upon as a potential professional. In these days, at least, this condition is being righted, but only after almost irreparable damage. Now many of us know that of all those who have studied music in the past, only twenty-five percent have gone beyond what we reckon as Grade III in a scale of ten grades. And how do we know this? By the publishers' records, the most practical evidence of all. The demand for music in certain grades tells us exactly; and of this twenty-five percent who pass beyond the third grade, how many become professionals? That we are unable to tell exactly. But, really, we need less half-baked professionals and more intelligent music lovers, music lovers who remain such always; and for such we need a painstaking foundation.

### The Musical Heart Changeth

FORTUNATELY THERE IS A GROWING GROUP of devoted and capable teachers who are realizing conditions. Not long ago we



DR. PRESTON WARE OREM

cradle," of course! "Ah!" say you, "but there are no more cradles." If really so, more's the pity. But, at any rate, we will use the expression figuratively, and what are we getting at? That the infant cannot too soon become accustomed to the hearing of music; at first, to the more primitive elements going hand in hand: Rhythm and Melody. To the rhythmic rocking of the cradle, or in the arms, should be added the melodic element of song. The song of the mother to her young is probably the oldest of all singing. And when we say singing, we mean singing. To sing lullabies, one does not require a so-called "cultivated" voice, any more than does ac-



heard of one little flaxen headed tot of three, who, having been taken to a pre-school music class by her mother, and after having played delightfully (as she thought) with others of her kind, called to her mother, "Oh, mamma, when is the teacher coming?" This little girl had been gathering in certain principles of rudimentary rhythm and melody without even being aware of it. To revert for an instant to our original proposition, it may be noted that, in many instances a perception of pitch may be discernible at a very early age. Many an infant may be tempted to join in with the cradle croon. The very young will soon endeavor to imitate all sorts of familiar sounds. Should these sounds be of a musical nature, so much the better. At least one little subject of some of our own recent experimentation seems to have a very definite idea of pitch, at the age of two and a half. This matter is worth looking into. Our tests were made with toy horns of several sizes.

As yet, we have not mentioned the piano. Why should we, at this stage? We are more interested in establishing a general musical atmosphere; agreeable sounds, singly or in combination. But right here let us register a warning: The piano itself is to be kept sacred, in both the home and the studio. There is to be no senseless banging upon it, by anyone. The growing infant is to be taught gently but firmly, to regard it with respect. Later on it may be discovered that this attitude will have proven of great help.

Now let us not be misunderstood. We are not advocating the wholesale making of musical prodigies. Far from it. But we are urging that the growing child be "given a break." Our idea is that music, manners and behavior go hand in hand, always each reflecting the others; and the attitudes of the parents and of the teachers, respectively, have much to do with it all. Moreover, we are seeking to promote continuity, progress without any interruption. If this attitude be Victorian, we are proud of it. We know that it is the fashion, promoted by certain essayists who should know better, to sneer at things Victorian; but the Victorian Era was at least a vast improvement upon that of the four Georges which preceded it; and we see but little to be proud of in the times which have followed. Never must the American Home, and all that goes with it, disappear.

### We Move Ahead

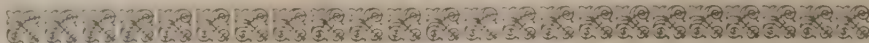
SO FAR AS MUSIC TEACHING of the past is concerned, we have made some sad mistakes. The other day an intelligent woman of middle age said to us, "Oh, yes, I had piano lessons, of course, when I was a girl; but I never attempt to play now." Whenever we, as a teacher, hear anything of that sort, we feel a sense of guilt almost personal. Something was wrong with the teaching, of course, and with the pupil, very likely; but surely no preparatory musical atmosphere had been established. Music must be heard from the very beginning and participated in, as soon as possible. And how is this early participation to be attained? By rote of course. One need not in the beginning worry about details of notation. That will come along later on; and, by the way, we need no crutches for it to lean upon when it does come. We have never seen any devices for the simplification of musical notation which were not more complicated than the thing itself. Notation, as it has grown through the centuries, has become a very accurate picture of that which we hear. Always of course, in all teaching, should come the thing itself before its sign or symbol.

And technic? The best technic grows out of doing things and doing them interestingly. Later on, when it is really needed, it will come. In our own student days, after toiling away at exercises which, we were assured, would be very good for us indeed, we used at times to wander into a vaudeville where we would find fellows

doing stunts on the keyboard that were entirely beyond us. Our only consolation was that it might be that, if we handed the other fellow a Mozart sonata or a Bach *Invention* to play, he would be just as badly stumped.

As to teaching materials, there are many to be had in these days, produced usually by those who have derived them through actual teaching experience. But it all needs devotion and resourcefulness. One more story, a true one. In conversation not long

ago with a successful woman pianist and composer, we found this lady bewailing the fact that her fourteen year old son had taken no interest in learning to play by conventional methods. It was her own idea that, had he been introduced to music by very easy stages and at a much earlier period, things might have been different. We agreed. Ways and means must be found. Like the beautiful baritone gentleman in "I Pagliacci," we have been trying to sing the *Prologue*.



## FIFTY YEARS AGO THIS MONTH



**WILLIAM H. SHERWOOD**, who had perhaps the most complete technic of any pianist of long American ancestry in our musical annals, gave some wonderfully wise advice on developing a proper use of the hands and fingers

for piano playing, as gathered from a paper read before a contemporary New York State Music Teachers' Convention:

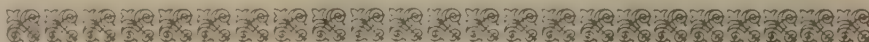
"If the fifth finger be held so that the first joint reaches down from the hand at an angle of forty-five degrees, the other two joints being enough curved to cause the tip of the finger to stand perpendicular to the keys, the hand will be in such a position that it is comparatively easy to raise the fourth or 'ring' finger. It were well to note right here that a great deal of power can be developed, and better quality of tone therewith by other means than merely by the distance of lifting the finger, and the hammer-like blow intended through this process. If the wrist be made passive and light, then turned slightly away from the body, at the same time that the knuckle joints of the second and third fingers are held moderately low, the player may find the means of liberating the ring finger to a sufficient degree for any necessary purpose. This subject is almost too difficult to explain without practical illustrations, but it might be suggested that the weaker side of the hand be pushed lightly toward the keyboard (that is, forward from the body), with the wrist very loose, in such a manner as to throw the knuckle joints of the fourth and fifth fingers upward and the finger tips inward. If this is done rightly it will allow more slack, or room to act with the fingers, and a larger

space under the weak part of the hand.

"This leads me to uttering a word of caution about the amount of force to be used. Nearly all students hammer the keys and exert the strong muscles of the arm too much. They use the power of the muscles controlling the stronger fingers and wrist, when attempting to play with the fourth and fifth fingers, consequently the weak fingers break down, the weak side of the hand falls in, and someone takes advantage of this defect (with the heavy weight of the arm directed against it to make it constantly worse), by 'cutting a tendon.'

"Let the student learn how to relax the muscles first, and become passive, quiet and gentle. Take a good deal of time—away from the piano—to examine the number of positions and motions and subdivisions which are possible to be made with the arms, wrists, knuckle joints and fingers. (There are many more of them than our instruction books show the existence of.)

"As these new movements involve an entirely new range of exercises and powers, it follows that we need to strengthen and distinguish the separate parts. A player cultivates habits so limited in ways and means and so quick in action, that he fails to notice how such distinctions can be made clearly and correctly. If he finds out how, he seldom gives time and care enough to establish any change from old to new ways. Out of the many muscles in the arm and hand he has cultivated a few only with such persistence that the effort to act is to use the accustomed ones which have strong nerve centers and a full flow of vitality. The other weaker parts get less vitality, less consciousness of separate volition, on account of greater attraction of will power for those which respond promptly."



### The Mind's Ear

By LAURA R. BALGUE

WHEN A PIANO TEACHER receives a pupil who does not know the tone names, she may begin at once to teach them in something like this simple way.

With the pupil, sing the tone names up and down the scale for a little while at each lesson until the child can do it fluently alone. Next, choose an easy melody—or improvise something still more simple—and sing that with the child until she can do it alone with perfect accuracy. *Bobby Shafto; America; Home, Sweet Home*; these are simple enough for apt pupils. Of course the teacher, and later the pupil, is playing clearly with all of this singing. For the third step, have the pupil to sing her school songs in this manner. The fourth step is very important and will require patience with some pupils. It is to learn that "Do" is movable, and how to apply it accurately by ear.

Require all who can possibly do it to

come to the lesson with melodies learned by ear, and also with improvised melodies. Sing the syllables to all of these. Musical children delight in it. Praise but do not criticize the child's original efforts. Make it plain to the child that this training of the mind's ear comes outside the regular practice time, and be strict and observant to see that the printed lesson does not suffer. Let no one say truthfully that a pupil of yours who plays by ear cannot play well by note. Show the child the folly and shortsightedness of condemnation of playing by ear. All accomplished musicians can sit down to the piano and play by ear catchy tunes and hymns. Improvising and playing by ear are fine memory builders.

As one needs words for coherent everyday thinking, so he needs also names of tones for coherent musical thinking. Both are necessary in climbing to higher ground. Keep the children climbing upward!

IF YOU LIKE symphonic music, and there is good reason to believe almost everyone does, it is still possible to tune in on Sunday afternoons to a grand symphony concert via the Columbia Broadcasting System (3:00 to 4:00 P.M., EDST). For Howard Barlow's Sunday afternoon concerts with the Columbia Broadcasting Symphony Orchestra have returned to the airways to take the place of the regular New York Philharmonic-Symphony Orchestra broadcasts, until the latter return in the fall.

Barlow's Sunday afternoon symphony concerts have been a regular network summer feature since 1936. Besides playing famous works of the standard repertoire, Barlow devotes a generous portion of the programs to modern American music, some of which works in the past two seasons, he has introduced for the first time on the airways. Compositions commissioned originally by Columbia and works submitted this past year by unfamiliar composers are to be repeated on occasion. These compositions deserve renewed hearings, Mr. Barlow contends. As the conductor is still busy examining the large number of new manuscripts received last season, he is not asking for others to be sent to him this summer.

Among recent novelties presented by Barlow and the Columbia Broadcasting System Symphony Orchestra have been "Symphony" by William D. Denny, this year's American *prix de Rome* winner, and a two-piano concerto, "Symbolistic Study, No. 6—Mountain Vision," by Arthur Farwell, co-winner of the National Federation of Music Clubs composition contest.

It is interesting to note that the title "Everybody's Music," previously borne by these concerts, has been discarded as no longer a necessary index to their nature. Barlow believes that public acceptance of fine music has grown beyond specific cataloging and that no concession need be made to it. The radio public, familiar with an fond of symphonic music, knows that whenever Barlow has anything to do with a broadcast they are going to get an interesting program.

Some of the richest contributions that America has made to the world's musical literature are the spirituals of the South. They are music of the people, full of the wishes and needs of a transplanted race full of the heartaches and the anguish, the prayers and the hopes of those who have an undying faith. There are three fine programs featuring spirituals, each week of the Blue Network of the National Broadcasting Company: Sundays, 11:30 to 12:00 noon, EDST, and again on Fridays, 12:15 to 12:30 P.M., EDST, the Southernaires, one of the outstanding quartets of its kind in this country, can be heard. On Mondays, 10:30 to 11:00 P.M., EDST, the Fish Jubilee Choir also may be heard in a similar program.

In addition to the summer symphony series being presented under distinguished conductors on Sunday evenings, concert by the National Broadcasting Company's salon and concert orchestras are broadcast on Mondays (6:30 to 7:00 P.M., EDST, Red network), Tuesdays (7:30 to 8:00 P.M., Blue network), and Wednesdays (6:30 to 7:00 P.M., EDST, Red network).

For those who like chamber music, we recommend the broadcasts of the Primrose String Quartet usually heard on the Blue network of N.B.C. on Thursday nights from 8:00 to 8:30 P.M., EDST. William Primrose, the English violist, is a first desk man in Toscanini's National Broadcasting Company Symphony Orchestra and a noted soloist in his own right. He has been called the Kreiser of the viola. His associates of the quartet are also players in the Toscanini orchestra.



# The Diversions of the Masters

By JEROME BENGIS

WE KNOW THE GREAT MASTERS of music rather intimately through their works; each has a language of his own, and speaks as the divine inner voice bids him. But at times we tire of thinking of them as geniuses; for, like every living thing in nature, they too had their rest, their periods of leisure which were so sweet because they were so well earned. Those were the times when, unclenching their souls of their art's sacred vesture, they became simple lovers of indolence, pursuing common pastimes much as lesser men do. Then they were like children who, when summer comes, fling their grave studies to the air and fly headlong into a whirlpool of overflowing joyousness.

If we stay with the masters during their hours of idleness, we shall see much which shall make us smile; for, behold, in the twinkling of an eye one immortal genius shall become a young boy eager to win at billiards; or another shall take to cushion throwing; or still a third will steal a slice of cherry pie out of the kitchen when the cook's back is turned. And all these things shall fill us with amusement, yet with wonder; for it is not often that a genius can win at billiards, for nature generally restricts his ability to one field alone; nor is it often that a genius indulges in cushion throwing, without having his own precious head knocked off; nor yet is it every genius who can forget his sacred art long enough to remember that there is in this world such a delicacy as cherry pie.

## Titans at Play

BUT HUSH, NOW! Let us take a peep into Master Bach's home and see what he is about at this early hour of morning. He sits at his clavichord and plays his morning hymn; for, whether or not he is at work, he is always close to God. At his back stands his good wife, Anna Magdalena, and his large brood of children. Emanuel and Cristoph are among them, and, somewhat sleepily, they render their praises to God. Amidst many a hushed yawn. Now and then some child pulls another's pigtail, and a little titter runs through the group; but, no sooner do Papa Bach's fervent eyes alight on the wrongdoers than all mischief is stopped and all eyes turn upward with feigned piety. Later on, after dinner, he plays with them for a little while. Now he is the stern parent, rapping a child's knuckles; again, and he is a child himself, taking part in all their little tomfooleries.

But on leaving Bach and looking in at Handel, his fellow titan, we are, indeed, pleasantly surprised. What is he doing, this man who "set the Bible to music?" Neither leading a family choir (for he has no family), nor indulging in mischief-making of any sort. He is poring over many papers and putting them in order. Perhaps they are of some religious nature; or perhaps some suggestions for a text for a new oratorio? Oh, no; they are pictures and articles on rare and curious decorative art; for Handel is forever making collections of them. When he is not doing this we may find him, however, making every effort to gain admittance into the society of politicians and literary men, among whom he moves with native dignity, his inevitable wig gracing his proud and stately head. But the safety of musical history is more insured when Handel is not too sociable; for then he is not apt to be getting into quarrels and consequently fighting duels, as on the memorable occasion when he fought one and his life was saved by a large button on his coat.

Gluck, nevertheless, is more sensible. He stays at home and plays—with cats! In the whole history of music there never was a more devoted cat lover; indeed, his passion for felines was second only to that of Thomas Gray, who wrote an elegy on "A Favorite Cat Drowned in a Tub of Goldfishes." And what is more, Gluck not only loved cats but trusted them as well—to such an extent that there are many who firmly believe that he is their intercessor in heaven. He trusted them with no less a delicate organ than his eyes; for he liked nothing better than sitting in his garden with one of his dearly beloved cats seated on either of his shoulders. To anyone coming up to Gluck's house, the cats surely must have seemed like two mysterious emblems of the Hades of Gluck's opera, "Orpheus and Euridice." Occasionally, when they licked his cheeks and mewed gently in his ears, sudden floods of inspiration would well up in him,

which in turn would find their outlet in music. Let us, therefore, in praising his works, praise also his excellent cats, as well as his bottle of Burgundy, from which he would obtain some harmless stimulation during his hours of leisure. For his Burgundy was always with him whenever he was with his cats: the three were inseparable companions.

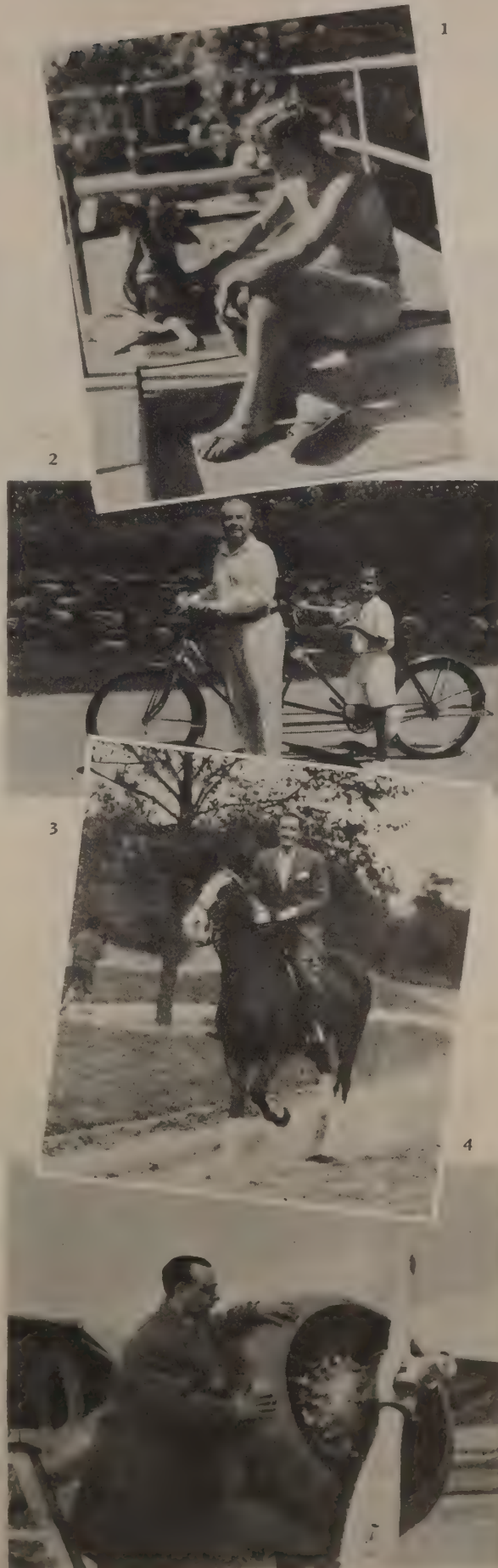
## The Swan of Salzburg Gambols

IF THIS HAS BEEN SURPRISING, what is to be said for the diversions of Mozart? What does he do in his spare time, this Raphael of music? Does he read angelic verses or indulge in other sweet things befitting his heavenly spirit? Oh, no, indeed! Better to fold one's wings occasionally, so as to prepare them for a still higher flight to come. What is more delightful than playing billiards—when one does not play with money? Besides, poor Mozart, during his later years, had no money with which to play; so he was content with playing at home, with his wife, Constanze. He was very careful in aiming his cue and lavished no less precision on his every stroke than he did on the aerial ornamentations of his music. Occasionally, when Constanze was too tired to play, he called in one or two of his friends to share in a game; and when these, too, were not available, he ended by playing by himself. When he was away from home he loved to write letters, and in them he would indulge in all sorts of extravagances—humorous, affectionate, keenly sarcastic, or even somewhat naughty, depending on his capricious moods. Now and then he even employed amateurish drawings to illustrate certain descriptive passages. But we must not overlook Mozart's third diversion, which reveals a weakness not only personal, of his own, but also of the age in which he lived. It was, indeed, true that Mozart "walked with his head in the heavens"; but his was a head which, though equipped with one of the rarest of brains, yet had one of the most insignificant exteriors. The same was true of his general person, which was lamentably unimpressive. Consequently, Mozart took to collecting jewels, naively thinking to hide his physical plainness behind them; and since, like most geniuses, he could not afford precious stones, he had to be content with glass imitations. He had collections of all makes and sizes and, when wearing them, disliked having people ask whether they were genuine. Truly, never before has so rare a jewel hidden behind jewels which were so worthless.

Haydn, of course, was always the joker *par excellence*. When he was not at his music, one may be sure he was always up to some harmless mischief. He loved nothing more than to play a little prank on one of his friends; nor did he mind when someone did the same to him. Big child that he was, he also loved buying little sweet stuffs for children; and it was a source of infinite delight to him to have the little ones come running up to him to see what their "Papa Haydn" had for them. This was not only very much in accordance with the childlike beauty and lovable simplicity of his music, but also with the gentle love of children borne by the Savior, whom Haydn always adored.

## A Tone King Diverts Himself

BEETHOVEN'S DIVERSIONS were, however, more varied. Like Haydn, he liked playing jokes on his friends, but unlike them, would not tolerate anyone who turned the hose on him. Joking, to him, was only a one-sided affair; hence he was only a great jester when he confided his humor to his music. Nor was his a gentle, refined humor, like that of his great predecessor, but a droll, bearish humor sometimes bordering on coarseness, but always strictly removed even from the slightest hint of obscenity. For example, once he left a greeting card at the home of a friend. On one side of it were the words, "We remain, as ever"; but, on turning it over, a couple of asses stared one in the face. Or he thought nothing of composing an elegy on the death of a cat, or of sending droll canons to his friends. His quarrels with his servants may also be numbered among his diversions. Hence, he would quarrel with Nanny, his maidservant, on Monday, discharge her on Thursday, and take her back on Sunday; and the following week he would start the procedure all over again. During his younger years,



MODERN ARTISTS AT THEIR HOBBIES

1. Yehudi Menuhin; 2. Josef Hofmann and his second son, Edward; 3. Nino Martini; 4. José Iturbi.



when he was a newcomer into the cream of Viennese aristocracy, he took dancing lessons. We can picture this uncouth young man dancing the graceful minuet and prancing hither and thither like a colt.

It was during this most unfortunate time that he also took to horseback riding, and almost broke the horse's back, as well as his own. Later on, and until the very end of his life, he took to reading Goethe, Ovid, Sir Walter Scott, and many others, to increase his education, in which he always felt himself very deficient. He wrote voluminous letters, which were in such scrawling penmanship, and with such a profusion of blots, that, as Goethe remarked, "It seems as though Beethoven writes with a broomstick." In accordance with the affectation of the day, he sometimes wrote in French, and wrote it as anyone but a Frenchman. It was characteristic of him to begin a letter by saying that, due to eye strain, he would write only a little note; then to write a postscript which was five times as long as the letter itself. But of course his most constant diversion was his habit of taking five mile daily walks. Neither rain nor snow could stop him from taking these long rambles, which were a great necessity, for both physical and spiritual well-being. His passion for strolling in the woods is too well known for comment; for here he was close to Nature, who alone was his constant companion.

Schubert was content with fewer diversions than Beethoven, his overshadowing contemporary. On certain occasions he would indulge in pillow fights with the poet Mayrhofer, with whom he lived and some of whose poems he set to music. On other occasions he would make merry at the taverns; and many a pretty *Fräulein's* rosy cheek was affectionately pinched by his chubby fingers. He liked occasional drinking, in the spirit of the Bohemian, and, when tipsy, would make mock sermons. On one such occasion he shouted out to all present how great a composer he was, which he would never have had the courage to do if he were sober. Many a fine day, he, like Beethoven, would take excursions into the country; and during the evenings he was often to be found taking part in his musical gatherings, known, after him, as the *Shubertiaden*. It was here that all his friends gathered, and that they not only had the joy of hearing him perform many of his works on the piano, but also render his *Erkling* on—a comb!

### A Caricaturist in Music

CHOPIN INDULGED in similar fooleries; but, like his music, they were always of a highly polished order. George Sand, and others who knew him, all bear witness to his astonishing talents for mimicry. After he had given a too intimate revelation of himself, during one of his pianoforte improvisations, it was his custom to dispel all lingering impressions by going into the adjoining room, doing something to his hair to make it match that of some famous contemporary, and, returning again, to give a comic imitation at the keyboard of the person in question. He especially took keen delight in imitating Liszt's emotional tantrums—much to the displeasure of the latter, who seemed to think that tantrums were the natural right of every virtuoso. He also liked to play blindman's buff with the ladies, if the ladies were attractive enough to make such a pastime worth while. When he was not doing this, however, and when away from home, he would write to his friends, commissioning them to order an elegant suit of clothes for him, or to find him a new apartment of certain exact dimensions, with so many and so many rooms, and overlooking a garden. The wall paper had to have a restful shade, and not be vulgar; for, to Chopin, vulgarity was the unforgivable sin.

If there is an unmistakable similarity between Chopin the man and Chopin the musician, how equally is this true of

Mendelssohn. He was the most nimble hearted of musicians and the most nimble footed of men. The same graceful elasticity which characterizes his music was ever present in the numberless activities with which he filled the hours spent away from his work. Like Lord Byron, he loved to swim, and perhaps this partly accounts for his love of the ocean, which we encounter again and again in his music. He also loved horseback riding, and he took a special

delight in jumping fences and climbing trees. Occasionally he would even become so boyish as to snatch a slice of cherry pie out of the kitchen when the cook's back was turned. Like Mozart, he enjoyed a game of billiards, and, like him, he also was a voluminous letter writer and drew pictures to illustrate certain descriptive passages. In both the handwriting and the subject matter of these letters, we find all the  
(Continued on Page 552)

## Music of Worth to the Movies

By VERA ARVEY

JUST AS IN UNIVERSAL'S "Three Smart Girls Grow Up," when actor Robert Cummings only seemed to be playing the piano, but was not, many Hollywood stars have their sound tracks made by professional

Maria Ouspenskaya was playing on the nearby set for the cameramen and Miss Dunne was humming part of the song. Miss Bitter played, to the intense dissatisfaction of the director. "It sounds too



### MELODY COMES TO LIFE

*This is the way in which Hollywood is attempting to bring Melody to life in a new movie "Second Fiddle".*

musicians. Although the studios keep musicians under contract, these are often jazz players who are also adept at writing songs and at commercial arranging. When a classic musician is needed for a film, it is sometimes necessary to call in expert players from outside. Henry Svedrofsky (also a conductor) and Louis Kaufman are two of the violinists who are employed in this way as soloists, to "dub" for stars. Pianist Max Rabinowitch, former accompanist for Chaliapin and Isadora Duncan, is such a fine sight reader and so accurate at timing that the studios set great store by him. One of the most prominent concert pianists now in films is Marguerite Bitter, who dubbed for Gene Raymond in "Flying Down to Rio," who was one of four featured pianists in "Josette," and who played with Margaret Hart for Jeannette MacDonald and Ramon Novarro in "The Cat and the Fiddle." She had previously played in the stage show of the same name. In the picture, Novarro (who is an accomplished musician) actually played the piano; but his music was omitted in favor of Miss Bitter's, and only his photograph used.

"Love Affair," RKO's film starring Irene Dunne and Charles Boyer, brought an interesting problem to Miss Bitter. In the picture, Maria Ouspenskaya plays the part of a woman who had once been a famous pianist, but who is now long out of practice. Miss Bitter was called to the studio to teach this actress how to play an old classic song for close-ups. The following week, Miss Bitter came to the studio to record the music, at the same time that

perfect—too good for an old lady who is out of practice!" he declared. Thereupon he asked Miss Bitter to act in her playing, so that her music would express what Maria Ouspenskaya was showing on the screen. First she was to play timidly, with a few wrong notes (a very difficult thing for a real artist to do on command!), then with more assurance, and finally perfectly.

For "Quality Street," Miss Bitter recorded several old minuets before the picture was filmed. Afterward, the director selected the one he thought best suited to the mood. That is one of the ways of dubbing for actors. It is the easiest method. There are two others. Playing while the actors are acting on the set is also easy. But the third method, that of waiting until the film is finished and then synchronizing the music with the action, is the most difficult of all, for it is then necessary to watch the screen while playing and to fit the music to each movement. It is also necessary to watch a stopwatch. If the musician allows his eyes to stray from the screen to the keyboard for a single second, the music is slightly off and the recording must be begun over again.

Another use for pianists in Hollywood is at the time (in some studios) that a picture is finished, after the composer has seen it and has composed his incidental music for it. Then a pianist is called in to play and time this original music from the manuscript, while the director and orchestrator sit in on the conference to familiarize themselves with the score and to offer suggestions.

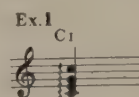
## How to Teach Broken Chords

By

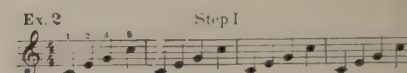
STELLA WHITSON-HOLMES

WHEN THE YOUNG PIANIST undertakes broken chords for the first time, she faces with undue stiffening of the fingers and with stiffening of the hand and arm muscles often extending entirely to the elbow. This is due partly to the fact that the hand spans a wide reach with extraordinary difficulty, but mostly to the fact that is overanxious, and fears she cannot accomplish it.

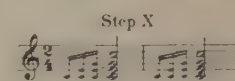
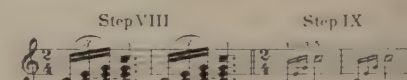
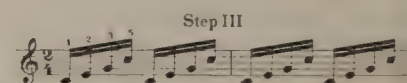
And well she may be, for she is tackling a big problem which needs to be separated into a series of small units to be mastered separately. There are none of these small subdivisions of the problem which she cannot understand if given a reasonable opportunity. The teacher will find anxiety quieted if the pupil can handle the problem set before her very eyes, notation, step by step, making a series of progressive acts necessary to the proper playing of a broken chord. Let us say that the broken chord to be learned is the common chord of C major, appearing, of course, thus:



The pupil should play the following steps successively beginning with:



and progressing with:



\* Each of these steps is, in itself, a simple problem when properly placed before the child's vision, but they will be confusing if merely taught orally, thus increasing anxiety and its attendant stiffening. In every case, the pupil should, of course, count aloud, as correct time values are an important factor.

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### Couldn't Fool Him on Pitch

A tenor, "found" in a factory, was tried before a well-known London manager. He sang with singular purity the usual ballads about 'earts and 'opes and 'app'omes. The manager was duly impressed, but with a view to an engagement, ventured to suggest one improvement.

"I should like to hear an 'h' or two," he said.

"Can't teach me anything abaht music, gov-nor," was the reply. "There ain't no 'h's"—the 'ighest note's G."



# Music Makers in Old New England

A Timely Review of Many Quaint Customs

By MARGUERITE ALLIS

Author of *Connecticut Trilogy* and *English Prelude*

★ ★ ★ ★

I

## *The First Hundred Years: 1630-1730*

MANY WRITERS ON MUSIC have insisted that early New Englanders had none, other than a few psalm tunes; that they hated it and considered it a device of the devil. As a musician, the writer accepted this view. Then, due to circumstances unnecessary to define, she turned from music to literature and began extensive researches into New England folkways. Among the volumes studied was one by a Connecticut clergyman, whose Tory sympathies during the Revolution had forced him to flee to England where he retaliated for indignities suffered in Colonial America, by filling a book with fact and malicious fancy so artfully mingled that historians from that day to this have been busy sorting out and quashing his misrepresentations. One of the Reverend Samuel Peters' statements had a familiar ring. No musical instruments were permitted in Connecticut, so he said, except "the drum, the trumpet and the jewsharp." All those writers on music had taken their texts from Peters! But was it true? Peters had not been born until after the period under discussion, and most of the "Blue Laws" he held up to ridicule were of his own invention. No statute against musical instruments ever has been discovered in any New England colony. What Peters should have said, and perhaps meant to say, was that no instrument, "except the drum and trumpet," was permitted in the meetinghouse. Reference to the jewsharp may have been an intended joke; however, quantities of these tiny instruments were imported for barter with the Indians, who adored them. But the point is this; nobody seems to have stressed sufficiently the sharp line drawn in early New England between the sacred and the secular—or, as it was put in those days—the sacred and profane.

### *Poetess and Historian*

OUTSIDE THE MEETINGHOUSE there certainly was music; or why should Ann Bradstreet, New England's first poetess, make frequent allusion to harps and lutes, summer "with pipes full glad"; dolphins "loving music"; the mother of a sick babe who "with weary arms she danced and By-By sang"? Daughter of one Founding Father and wife of another, Ann lamented that old age can "no more rejoice at musick's pleasant sound." And she did not mean psalms, either; for song was vocal and music instrumental, always in the thought of that time. For her the blackbird and thrush "tune their lays," the "merry grasshopper sings," and the "black glad cricket bore a second part." Her son Samuel, absent in London, is besought in verse to "Fly back and sing amidst this Quire"; that is, in the family circle; as choirs had not yet fought their way into New England meeting-houses. Ann's most pregnant reference to

music, one irrefutably indicative of familiarity with instruments, is where she stresses the foolishness of expecting "sweet consort from broken strings." This lady was not condemned for levity. On the contrary, she was admired and encouraged by her own pastor in Ipswich, the Reverend Nathaniel Ward, and her brother-in-law, the Reverend John Woodbridge, another Puritan parson. These two seem to have conspired to carry off a collection of her verses which they had printed in England in 1650. She wrote copiously to the end of her days, and no voice was raised against either her piety or the propriety of her poetry.

Then there was Judge Samuel Sewall who spent a good part of a long life writing diaries through which the bright pattern of his love for music frequently shines. Four trumpeters tootling in the New Year, and century, of 1701, on Boston Common, charmed him into following them to "the Green Chamber" where they played on until daylight. During a visit to England under the Commonwealth, he went with another Boston Puritan, Mr. Brattle, to a "consort of musick" in Covent Garden—not the opera house, of course; that did not yet exist—but to chamber music in a private home in the neighborhood. If this was a sin, he did not lament it as such in his diary. His only comment on "Cousin Sarah" was that she played for him on her flute. He considered himself qualified, how-

ever, to discriminate between good and bad music in taverns. That music accompanied feasting also in Boston is evident from his enjoyment of some at "Col. Hutchinson's"; and, when that promised by the Lieutenant Governor for a public dinner, was not forthcoming, the Judge was disappointed. Samuel Sewall's standing in the community was above reproach. Then why, if music was taboo, did he dare to have a virginal in his house? Or why should the inventory of Mr. Nathaniel Rogers of Rowley frankly list "a treble violl," worth ten shillings?

### *A Musical Inquisition*

SUCH THINGS WERE PROBABLY RARE in the first settlements, not because forbidden, but because the scant space in immigrant ships was needed for more vital freight. Yet as early as 1716 a Boston news-sheet carried an advertisement of musical instruments for sale, together with assurance that the same would be skilfully mended and tuned. No penny pinching Puritan would risk his capital on such expensive merchandize, unless violins, hautboys, flutes, spinets and virginals were certain to find customers.

What airs gentlewomen fingered from these thin voiced strings can be only conjectured. The writer never has discovered, or heard of any one who has discovered, in this country an early edition of Fitzwilliam's Virginal Book. Nor do we expect to find mouldering copies of clavier music which charmed the court of Louis the

Fourteenth. Composers who wrote masses for the Church of Rome would have damned Couperin along with Palestrina. Yet, standing in some ancient pine paneled parlor, one has felt free to fancy the walls breathed faintly of old English folksong—such melodies as Cecil Sharp rescued from oblivion in the home counties of their inception and later in our own southern mountains. To say that these airs failed to be handed down from parent to child in New England, because of early Puritan scruples, is no more reasonable than to claim that their near extinction in Old England was due to the same cause when Oliver Cromwell, leader of all the Puritans, kept a private band. Before advancing our own theory as to the reason for their loss in New England, let us call attention to the attitude toward music, both sacred and profane, held by the most revered of all the pioneer divines.

### *To Sing a Psalm*

AFTER HE HAD FLED from old Boston in Lincolnshire to new Boston in Massachusetts, the Reverend John Cotton published a tract laying down the rules for psalm singing in public. It is interesting and important that this contained a word on music outside the meetinghouse: "nor do we forbid the private use of any instrument of musick therewithal; so be that attention to the instrument does not divert the heart from attention to the matter of the song." It might be a good idea if modern vocalists obeyed that rule, both without and within present day places of worship.

As for song in old Puritan meeting-houses—not churches—the Puritan had nothing to do with churches, English or Roman. His place of worship was a meetinghouse—plain, unadorned, austere, like his religion; and he put all profane—that is, secular things behind him when he entered its door, after having been called thither by a fanfare of trumpets, the roll of drums, or a blast on a conch shell. He had no thought of creating beauty with the voice raised in worship of a God who spoke in thunder and lightning. After the sermon, which paused only while the parson turned the hourglass, and prayers scarcely less lengthy, respite came when one of the deacons struck a candlestick with his fist, took a pitch of sorts from the sound produced, and whined a single doleful, long drawn out sentence from the psalm of the day. This the congregation echoed with more or less exactness, according to the individual ear. With this process repeated through innumerable verses, each worshiper choosing his own



A scene from Howard Hanson's "Merry Mount" at the Metropolitan Opera House in New York.



tempo, the result must have resembled a cats' concert. The psalm lining deacon was selected for piety, not virtuosity; and, although the Book of Psalms brought over by the Salem settlers contained notes to sing them withal, when the famous *Bay Psalm Book* was published on this side of the water in 1640, with King David's words transposed and distorted to fit, very loosely, five tunes, there were no notes. Everybody was supposed to know *Martyrs*, *Windsor*, *Hackney*, *York* and *Old Hundred*; and, in his own opinion, everybody did. The trouble

was that Deacon White's "lining" of York bore no resemblance to Deacon Black's, and that Squire Brown's lady insisted on singing *Old Hundred* her own way and not Goodwife Green's.

### So Came Notes and Anathema

SOME MUST HAVE FOUND this unsatisfactory, for the 1647 edition of the *Bay Psalm Book* had notes. Many, however, considered singing out of a book hardly less pernicious than praying out of a book; and, anyway, few could read notes. Versions of the "Five

Tunes" grew more and more varied, until, when groups, from parts a distance from each other, joined in worship, the cats' concert swelled into a chorus like unto that of souls in torment. Amid the tone deaf, fortunately, were some who cringed from such cacophony, from such butchery of melody. About 1720 advocates of taught singing arose; notably two parsons, the Reverend Thomas Symmes, shepherd of one of the Massachusetts flocks, and the Reverend Nathaniel Chauncey of Durham, a hamlet near Middletown, Connecticut.

Each published a tract. Symmes's "Dialogue on Singing" expressed views similar to Chauncey's, more long-windedly entitled "Regular Singing Defended and Proved to be the only True Way of Singing the Songs of the Lord." Both favored the establishment of singing schools where every body should be taught, *do, re, mi*.

This raised a storm of protest from those who believed the soft Italian syllable held some hidden obscene meaning unfit for the lips of the godly. Plenty of diehards opposed the change, on general principles. Milder citizens thought the old extempore singing more solemn and sanctified. A large number objected on the ground that singing schools would keep the young folk out of nights with subsequent danger of their becoming "lewd and loose persons." And this in the era of bundling—a courtship custom whereby swain and sweetheart were bundled into bed together by complaisant parents. The loudest cry against singing schools came, however, from those who insisted that singing from notes was a popish practice and would lead to organs. Here was something undoubtedly hateful to the Puritan, not as an instrument, but as an appurtenance of the Churches of England and of Rome, like the rosary and the crucifix. Organ notes were an offense to Puritan ears, as incense was to their nostrils.

This antipathy was transmitted to their descendants, through many generations; so that it was not until near the beginning of New England's third century of life that organs were generally installed in meeting houses. Added to Peters' fairy tales, this fact undoubtedly helped to foster the notion that all music was frowned upon by our forefathers; when the truth is that they banned it only from the meetinghouse; and this not very successfully, either, after singing schools won. Then a master or chorister must be appointed to initiate the young folks in the mysteries of clefs, notes and rests; and if, incidentally, a good time was had by all, none of the consequences predicted by the diehards materialized.

### His Satanic Majesty's Fiddle Joins the Choir

WHAT DID COME TO PASS was a change of seating in the meetinghouse. Hitherto ladies and lasses had faced each other from opposite sides of the gallery. Now the former were grouped just behind the latter, around all three sides. When the chorister rose, he sounded his pitch pipe, and hummed a chord, they burst into "part singing." While this was a vast improvement over the whining chants of their grandfathers, a good many uncertain ears needed a prop. Somebody suggested a fiddle. A fiddle! A bawdy tavern fiddle brought into the meetinghouse! Shades of the Pilgrims; No! The grim mouths of the older deacons snapped shut like mousetraps. Choir and chorister put heads together. A fiddle, perhaps, was going too far. Would not something else answer the purpose? How about a violoncello, or a bass viol?—not to call the latter by so dangerous a name as "bun-fiddle."

In some towns this compromise was effected painlessly; the diehards finding reasonable the argument that these stringed instruments could not possibly be related to the tavern fiddle; since the latter lay prone when played, like papists kneeling to pray, while the larger viols stood upright, as good Congregationalists did. Many refused, however, to be hoodwinked by such sophistries. One of Mr. Chauncey's Durham flock would stamp up to the door at meeting time and demand, "Is the great fiddle there?" If the answer was "yes," he would stamp down the steps again, muttering something about being damned if he "set under the same roof with a Dragon"—a dragon being any object savoring of popery, such as a statue or a stained glass window.

(Continued on Page 543)

## RECENT RECORD RELEASES

By PETER HUGH REED

RECENT RECORD RELEASES have provided some interesting musical adventures for those who like to explore varied territory—ranging from such old favorites as Beethoven's "Sonata Appassionata" and the Weber-Berlioz *Invitation to the Dance* (superbly performed and recorded), to a "Concerto for Two Pianos and Orchestra," by the American, Harl McDonald, and the rarely heard "Eleven Viennese Dances" of Beethoven.

Walter Giesekeing, whose popularity on records grows by leaps and bounds, plays the "Sonata Appassionata" of Beethoven (Columbia set M-365) with appropriate nuance and emotional vigor. Better perhaps than anyone else on records, he conveys the rising and the falling away of the several motives of the first movement; and in the passionate last movement he keeps the figuration continually thrilling and vibrant. As in most of his recent recordings, he displays an amazing command of tonal coloring, which the reproduction fully discloses.

Turning to Ravel's *Alborada del Gracioso* (Columbia disc 17137D), Giesekeing further exhibits his amazing gift for tone colorings. Under his fingers, this witty and scintillating composition becomes a miniature tone poem with exquisite tonal hues and amazing flashes of technical dexterity. Again, in Debussy's early *Reverie* (Columbia disc 17138D), a piece recently misused by popular writers, Giesekeing gives a performance that should turn piano students to performing it as the composer intended it to be played. Coupled with *Reverie* is Richard Strauss's song, *Serenade*, in an arrangement by the pianist.

Those who would like a recent souvenir of Paderewski's art, that does full justice to a piece requiring simplicity of tone together with singing tone, should acquire his recording of Mozart's *Rondo in A minor*, K. 511 (Victor disc 15421). A lovely work, played and recorded in the best traditions, it shows the Polish master's command of *legato* and of tone color.

Toscanini, with the British Broadcasting Company Symphony Orchestra (Victor disc 15192), gives a superbly performed recording of Weber's *Invitation to the Dance*, making this familiar composition much more of a virtuoso affair than is usually heard. And the same orchestra, under the direction of Sir Adrian Boult, turns in a competent performance of Tchaikowsky's *Serenade for String Orchestra*, Op. 48 (Victor set M-556).

An album of Boston "Pops" recordings, purporting to set forth a typical concert of this orchestra (Victor set M-554), contains a strangely conglomerate group of pieces. Opening with Glinka's brilliant *Overture to "Russlan and Ludmilla"* (disc 4427); it continues with two ineffective arrangements of Negro spirituals, *Deep River* and *Nobody Knows de Trouble I've Seen* (disc 4428); "Five Miniatures," descriptive trifles by Paul White (disc 4429); the *Doctrinen Waltz* by Eduard Strauss, a brother of Johann (disc 12428); and the popular *Intermezzo* from Granados' "Goyescas," coupled with Tchaikowsky's

*Polonaise from "Eugen Oniegin"* (disc 12429). The vital Glinka overture is something everybody should have, and the "Goyescas" *Intermezzo* will undoubtedly please all those who have been waiting for a modern recording of this old favorite. Needless to say, Arthur Fiedler does justice to these compositions.

One of Beethoven's less pretentious tributes to his fondness of the country surrounding Vienna is his set of eleven dances, written in 1819 for a seven-piece country



WALTER GIESEKING

band. Practically never heard in the concert hall, they have been engagingly performed in a recording (Columbia set X-133) by Weingartner and the London Philharmonic Society, together with a dramatic *Larghetto* from the composer's "Incidental Music to Egmont."

Although overshadowed by his "Unfinished" and his lengthy "Symphony in C major," Schubert's "Fifth Symphony" is nevertheless a delightful and rewarding work. Its spontaneity is attested from the opening bars. The joyous, bouncing motive of the opening *Allegro*, recalled by Dvořák in the first movement of his "Symphony 'From the New World,'" is full of youthful elation; and the second movement is songful and tender. The *Minuet* has been compared to that of Mozart's celebrated "Symphony in G minor"; and the gay *finale* has been commended for its fine workmanship and brightness. Sir Thomas Beecham, conducting the London Philharmonic Society, gives us a treasureable performance of this early Schubert score. The recording is splendid (Columbia set M-366).

Koussevitzky has played for many years a "Concerto for Orchestra in D major," by Karl Philipp Emanuel Bach, which we often have hoped he would some day see fit to record. That day came at last; and we have the work in Victor's set M-559, superbly recorded. In three movements, this composition boasts a vigorous first movement, a similar sturdy finale, and, in between, a hauntingly beautiful *Adagio* which the composer's father, Johann Sebastian, might well have been proud to have written.

The "Concerto for Two Pianos," by the American composer, Harl McDonald, is

richly and brilliantly performed by the Philadelphia Orchestra, with Jeanne Behrend and Alexander Kelberine at the two pianos, and with Leopold Stokowski directing (Victor set M-557). The work, a strangely uneven one, does not sound any great depths nor convey any compelling motivation. Beginning with an opaque, rather heavily laden movement, the concerto continues with a theme and variations (slow movement), more immediately appealing and sincere in expression, and ends with a vigorous and primitive dancelike *finale* founded on a *juarezca*, a dance of Northern Mexico.

It was our pleasure recently to call attention to four sets of Haydn quartets that Victor released (sets M-525, 526, 527, 528). After hearing the four albums, we wish to suggest to our interested readers that they acquire them in the following order: first, album M-527; second, album M-525; third, album M-528; and lastly, album M-526. We spoke of the contents of album M-525 a couple of months ago, so let us briefly turn our attention here to the contents of album M-527. It contains three fine quartets from various stages of Haydn's career: the fourth from the highly regarded "Six quartets" that form "Op. 20"; a neglected masterpiece; the second quartet from "Op. 74"; and the last quartet that Haydn wrote, a truly great work, Mozartian in both its character and spirit, "Op. 77, No. 2." The performers of these works, as in the other albums, are the Pro Arte Quartet. The recording, made in England, is good throughout.

The Coolidge Quartet, turning its attention to American music, gives highly polished but completely unemotional performances of Griffes' "Two Indian Sketches" and of an *Andante* from the "Quartet in E minor," by Chadwick (Victor set M-558). The Friends of Recorded Music already have issued a much more desirable performance, by the Kreiner String Quartet, of the plaintive *First Indian Sketch*, coupled with one of the greatest songs in the English language, Griffes' *Lament of Ian the Proud*, sung by William Hain (disc No. 5).

The Roth String Quartet, turning its attentions to music of its native Hungary, plays Dohnanyi's "Second Quartet, in D-flat major, Op. 15" (Columbia set M-367), with fine feeling and style. This work, written in 1907, is one of its composer's foremost chamber compositions. The Roth performance displaces an earlier one by the Flonzaley.

Marian Anderson gives a noble, if not completely moving performance of Brahms' "Rhapsodie," one of the composer's greatest vocal scores, assisted by the Philadelphia Orchestra and the Choral Society of the University of Pennsylvania. And with the same orchestra the singer is heard in this composer's songs, *Dein blaues Auge*, *Der Schmied*, and *Immer leiser wird mein Schlummer* (Victor set M-555). The songs are over-weighted with the orchestral backgrounds, but we recommend the "Rhapsodie," which can be procured complete on discs 1919 and 15408.



"Shaped" or "Buckwheat" notes look like this excerpt from James D. Vaughan's "Hallelujah Voices."



A typical gathering of singers in the South using Buckwheat notes.



# Singers of the Soil

Including the Fascinating Story of  
"Buckwheat" or "Shaped" Notes

By

KATHARINE PAINTER FULLING

## A Primitive Excursion

THE NEXT MORNING WE STARTED for the Springs, several miles off the paved highway, over a road which in places cut across fields and through shallow streams. As we neared the Springs, wagons filled with sunbonneted women and overalled men slowed up our progress. Horseback riders wound in and out of the procession, and automobiles, loaded with farmers and their families, were interspersed throughout.

The road curved its way into a large wooded spot where dense foliage effectively kept at bay the hot Texas sun. Horses, tied to wheels, munched hay from wagon beds, around the outer circle of the grove. More cars were parked here, their mud spattered sides testifying to much travel along the back road districts.

As additional wagons and cars arrived, they were left near the outer fringe of trees, while all occupants deserted them for the center where a crowd of possibly three hundred people strolled about. A school building was to be used for the singing, and most of the people were gravitating toward this wooden structure.

Having managed to squeeze into one corner of the building, we could get a good view of the meeting without being in the way of the singers. It was the season in Texas when the crops had been "laid by" and the work-browned men and women were now ready to sing "to the land I am bound." There was little spirit of gaiety about the session, as the members showed a deep reverence for the old time shape-note songs which had been sung be-

fore them by their parents and grandparents.

For the youngsters, however, it was a picnic. Barefooted towheaded boys in overalls, and little girls in fresh print dresses, darted through the crowd. Older girls in their teens, self-conscious and highly uncomfortable in tight fitting shoes, gathered in small groups to exchange bashful banter with strapping farm swains. Delegates to the convention from various districts were easily identified by their white ribbon badges. They were the leading singers from their communities.

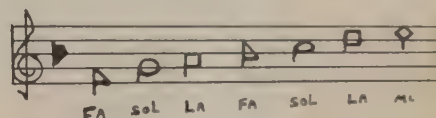
The milling about on the floor of the building stopped suddenly at the command of the chairman, "All singers get to their places." With an ease born of long practice, the members arranged themselves in folding chairs to form a square. In the center was space for the leader. The sopranos were in front of the leader, trebles at the left, basses at the right and altos at the leader's back.

Each singer had a songbook on his lap, many of them tattered and worn from use, and some dating back to 1844; but they were for effect only, for not a person there would have admitted that he didn't know every song in the five hundred seventy-five page book by memory.

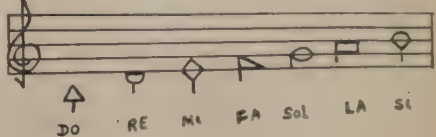
Over a singer's shoulder we could see his half opened book. All the songs were in the *fa-so-la* or four-shape style, the notes being of triangular or square mold. Because of their peculiar shape, they are called "buckwheat notes" by the round note adherents, and their users are derisively known as "buckwheelers." The shape-

noters in turn deride the round note singers as "roundheads" and there is constant argument between the two groups as to the best musical notation.

With the last note of the complete scale omitted the seven notes of the key, in Four-shape notation, are



In addition to the four-shapers, another strong singing group is known as the seven-shapers. This group has taken the four notes of the four-shapers and has added three notes. The seven-shapers also flourish around Texarkana and in rural areas of the Southern states. The scale in Seven-shape notation is



We were interrupted in our over the shoulder pilfering by the chairman's voice announcing that "Brother Wilkins will lead the lesson."

A stocky, ruddy faced man walked to the leader's position in the center. The short red hairs on his sunbrowned wrists glistened as he raised his arms for the attention of the assemblage, called the page of an old fuguing song, banged his tuning fork against a table, and "keyed" the tune.

His arms dropped, and the basses were off in a thunderous roar of

"He makes the corn in talley's grove,  
And waters veil the sky to cheer th' plains below."

The trebles came in, quickly followed by the altos and finally the shrill sopranos joined the musical cavalcade. The ghost of old William Billings, New England schoolmaster, who first introduced fuguing songs into the United States, must have been hovering happily about the building.

Walking about in his small cleared space the leader gave the entrance cue to division. He had no book or baton, carried the beat with both arms up and down. The singers kept their eyes on the leader, many beating time with

THE FILLING STATION ATTENDANT emphatically hitched up his trousers and then glanced with faint disgust at two arguing men across the street.

"Some of them dern buckwheelers and roundheads at it again," he offered in explanation, "Every time a couple of them get together, they start wrangling. Check your tires, lady?"

The small town near Texarkana, where we had stopped, basked lazily in the mid-day heat and, except for the pair across the street, there was little sign of activity. An occasional squeaking of a chair was heard as a grocery store loafer shifted to a shadier spot.

"What are those men arguing about?" we asked, with not so very mild curiosity.

"Aw, they just can't agree on how to sing. See that little fellow? He's a four-shaper. That big fat man he's talkin' to is a round-shaper. Now if a seven-shaper would come along you would really hear an argument."

When, as children of the Kansas wheat belt, we had heard harvest hands, who made their seasonal journeys to our place, sing songs in the evening which they explained were used by the shape-noters in the south, our childish curiosity was aroused by the strange term, but we never had pressed the point further. Yet here we were apparently in the midst of this unique singing group, with all their primitive enthusiasms for their favorite systems of vocal notation, and watching their animated confabs, as cool as cucumbers.

"Are there many of the shape-note singers around here?" queried one of my companions.

"Dunno, lady, sometimes it seems the woods is full of them; and then you don't hear anything of 'em for a spell. They have meetin's around, but I never go to 'em. I can't sing nohow. They're goin' to have a sing to-morrow at the Springs, I think."

Our little party had intended going into Dallas to the Pan-American Exposition, but it would have to wait a day. We were going to the singing. The Springs, it was learned, was a wooded grove several miles from Texarkana, so we drove back to the Arkansas-Texas border city to spend the night. On the way a small homemade sign was noticed in a roadside field, and its rather rickety letters spelled:

"All-day Singing at the Springs  
Bring Your Basket."



as they sang with all the enthusiasm of their thirsty souls.

There was a feeling of immense power in the song as each group vied for supremacy. These American singing guilds, known for more than two hundred years as shape-noters, sing songs which spring from the soil and are nourished by the hills and valleys that bear their crops. They are the only known singing groups in the United States which still use the oldtime fuguing songs.

### And Leaders Propagate

THE FINAL NOTES HAD SCARCELY DIED AWAY before the chairman noticed a visitor who had slipped in quietly to stand at the rear.

"Don't go hidin' like that," he called to the visitor. "We've been waitin' for you to show up. We want you to be tone bearer for the meetin'. Friends, you all know Brother Bartlett. He's taught more singin' schools in the Southern States than any other four-shaper. Years ago he brought the shape notes over the hills from Georgia to us."

Brother Bartlett, a pleasant smiling man in his late fifties, his lean wiry body topped by a shock of gray hair, walked to the conductor's podium. Without looking at a book, he spoke softly, "Folks, I'd like for you to sing page 406. It's my favorite song, the one my mother used to sing in Georgia, when I was a little tot playing at her knee."

In the silence that followed, Brother Bartlett, ignoring the tuning fork, keyed the tune vocally and raised his arms in a dramatic flourish. This time the four divisions joined their difficult melodic progressions in a mighty volume which thundered its way through the open windows and swept across the rolling fields.

Song followed song at the meeting, the singers reluctantly taking time out at noon for the basket dinner, to resume eagerly thereafter. Every person who was a leader of his neighborhood group was given the privilege of the floor and allowed to lead two or three songs. There were few spectators, as those in attendance came for only one thing—to sing. Their entire enjoyment was in active participation.

At the close of one song, a tall loose-jointed Texan, who I later learned was an amateur "tune maker" from over near Rock Creek, whispered to the chairman, who then rose to announce "Brother Johnson just told me he has a new song he would like us to try out. He has only a few copies so I will give one to each section."

Brother Johnson produced several sheets of paper on which the score and words had been traced with pencil. Each division secured a copy and gathered in groups so that all could see. For a few minutes the singers studied the new score, humming the notes.

"You'll have to key the tune," the chairman told the tune maker, as all ears awaited the opening note.

Brother Johnson hummed the tonic and the assembly took it up in galloping tempo and carried it lustily to completion, although not one of them was familiar with it. All our group of visitors were astonished at this difficult feat of musical sight reading.

Wherever there are shapenote singers, there are tune makers. The birds, trees, cotton and corn inspire verse which in time demands a tune. It was just such a melodious conception which the group had finished singing. Occasionally one of these backwoods songs has sufficient merit to find its way into the official shape-note song book. Then the tune maker's cup of happiness is filled.

### And Juvenile Leaders

NO SING IS COMPLETE without the children's division. The shape-noters are hanging on tenaciously to their type of singing, which

in these days of jazz orchestras, crooners and musical movies is meeting serious competition. The South is the last stronghold of shape-note singing, as it has been driven from the North and East. For this reason, the adults encourage their children to carry on the shape-note singings and to push back the ever encroaching roundheads.

A boy about five years old was called to the leader's position and asked to take charge. In a childish treble he called the page number of a song, tuned the key perfectly and started beating the time. The adult singers followed him with utmost precision and at the close looked with undisguised pride on the youngster. Although the boy could neither read nor write, he was thoroughly at ease leading the song. Next a little girl of six was called to lead, and several other tots got a chance to show their skill at leading the singers through the difficult musical passages.

At the start of each song, the syllables, *fa-so-la-mi* were sung, then the singers doubled back and sang the words. All the verses were sung in their entirety, yet the singers never opened a book. They picked out and sang the shape-notes with the *staccato* rapidity of a hungry pullet pecking at an ear of corn.

No piano or other instrument of accompaniment was used to detract from the deftly interwoven melodies of song. This type of singing required almost a sense of absolute pitch.

For an entire day the rural festival continued as leader after leader appeared before the gathering and song after song was rolled away in rapid succession, with the singers showing no signs of exhaustion from their continual vocal efforts. The sun was hanging low in the skies before the meeting broke up and then only because the singers had to get home to do the chores.

## Jascha Heifetz Transposed to the Films



WHEN THE CANDENT GENIUS of Jascha Heifetz flashed upon the New York public, on October 27, 1917, the critics opened their treasure boxes of adjectives and loaded them upon the new virtuoso, then just sixteen. "Here," they said, "is a born violinist"; and this was virtually a fact. Heifetz can hardly remember a time when he did not play the violin. Almost as soon as he was able to walk, his father put a fiddle in the hands of the three year old baby and gave him his first lessons. At four he was studying in the music school of his native City, Vilna, in Lithuania. At eight he was already under the instruction of the great Auer, who, the following year, permitted him to make his first appearance in St. Petersburg. This was the overture

to a long chain of extraordinary successes with great European orchestras.

It is not surprising that Samuel Goldwyn sought to secure Heifetz for a film. His unerring intonation and rich tone were just of the type which modern sound recording discoveries demand for super results. Previews of the new Heifetz film "They Shall Have Music," indicate that unusual revelations in tonal beauty mark this notable picture. Only the most advanced technical skill could capture the rare nuances of the amazing player. He has been most applauded for his incomparable taste. Since taste is largely instinctive, and only one who is born with it is able to touch the horizons of the musical soul, only he knows how to go just far enough without going too far.

Heifetz's fine personality and his vast platform experience make him ideal for the motion picture world. Goldwyn and the United Artists Corporation are to be congratulated for presenting this great Artist in his prime in a striking new picture which combines musical virtuosity with an excellent screen romance.

One of the distinctive features of this picture that should be of huge interest to educators, is the fact that the producer has employed a real "boy and girl" school symphony orchestra of forty-five players, all members of the California Junior Symphony Association, aged from nine to fourteen. They play the overture to Rossini's "Barber of Seville."

Music lovers, teachers and club members will find in this film valuable promotive matter for all educational interests and readers of THE ETUDE not only will want to see the film, but also will want to urge others to see it.

## Color in Piano Styles



The chintz motive on the walls is carried out in the covering of the piano case

Not an antique but a modern design which fits in with the classic outlines of this beautiful room

Imagine a Zebra Skin upon a piano "a la Congo", but isn't it effective?

WHEN SOLOMON, the preacher in Ecclesiastes, wrote, "And there is no new thing under the sun," he was probably very right; but certainly there has been a marked difference in the decoration of pianos, in order to make them conform to what the interior decorator feels is necessary to blend with modern tastes in home and music room arrangement.

All of the leading piano makers think first of the inside of the piano, its soul; and this is right, because the piano is first of all a musical instrument. Most of the manufacturers, however, have shown an

admirable initiative in designing piano exteriors that are in themselves beautiful works of art.

Elsewhere we have shown the magnificent new case of the piano presented by Mr. Theodore Steinway to the White House. Now we show other pianos in chintz, zebra hide, and in Kordevon—the latter a new finish devised for pianos and originated by the Rudolph Wurlitzer Company. Apart from the musical quality of these instruments, the idea is to create a new and essentially colorful piano which may be adapted to any decorative scheme.

## Music's Debt to the Poets

By ARTHUR O'HALLORAN

IT IS A MATTER of first importance to the art of music that many of its greatest masters had also a love for poetry and a discriminating taste in literature. What priceless gems would the world have lost had Schubert, for instance, not read his Goethe or Shakespeare? We would be without the immortal *Erl King* and *Hark, Hark the Lark*, to mention but two famous songs of Schubert, beloved both as songs and as pianoforte transcriptions.

To Heine we are indebted for *The Lorelei*, the Germanic legend so finely set to music by Liszt. Liszt also used poems of Goethe for songs. Purcell has set poems of Herrick, the English poet who lived in 1591-1634. To Sir Walter Scott we owe the words of the *Ave Maria* so superbly set to music by Schubert, who also wrote his song *Wild Roses (Heidenröslein)* to words by Goethe.

Of American poets Longfellow has had many musical adaptations; whilst, of famous English poets, Browning, Swinburne, and Tennyson have had gracious musical settings.

Schumann, Grieg, Mendelssohn, Dvořák, and Macdowell, are among the famous composers who owe much of their popularity to a happy blend of the art of poetry with music.

Kipling has been drawn upon freely for musical illustration—both his prose and verse. Included among the composers who have used Kipling texts, are such distinguished musicians as Sir Arthur Sullivan and the impressionist, Cyril Scott.



**M**MUSICAL PROGRAMS TO LIGHTEN heavy working days in business organizations may seem fantastic, perhaps contrary to the usual ideas for working efficiency. Some business heads may even consider music during working hours as an unwanted intrusion, like hearing a blaring brass band from a passing parade. But a recently conducted experiment demonstrates that it all depends upon the type of music, and that soothing harmonies coming from properly arranged sources can be advantageously adapted to reduce the nerve strains of modern business and to induce happier working moods.

The Insurance Building, Oakland, California, has won a national reputation in the office building field, for pioneering unusual services that build good will and make its tenants permanent. Among these are open air gymnasia on the roof, for both men and women, and other health building facilities. Its latest innovations include daily programs of soft, modulated music, introduced as a special feature during the recent holiday season by P. Delaware Smith, the building manager. These were heard throughout the entire building during the eight business days preceding Christmas and proved highly popular with tenants.

### A Cautious Experiment

THE INTRODUCTION OF MUSIC into these business offices during their regular working hours was approached by the building management with considerable hesitancy. There was the danger of possibly disturbing executives and of lowering working production by distracting the personnel. That season of the year is always the busiest time for these tenants, particularly of offices that are branches of large eastern concerns. Books must be closed for the year; outstanding accounts collected; salesmen are reporting; and annual reports must be compiled and sent to home offices. Mr. Smith had long believed that business is conducted to-day at too fast a pace, with too much emphasis on speed that allows too little time and thought to the things that make life worth while. In his opinion, music could be made to serve a valuable purpose in bringing mental ease and needed individual relaxation from business worries.

At that time the public appeared much concerned over the gloomy European outlook. Mr. Smith felt that the American people had particular reason to feel thankful, as compared with those living in war troubled European countries. At first he considered utilizing this thought as a basic theme for the building's holiday greetings, but this he rejected in favor of something better. This seemed an excellent opportunity to try out some of his beliefs about music—that it could be employed to drive away business cares, to stir the emotions, and to bring a happier spirit into business life.

According to the sound equipment people who installed the facilities, this seems to be the first instance where daily musical programs have been broadcast throughout an entire office building, over an extended period of time. As this was just an experiment, the equipment contract carried a clause providing for its immediate cancellation if the music proved distracting to listeners.

The music was distributed throughout the entire building by means of RCA System Sound Projectors, controlled in the

office of the building management. The equipment was modulated by the sound engineers so that the music could be heard clearly yet softly in the main floor lobby or on upper floor halls and corridors but would not be audible behind closed office doors. Sound distribution for the main floor came through a cathedral type

The choice of the kind of music was not left to chance, but was worked out after careful study. During the experiment, all office occupants, building maintenance employees and large numbers of transient visitors daily would be exposed to the music. Individual preferences and dislikes would have to be considered. Too much of any one type of music, no matter how fine or desirable, would be monotonous.

The music was mixed deliberately, to provide for variation. To insure the desired results, an arbitrary schedule was made up in advance every day, which took into consideration the playing hours and special nature of the music most appropriate for that period.

More than two hundred musical selections were available. These ranged from waltzes, college songs of leading California universities, jingles, marches, orchestra pieces and vocal solos, to classical, religious and symphonic music. Favorite Hawaiian and marimba band selections were also included. It was found that "hot swing" jazz pieces were not wanted. For convenience in scheduling and handling, all records were classified and kept in separate groups.

they heard *Anchors Aweigh*; *Jingle Bells*; *Whistle While You Work*; and similar cheery selections. Surprised transient visitors stood in the lobby listening.

During the first three days the building management made careful tests. All floors were checked to get tenants' reactions. They were asked "Is the music disturbing you?" and they replied "No, we like it."

The soft music coming from the concealed speakers could be heard distinctly in all parts of the corridors; but, the moment an office door closed, the music was shut out. Doors had to be propped open to hear. On one floor check up, it was found that twenty-five out of twenty-seven offices had the doors wedged open to listen.

From the morning the music started, the enthusiasm mounted and grew every day. A group could be found listening in the lobby most of the time. People had heard about it in other buildings or came from other parts of the city. After visitors had finished their business in the building, they invariably lingered in the lobby to hear more.

After the opening day, tenants began phoning and writing notes to the building management requesting that favorite selections be programmed. If they were not on hand, Mr. Smith made arrangements to get them. When he experienced some difficulty in getting particular arrangements requested—like when someone wished to hear a famous orchestra's rendition of Dvořák's "New World Symphony"—tenants began bringing in their favorite record collections. These were added to the programs. Very frequently a lobby visitor would ask for some favorite to be played. This was always arranged, if it did not conflict with the desired type of music for that hour. Nearly as many requests for musical favorites came from men as from women. These requests came not only from the younger but also from the older men.

### A Business Stimulant

AT FIRST IT WAS THOUGHT that the music might possibly slow up the movement of elevator traffic; but it was discovered that people listening in the lobby moved away from in front of the elevators so as not to interfere. Peppy music, when people were coming in or going out of the building, stimulated the movement of traffic.

Indicative of the enthusiasm with which tenants responded to music mixed with their work are two typical tenant reactions. The head of one firm commented, "The holiday period always gets me down because for me it is the busiest, hardest working time of the year. Our firm is closing its books. My home office calls on me for information and special reports. Because of this additional work, this period is depressing. This year it's different. The daily music causes me to forget the pounding to do this or get that done. It makes me and my whole staff work in happier mood."

The president of a financial institution whose office buzzes with activity during the hours the country's stock exchanges are open, remarked, "I was doubtful when I first heard the music. During this period our staff is working under heavy strain, but there never has been a time when our organization functioned so smoothly, efficiently and with (Continued on Page 531)

# A New Experiment with Music in Business

By EARL BURKE



*Soft, modulated music greets incoming tenants from a speaker on the mezzanine floor.*

*Musical production and control room. At left, attendant is placing a musical selection on electric turntable. On the right is panel for regulating volume and tone.*



speaker concealed among decorations on the mezzanine railing overlooking the lobby. On alternate floor levels tiny modulated speakers—instead of the usual blaring type—were hidden in the iron grill-work of stairways. The fact that speakers were concealed added to the charm when music came gently stealing through the corridors. Listeners wondered where the music came from and frequently inquired, "How do you get that delightful effect?"

### A Varied Musical Diet

IN THE OFFICE OF THE BUILDING management, record selections were played on an electric turntable operated like a phonograph. Volume and timing were controlled from a radio panel. The tone could be regulated so as to sound louder on the lobby floor than elsewhere in the building; and, if too resonant on any upper floor, it could be tuned down separately.

The make up of daily schedules called for marches and similar peppy music to be played from eight to nine in the morning, when people were coming to work, during the luncheon period, and around five o'clock when occupants were leaving the building. At all other hours of the day more subdued types of music were released. The building management knew from its traffic counts of the hours when the building carried the greatest number of visitors and the exact times when it would be filling or emptying, so as to change the music to fit the time of day.

### A Fortuitous Launching

THE FIRST MUSICAL MONDAY MORNING people began coming into the building with the customary long faces, reluctant to begin the work grind for the week. It was interesting to observe how their gloomy facial expressions changed instantly when



THIS PARTICULAR PAIRING of "cousins once removed" deserves especial mention, for the change from one key to the other is so striking that composers have used it time and time again—and always effectively. The rise in tonality of a minor third produces a peculiar feeling of stimulation, a kind of lightheaded buoyancy. Cole Porter, whose music is often harmonically out of the ordinary, brings this modulation into one of his best known songs, *Night and Day*.

Ex. 10

This quotation from *Night and Day*, and those used later from *Smoke Gets in Your Eyes* and *Innocent Innocent Baby*, are reproduced with the kind permission of the Music Publishers Holding Corporation, owners of their copyrights.

At *x* the music is lifted abruptly from the tonic triad of E-flat major to the tonic triad of G-flat major. And at *y* it drops back just as abruptly to its old key. Musical sleight of hand!

A more famous example of the same modulation occurs in the *Grand March* from "Aida," by Verdi.

Ex. 11

In this case the music is lifted a minor third from G major to B-flat major. For lack of space the quotation includes only the closing notes of the first appearance of the tune and the opening measures of its repetition. If you have seen the opera you will recall this dramatic moment. Four trumpeters on the stage blare forth the melody. Hardly has its last note died away when four more trumpeters appear in the procession. Instead of repeating the music in the same key, they announce it a *minor third higher*, thus heightening the effect of the scene.

Wagner was very fond of taking a musical phrase and repeating it a minor third higher. This device appears in the *Pilgrims' Chorus* from "Tannhäuser", in the music which accompanies the entrance of *Tristan* in the first act of "Tristan and Isolde", in the famous *Liebestod* from the same opera, and in the "Faith" motive in the *Prelude* to "Parsifal."

Ex. 12

# The Threshold of Music

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

## Keys That Are Related—Sisters and Cousins and Aunts—Natural Laws That Guide The Flow of Chords

This article is the thirteenth in a series on "The Doorstep of Harmony." The first appeared in *The Etude* for January, 1938.

### Part II

Another mutual cousin, or connecting link between two distant keys, is the subdominant minor. This intermediary makes possible a change of key which delights many a composer—a downward shift to the major key located two whole tones below the original key. For example, the modulation from C major to A-flat major. The connecting link in this case is F minor, which is the subdominant minor of C and the relative minor of A-flat.

An example of this modulation occurs in *Smoke Gets in Your Eyes*, from "Roberta" by Jerome Kern.

Ex. 13

From D major to G minor is one jump; from G minor to B-flat major is another jump. But Jerome Kern's modulation eliminates the middleman and goes directly from D to B-flat. Zee Confrey, in *Kitten on the Keys*, makes the same down a major third change of key, when he switches from the opening tune to a second one.

Having discussed the various relatives which a key can have, let us meet a typical family group so that we may observe brothers, sisters and cousins side by side. Here are the relatives of C major.

Ex. 14

In these ten measures will be found the ten keys most closely related to C major. In each case the first chord is the tonic triad of C major, while the final chord in the measure is the tonic triad of the related key. As you might expect, the next to the last chord in each measure is the dominant seventh of the related key. It will be noticed that the last two keys, being cousins once removed, are so distant that an extra chord is required to make a smooth transition.

Just as C major has its relatives in good standing, so every other major key has similar relatives. And every minor key, too, has its set of relatives, substantially the same as those of the major keys. Of course, in the case of minor keys, their dominant and subdominant keys are likewise minor. For instance, the subdominant key of C minor is F minor, while its dominant key is G minor. We shall find, however, that every minor key has another close relative, for which there is no equivalent among the relatives of the major keys—the dominant major. If we are in C minor, we can modulate just as easily into G major as into G minor (perhaps even more easily).

Thus, we have

Ex. 15

(a) modulates to the dominant minor key, whilst (b) modulates to the dominant major key.

It probably has been already guessed why the second modulation seems, if anything, a little more natural than the first. It is because the dominant triad belonging to the minor scale's "house of chords" is a major triad. We are therefore accustomed to hearing G major chords frequently in C minor pieces, and it takes only the presence of the leading tone, F-sharp, in the chord preceding it, to turn the G major chord into the tonic of a new key.

### The Stepping Stones of Modulation

WE HAVE ALREADY MENTIONED that a chord may belong to two or more different keys and may thus act as common ground on which these keys may meet. Between any two keys which are related we can find such "stepping stones"—chords which are shared in common by each of the keys, and

which will take us across without the necessity of making a single awkward leap.

C and its relative minor, A, have the following chords in common:

Ex. 15

C and its dominant, G, have these chords in common:

Ex. 16

C and its subdominant, F, have these chords in common:

Ex. 17

C and its tonic minor, C minor, have these chords in common:

Ex. 18

Technically speaking, these chords common to both C major and C minor are three separate chords. But we can readily see that they are hardly more than three variations of a single chord, the two triads being component parts of the dominant seventh chord.

### Double Meanings in Music

"STEPPING STONE" CHORDS do not necessarily give us advance warning as to the key for which we are headed. They can give us broad hints, of course; but there is only one chord which provides us with positive information: the dominant seventh; and even that does not tell us whether the coming tonic is going to be major or minor. With any other chord the ambiguity is far greater. We can guess, perhaps, three or four keys to which the chord *might* lead us, but we can not be sure which of the three or four it is going to be until we hear what comes next.

Suppose we switch on the radio and tune in on the middle of a piece of music? The first chord which strikes our ears, let us say, is the major triad on F. What key are we in? Perhaps we are in F, listening to the tonic; and perhaps in C, listening to the subdominant triad. Or, again, we might be in A minor, listening to a chord on Fa, or we could be even in B-flat major, listening to a dominant triad; or in B-flat minor. We cannot tell for sure.

This same ambiguity is true, to a greater or lesser extent, of every chord. As soon as we strike a chord which might belong to some related key, as well as the home key, we are lost in a musical fog, without a compass. Until the next chord sounds we cannot tell into which of the possible keys we are actually going to land. In other words (to scramble metaphors), you have to lie low with your listening ear, waiting to hear which way the cat is going to jump.

That is one thing that makes music so fascinating. For instance, in the "Symphony in C Minor," *Fourth Movement*, by Johannes Brahms, we find

Ex. 19

This is the majestic, chorale-like theme which the sonorous brasses intone in the *Finale* of Brahms' "First Symphony." (Continued on Page 552)



# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER  
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

THE REQUIREMENTS of a conductor sometimes seem without end. He must be more than a pedagogue—must be an organizer, a diplomat, a zealot, and a showman. He is in the public eye, subject to high praise or loud censure. His personality and the scope of his efforts must be each broad enough to maintain him and his musical organization as the pride of the school or community.

Not the least of his special knowledges is a thorough understanding of Program Building. Many a competent conductor and musician has stopped short of success through an inadequate grasp of the psychology of preparing programs. Perhaps the word "success" is incapable of having definite limits, but it is certain that no conductor is a success if he fails to attract audiences to his concerts. In spite of the many functions which bands or orchestras can be assumed to fulfill, they are primarily entertainment organizations. It is their duty and, after intensive effort, their right to play to sizable audiences.

Program building, then, may make the difference between obscurity and prominence; and its elements are far more involved than at first might be apparent. This is particularly true in the case of the average school or municipal band or orchestra. The conductor of a musical organization of finished and capable musicians may feel free to select at will those compositions which he would like to have it perform; and he can range with impunity into the fertile fields of the masters. Not so the school or average community director. He faces players of limited playing proficiency, and the tradition of past musical programs weighs upon him. He hardly dares to attempt a satisfactory performance of the masterworks.

Added to the obvious limitations of inexperienced or indifferently capable members is the problem of instrumentation. Many symphonic works which might have been essayed, must be foregone through insufficient instrumentation, or attempted with often impractical substitutions for the originally required instrumental voices. Considerations of this type cannot help but affect the choice of program numbers and the general tone of the concert.

The importance of wise choosing is too often woefully apparent to the concertgoer who sits through one performance after another, vaguely or definitely aware that the conductor has missed his cue and made a misfit, not of his group, but of his program.

## The Too Difficult Program

IN THE RANKS of amateur organizations, the usual program often can be placed in the category—"too difficult." We find school bands and orchestras in particular performing works which are entirely beyond the technical or aesthetic capacities of the youngsters, and as a result the program becomes a constant toiling for notes on the part of the players and a complete dislike for classical music on the part of the au-

dience. Who has not felt the relief of an entire audience when an amateur organization has struggled far afield and finally gets back to a simple march or selection within the capabilities of the players?

All good music is not difficult, nor is all difficult music necessarily good. But it is for the conductor to choose good music

An idea of what constituted the monotony of this particular concert may be had by comparison with landscapes in travel. The traveler is soon bored with flat, unendingly identical and barren countryside. Hours of passing through such country either will put him to sleep or the landscape will be forgotten and he will turn

haustion at the end of the program. A concert in good taste must allow the listener opportunity to relax at intervals, and it must rouse him somewhat at others. Even individual selections must have their dynamic contrasts. A sensible audience is cold to the musical organization which indulges only in volumes of tone that are loud and louder!

## The Lengthy Concert

ANOTHER SERIOUS MISTAKE, often made in program building, is that of too great length. The ambition may be well meant, but its reception is not in accord with the intention. If the program lasts more than two hours, it is too lengthy. We prefer a concert length of a two-hour maximum, with at least a ten-minute intermission placed a bit beyond the half-way mark in the program, allowing the second half of the program to be shorter than the first.

For the small high school band, whose instrumentation, membership, and efforts are correspondingly limited, we would suggest a concert of shorter duration—perhaps one and one-half hours, with no intermission. In all events, it is certainly better to have the audience ask for more than to have it plead for less. Many a person, with justification, has remained away from concerts because the conductor felt that every selection which his band or orchestra had rehearsed should be performed, regardless of the time involved.

As in other phases of program building, the wise director will time his concert to a nicety. He will not overwhelm his audience, nor will he purposely deny a sincere desire for more.

## Public Taste in Programs

ANY CENSORSHIP BOARD would find it difficult to agree on what "public taste" is, but they do know that it exists. Any agency for entertainment must cater to that taste, if it is to fill its function. Yet this does not imply a cheapening of the product; we need not resort to music of no musical value, and we need not turn to devices which get attention but little more. It is quite possible to satisfy the musical desires of our patrons without programming worthless music, and we believe it is possible to influence taste subtly.

At most, one cannot entertain nor can one educate an empty auditorium. The problem of filling the auditorium takes care of itself, when wisdom and good judgment are applied to building programs for the musical organization.

The great John Philip Sousa, overmuch as he may be mentioned, was an example of the conductor who performed to the tastes and musical wishes of his public. Yet his programs ingeniously elevated as well as energized public taste. His programs always included music of the highest quality—transcriptions of orchestral classics, symphonic poems, overtures, waltzes, suites, solos—arranged, in many instances, especially to suit the character of his organization. (Continued on Page 541)

# How to Build

an

# Alluring Program

By

WILLIAM D. REVELLI



which fits the talents of his organization, and which is not beyond the comprehension of its players. There is decidedly a scarcity of good easy material, but there remains a sufficient amount of facile material to enable our school and community organizations to prepare programs whose structure is sound and whose effect is entertaining in every sense of the word.

It is not to be assumed that all programs for this type of organization must be easy throughout, as it is often possible for the able conductor to select a number of moderate difficulty and to train and prepare for its performance so that it reflects credit on the group. When a difficult number is well done a sparkle and verve is given the program as a whole; but when a selection hopelessly exceeds the capabilities of the performers, or when a concert is a series of difficult numbers, an adverse effect on the audience is inescapable.

## The Monotonous Program

A FEW YEARS AGO I was invited to act as guest conductor of a certain High School Band's Annual Concert. The director was quite concerned over the fact that his audiences were so small and inappreciative. The situation is hardly without parallel; a glance at the program and the cause was easily understood. The director had forgotten completely that audiences attend band concerts to be entertained—to enjoy good music well performed. This particular concert, though perhaps carefully rehearsed, impressed us, as it did most of those present, as being monotonous.

to other pursuits. Country of variegated landforms, on the other hand, may hold his attention for long periods. One cannot help enjoying vistas embracing mountains, valleys, waterfalls, patched pastures and far-away forests. In this concert there were a number of selections whose character was similar in mood, length, tempo, and instrumentation. There was an excess of heavy music: two symphonic poems, two overtures, two slow moving tone poems. The program was not punctuated with a single march; and both the tone poems and a modern number were abstract and non-melodic. Here was a monotonous vista indeed; one cannot wonder at any lack of appreciation shown by audiences at such concerts.

The unfortunate thing about this concert, and this is probably true in many cases, was that the instrumental organization performed quite admirably. Its instrumentation was adequate and the conductor a competent musician. Yet a poorer organization with a better program might easily have had more attention and given more entertainment.

The rules of monotony are inviolable; a concert that is overloaded with novelty numbers and clap-trap music is just as little appreciated as the heavy concert. Frequently school bands are found in one extreme or the other. The matter of extremes, too, can extend to concerts which are too quiet throughout, and those which make such a loud and long use of the percussion and brass sections that both the players and audience are ready to drop with ex-



# THE ETUDE MUSIC LOVER'S BOOKSHELF

## Musical Biographies For Children

Twenty of the most famous writers of music, in all history from Palestrina to Debussy, are included in a new and well written book designed for children.

All of the list are among those called great masters, with the exception of our own immortal writer of folksongs, Stephen Foster.

The book is illustrated with full page portraits, and the size and binding are very attractive.

"A Child's Book of Famous Composers"

By Gladys Burch and John Wolcott

Pages: 179

Price: \$1.50

Publisher: A. S. Barnes & Company

## The Romance of a Publishing Family

"TIN PAN ALLEY," that itinerant "Boulevard de Jazz," has, through the last seventy-five years, moved to many different parts of New York City. Frank Harding established his publishing house on the lower Bowery in 1860 and won success by publishing the "hits" of Tony Pastor, the whilom emperor of a variety dynasty which endured many decades. From there, the Alley gradually moved uptown, until it reached Longacre Square and the forties and the fifties. Of course, there are other "Tin Pan Alleys" in other cities, but they are no more the real thing than a midway "Streets of Cairo" is like the avenues of the capital of the Khedive. "Tin Pan Alley" must surely derive its name from those little cubicles of cacophony in the offices of the publishers in which vaudeville, variety, and burlesque singers were schooled in the "hits" they were supposed to "plug." In each little studio there was a piano, which judging from the tin-panny sounds, must have had pie plates where the springs should have been. Monroe Rosenfield, composer of *With All Her Faults I love Her Still*, a gay, irresponsible Bohemian of Broadway memory, is credited with coining the name, "Tin Pan Alley."

In the early period the popular publisher's real work day began when he closed his roltop desk and sallied forth to any of the fifteen hundred or more theaters, night clubs, cabarets, cafes, saloons, or places of lesser repute, to promote by entreaty, bribe or threats his potential "hits." It was the only way of marketing his wares. A demand must be created, and this was done by inoculating the singing public by rote with his themes. If the melody was a "natural," it caught on with the rapidity of an epidemic, and the whole country started to sing it and play it, while the shekels poured into the publisher's coffers. As in the case of the theatrical manager, the publisher literally went into a new business each year, with each new series of productions. If they were successful, he prospered; if they failed, he was on the verge of bankruptcy.

Many of the popular songs of the early days were either nauseating bathos, feeble attempts at wit, or illiterate doggerel set to the most commonplace tunes. Always remember, however, that popular songs are no better than the great public that sings them, and there is no finer existing evidence of the musical and sentimental reactions of the *hoi polloi* than the songs of their era. It cost the publisher a large part of his profits to "plug" his songs. When vaudeville, variety, and burlesque became organized into a trust, it is said that, instead of paying individuals, the pub-

lishers paid the powers that were over a million dollars a year to get their "hits" initial recognition. Theoretically, this practice is now ended, and the writer believes that relatively little is to-day expended in bribes to singers, conductors or managers, to promote new issues.

Many of the early actors and singers started in what can be called only the gutters of the theater. Like some of the publishers who have risen to heights, they do not seek to disdain their very humble and disagreeable beginnings. Some came from hard working Jewish families with little means, in which the old mother worked day and night to promote the interests of her children. Others came from devout Irish Catholic troupers, as did the Cohans; and what George M. Cohan has done is the marvel of the show business. Others came from old time actor and minstrel families, carrying out the traditions and the superstitions that have come down through generations. Others, according to the chronicles, were out and out bums and dipsomaniacs, wandering from petty job to petty job, and glad to sell their manuscripts for a round of drinks. In the latter class were to be found some of the most talented and human of individuals—pathetic ghosts of what "might have been."

Many of those, who have risen to the highest in the popular song field, have started in the lowest plane of human entertainment. Izzy Baline began as a singing waiter in a Chinatown saloon. He is now Irving Berlin with a score of successes

in Confederate uniform, now hanging in the Central Park west residence of Isidore, is one of the proudest possessions of the family.

Of all Marcus' capable sons, it remained for Isidore to write the annals of the family, and his own biography, which he has done in the third person, with the literary aid of the late Isaac Goldberg and Frank Owen ("From Ragtime to Swingtime").

The Witmark family lived at first on the rim of Hell's Kitchen in New York—"a sanctuary for gangsters and thieves hiding from the law." Isidore describes the location candidly and dramatically. Brother Jay earned, as a prize for mathematics in school, a small printing press, and that press was the start of the important publishing firm. The New Year's card business was good, and the whole family took an interest in the printing business. Their inclinations, however, were musical and theatrical. Julie



The signing of the copyright renewal for *Sweet Adeline* November 20, 1930. Seated: Henry Hart, Harry Armstrong, Isidore Witmark. Standing: Jay Witmark and Richard Gerard, author.

to his credit. All honor to him and to the others who have scaled the peaks, because they have climbed from the deepest valleys.

The leap from old time popular song trash to the modern "streamlined" popular music is almost as great as from *Chopsticks* to a *Nocturne in C minor* of Chopin.

Among the most enterprising and successful of all popular publishing firms has been that of M. Witmark & Sons. Marcus Witmark, after whom the firm is named, had comparatively little to do with the organization, save as the progenitor of five remarkable boys, Frank, Julie, Jay, Eddie and Isidore. The elder Witmark was born in Prussia. He came to America in 1853; and his career in the New World started as a peddler in the South. In 1861 he joined the Confederate Army, equipped and trained his own company, for which he received a commission from Governor Brown of Georgia, as lieutenant. He was wounded at the Battle of Gettysburg. His portrait,

had a sweet, plaintive voice. He was for years a prominent minstrel singer and stands out as one of the big figures in minstrelsy, that kind of American court opera which ran continuously from 1843 for over seventy-five years and is still followed by amateurs. Julie's services were very valuable as a song "plugger." Isidore, primarily a business man, had studied music and composed. Eddie and Frank were juvenile stage prodigies. Jay was all business.

The first Witmark songs were published in the eighties. The business continued under the family management until it was bought by the Warner Bros. Pictures, Inc. magnates in 1928. Since that time, under the editorial management of Richard Kountz, it has added a large catalog of valuable educational material for orchestra. Vast changes, from the first publications have come into the output of the firm. Popular music went "high-hat"; and the day of the millionaire musician arrived. Even in

1917, the royalties of Ernest R. Ball reported to have been over \$30,000 a year—many times what Schubert earned during his whole life.

The "name" orchestras, the radio, and the movies, all called for arrangers with the technic of a Wagner, a Berlioz, a Strauss, or a Tschaiakowsky; and these arrangers have been munificently and properly rewarded (quite different from the day when Richard Wagner worked as a hobo in Paris for starvation wages!).

The achievements of the Witmark firm are truly remarkable. It published twenty-four of the leading operettas of Victor Herbert, thirteen of the operettas of Julien Edwards, twelve of the operettas of Gustav Luders (including the "Prince of Pilsen"), twelve of the operas of Karl Hoschna, of the stage works of Manuel Klein, of the operettas of A. Baldwin Sloan, twenty of the operettas of Sigmund Romberg, thirteen of the musical works of Chauncey Olcott. From 1886 to 1930, the firm credited itself with no less than four hundred and fifty song successes; and the list includes such compositions as—*Sunshine of Paradise Alley* (1895, Frank and Bratton); *Mr. Johnson Turn Me Loose* (1896, Ben Harvey); *Gypsy Love Song* (1898, Victor Herbert); *My Wild Irish Rose* (1899, Chauncey Olcott); *Sweet Adeline* (1903, Gerard and Armstrong); *You Love Me in December As You Do in May* (1905, Ernest R. Ball and James W. Ker, the latter became the Mayor of New York City); *Love Me and the World* (1906, Dave Reed, Jr. and Ernest R. Ball); *Sweet Mystery of Life* (1907, Victor Herbert); *Italian Street Song* (1908, Victor Herbert); *Mother Machree* (1909, Ernest R. Ball and Chauncey Olcott); *When Irish Eyes Are Smiling* (1912, Ernest R. Ball); *Kiss Me Again* (1915, Victor Herbert); *Smiling Through* (1918, Arthur Penn); *Let the Rest of the World Go* (1919, Ernest R. Ball); *California, Here I Come* (1923, de Sylva and Ball); and a score of others long remembered.

The classical stupidity with which the publisher, the music critic, and even the public, reject songs which eventually become famous, is nowhere better illustrated than in the case of *Sweet Adeline*, the swan song of the expiring bibulous gentlemen with more sentiment than sense. The song was written by Harry Armstrong and the words by Richard H. Gerard. Armstrong had exhausted himself by playing fourteen to sixteen hours a day as a pianist in Coney Island Honkey Tonk. Isidore Witmark recognized his ability and hired him in a clerical musical job, at eighteen dollars a week. The original name of the famous song was "You're the Flower of My Heart, Sweet Rosalie." The song was turned down flat by four of the leading popular publishers. Finally Gerard changed *Rosalie* to *Adeline*; and, because of the change it was accepted and published. It again failed, when it was placed on the shelf and remained a whole year on the shelf of the publisher, until a quartet living in Hammerstein's "Victoria," New York, "plugged" it.

(Continued on Page 531)





# THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

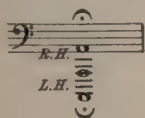
Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words



## Debussy Prelude

Relating to the *Prelude in A minor* from the "Pour le Piano" suite of Debussy, how do you sustain the bass tone as marked in the music? Also, do you divide the sixteenth note figure between the hands, or not? The *sostenuto* pedal does not work satisfactory here, and a half or a quarter damper does not seem to procure quite the desired effect, either, of sustaining the low tone. Also, do you pedal the whole-tone cadenzas along toward the end of the prelude?—D. W. M., Florida.

Sorry to disagree with you, but the only way to produce the required effect is to touch the low A's with the *sostenuto* pedal. Make all the time you need to play these A's; and, if you want additional richness, add the lowest A on the piano, thus;



Then proceed, dividing the hands, as indicated in the music.

Yes, by all means pedal the cadenzas. Just remember that almost all teachers and students use pedal too sparingly in Debussy compositions. Always play full, solid bass notes, then pedal to the limit, or even beyond it! If the sonority becomes confused, it is a simple matter to "flash" off a half-quarter pedal, still holding the fundamental bass tones necessary for long pedal effects.

## Varieties of Staccato

Will you please explain the difference in *staccato* notes, their attacks, cut offs, and so on? What is the difference between the *portamento*, up-arm *staccato*, wrist, and any others? When there are a number of notes in a phrase, and the final note is marked *staccato*, how should it be played; and would the technique be different whether it be a half note, quarter or a very short note? Also would the second note that is marked *staccato* in just a two note slur, be played the same as a longer phrase? I refer mostly to the *staccato* notes in Mozart's "Sonata III" (K. No. 545).—Mrs. G. L. L., New York.

The true *staccato* is so vaguely comprehended by most piano teachers, that it could take a small sized volume, with supplementary sound film assistance, to clarify this important pianistic principle. Therefore I will not try to answer your *staccato* questions; for if I did—in this brief space—you would be more than ever in the dark. Instead, I'll try to write a brief introduction to *staccato*, which I hope my patient readers will understand. So, for better or worse, here goes!

Elementary pianistic *staccato* is a whipping movement of finger, hands, forearms or full arms. The ideal *staccato* is that which is produced with the finger in contact with the key. Artists and good pianists always play *staccato* with this key contact; any other approach results in excessive loss of motion, prevents speed and clarity, fosters excessive contraction, and makes bad tone. The two principal ways *not* to produce *staccato* are:

1. the *snatch* method—pushing the key down as if it were too hot and then jerking back the fingers or hand from it;
2. the *whack* method—hitting the key from the air by the use of finger, hand or arm stroke.

Both of these futile snatch and whack methods were taught by poor pedagogs of

one hundred years ago and are still going strong to-day. An exasperating commentary on pianistic progress, isn't it?

If you will place your curved third finger on C—then, without leaving the key top or without raising the finger and with no help from your hand or arm, play C by snapping your finger into the palm of your hand, you will hear and feel the purest, swiftest *staccato*. Indeed, it is by far the brightest, clearest tone anyone can make. An expert pianist can easily snap so sharply that the key will sound twice—the force of the impact making the hammer strike the strings a second time. Pianists sometimes employ this pure *staccato* for a special isolated effect; but it is impractical for general use, since it requires excessive force and lost motion.

The whip cracking *staccato* is the best for general use since 1. any whiplike movement implies rotative forearm help (try it for yourself); 2. it is exactly like the finger flash employed in ordinary finger technique; and 3. it can finally be developed so that the fingers flash, or whip, without leaving the key top.

You will have to be patient with me—for this is so hard to explain in black and white. It would be the simplest of matters, if only I had you and a piano here!

Now touch the top of the C again with that third finger; as you feel your elbow tip floating easily, let the finger flash up suddenly, not more than an inch from the key, and in the same impulse let it play the C lightly *staccato*. The key is released instantly by the finger bouncing back up and resting lightly again on its key top. What has happened? You have played *staccato* as efficiently and economically as possible. To accomplish this you have 1. used slight "loosening" rotary help of your forearm; 2. taken only an instant of active effort; 3. immediately ceased all effort the moment the tone sounded; 4. played a perfect finger stroke.

Hand, forearm, or full arm, *staccato* are variants of this—you perform the same action with a larger tool. The approach remains the same. For fast *staccato*, the fingers stay close to the key top and a shift of the hand to the next tone takes the place of the bounce.

Slow, whipping *staccato* exercises for fingers and hand should be practiced for a long time before rapid *staccato* is attempted. Never hold the fingers in the air, and always play lightly.

That two note slur question is a very important one, but it will have to await a later date.

## Those New Ideas

Many of the things you say on the Round Table page are so new and strange to me (I have taught piano twenty years) that I am all at sea. I try my best to use some of your ideas but find it hard to adjust myself to them. Is it just because I am so "dumb," or do others have the same trouble?—P. T., Oklahoma.

What a delicate position you put me in! But I'll answer boldly—of course you are not "dumb." No one except a person of good intelligence would write as sincerely as you have done. You have been searching for the light and should not be blamed if the light you find is too strong. The very fact that, after twenty years of teaching, you are filled with what the Bible calls "an holy discontent" for the truth, means that your mind and spirit are still alive and

—one who can clarify the modern technical work. Above all, study with a good teacher receptive. Try to adjust to the new piano pedagogy—experiment on yourself and your pupils; then accept only as much of it as you are convinced is beneficial to your principles for you, at first hand.

Twenty years are nothing: I have been at it for twenty-five—and I tremble when I think of the accusing fingers my students of those far off years can point at my incompetence. I was a terrible teacher. Why, even in THE ETUDE I had several articles on technic which would cause me to die of mortification if they were reprinted to-day! Almost all the pianistic ideas and "truths" of that day I have cast aside. Will it be the same twenty-five years from now? I wonder! At any rate, let us be malleable, receptive and creative until the hour when the music of this earth grows dim in our ears.

## A Difficult Trill

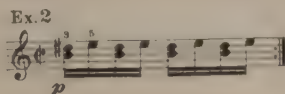
"I am exasperated by that opening trill in thirds in the *Etude*, Op. 25, No. 6 (in thirds) by Chopin. It just seems that if I could 'get by' that trill I could play the *Etude* in tempo. The more I practice it, the worse it gets. Is there nothing I can do about it except keep on practicing and trust to time and luck?"—F. M., North Carolina.

"You're telling me," as the boys say! If you think you are having a tough time with that trill, it is nothing compared with the agony I have endured—for I have a double-jointed thumb! So, let's weep double chains of tears to commiserate with each other.

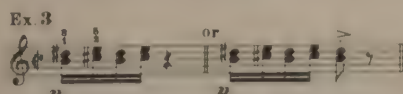
You must first decide what fingering is best; most persons come back to 3 1, 5 2 after trying other combinations. Then you will of course remember that smooth, rapid playing of double notes depends largely on the free rotative balance of the forearm. This does not mean that your forearm should visibly shake or rotate excessively, but that the arm must swing lightly from the suspended elbow tip. In order to feel this balance, the trill should first be practiced in broken thirds, thus:



the D-sharp and the E sounding slightly louder than the B and C-sharp. Practice in short and long groups until the swiftest possible tempo and the lightest, freest tone are achieved, wrist rather high, as little arm movement as possible. Next, practice the trill as follows (without the C-sharp) with the same freely rotating quality as in the broken thirds; again with the minimum "lost" arm movement:



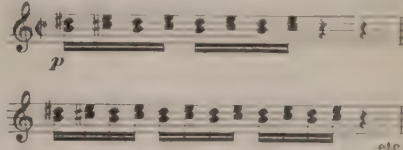
Now you are ready for the real trill; after slow practice in which you gently stress the upper tones, play it very lightly and rapidly *once*, arm bounding from the piano to your lap at the last tones:



After a moment's rest, do it twice, three, four and eight times—hand quiet, fingers on key tops at all times, wrist medium or

high, top tones (D-sharp, E) slightly brought out (rather large order, isn't it?).

Ex. 4



Cortot, in his interesting edition of the Chopin "Etudes" offers many detailed suggestions, exercises, and so on, which might be of help to you. My only objection to the use of so many preparatory exercises is that mind and muscles become so clogged up and jittery with the "preparations" that one is never actually sure of the real thing when one finally gets to it.

For this reason, I have been careful to offer only what I consider the essence of preparation necessary to master the trill. I hope it will help you as much as it has my own students.

## Expanding the Hand

"What pieces would you suggest for a nine-year-old boy with small hands, but who is able to play fifth and sixth grade music? He has wonderful technique, lots and lots of speed; also a very good memory. He has a love of various types and sounds of pianos.

"Can you tell me what grades these pieces are classed: *Clair de Lune*, Debussy; *Valse Caprice*, Josef Hofmann; *Polichinelle*, Rachmaninoff."—Mrs. C. R. J., Wisconsin.

That's a new one on me, a youngster who dotes on different kinds of pianos. There's no predicting the tendencies and talents of these modern children! What fun he must have in a piano store! Yet it is all to the good—for the more pianos he plays, the quicker will he be able to adjust to new instruments, a major problem for all pianists. We know to our sorrow how hard it is to get accustomed to instruments other than our own, and how ill advised it is to practice constantly on the same piano.

If you will look up the chapter on "Expanding the Hand without Injury," in Cooke's "Mastering the Scales and Arpeggios," you will find very practical help toward developing your boy's hand.

Unfortunately, I am no expert on grading piano pieces, but I have always rated the three pieces you mention as "early advanced."

For other light music of approximately the same grade, suitable for small hands, you might examine: *Harpsichord Miniatures*, Gwendolyn Scott; *The Hidden Waterfall*, Chenoweth; *Persimmons*, Gwynn; *Rain*, Anson; *Recollections of Johann Strauss*, Thompson; *The Maiden's Wish* (Waltz), Chopin-Barth; *Valsette* (from "String Quartet, Op. 18"), Beethoven-Hodson; *Rhapsodie Mignon*, Rovenger; *Reverie*, Debussy; *Les Sylphes* (Impromptu-Valse), Bachmann.

## Double Jointed

Would you please tell me what I could do to cure a weakness of my thumbs. When I play an octave or a chord, the bone which is at the bottom of the thumb goes inside instead of remaining firm. So it is impossible for me to strike the note on the side of the thumb; it strikes rather on the surface of the pulp.—E. P., Quebec.

In a recent issue of THE ETUDE this page contained corrective exercises for that old, familiar bogie, the "double-jointed thumb"; please look over your files for it.



# The Scherzo from the "Sonata in F Minor" of Brahms

\* \* \* \*

## A Master Lesson

By GUY MAIER

**G**ATHER 'ROUND, ALL YE CON-DEMNNERS of syncopation and swing, and be at last persuaded! Here, in one short movement, Brahms has created a masterpiece of syncopation which should be played by all red blooded, young (and old) pianists. Every skyrocketing chord, each crackling phrase, every curve of its glowing line, will rekindle the fire of primitive man in you. Brahms, himself a master of fiery utterance, has seldom poured out more molten phrases.

And how happy our "swing" writers would be, if they could produce a composition one tenth as stirring as the *Scherzo*! They have fortunately overlooked its possibilities, for it could be used as a modern dance number, without altering a single note. Heaven forbid!

Written in 1851, in Brahms' early young manhood, the five movements of the colossal "Sonata in F minor" stand out among his most impassioned pages; indeed, this sonata—the first great masterpiece to come from Brahms' pen—is one of the longest and most exacting in all the piano repertoire. To avoid any mistake as to his meaning, the ardent young composer has set three lines of a poem by Sternau at the beginning of the second movement (*Andante*), a stanza telling of the ecstatic union of two loving hearts in the moonlight. The flaming *Scherzo* follows this *Andante*, which, in turn, gives way to a gloomy, disillusioned *Retrospect*. The first movement, full of glorious chords, is a tribute to youthful fervor and romance; and, in the *finale*, heroics and triumphs pile up in dazzling fashion. What an accomplishment for a young man scarcely twenty years old! No wonder the world called him the new musical Messiah.

### The "Single Movement" Problem

ALL SERIOUS STUDENTS should, of course, study the entire sonata. However, I am not one of those purists who cry "Unclean!" when an isolated movement is taken out and played. Why should anyone quibble over this? Most sonatas are written in three or four distinct movements, each an entity in itself, with pauses between the movements, and with no discernible spiritual relation or thematic material in common. The various elements—contrasting themes, patterns, developments, sections—are poured into these convenient molds by the composer. Even the greatest master of the sonata, Beethoven, substituted movements of one sonata for another, and published them thus. Who, then, shall call it a crime when a pianist decides to play one or two movements rather than the whole sonata?

It is not necessary to edit the music of Brahms, for there is almost never a trace of doubt as to his intention. His notations and directions are so clear and so complete that further amplification is redundant. May Brahms be spared the butchery of those nuisances, the "annotators", who have done their utmost to harm the works of other composers!

The only matters left for an interpreter to take care of, are:

1. To point out features and characteristics necessary for the better understanding of the music.

2. To indicate ways of practice and study, obvious to an experienced pianist, but less so to the student.

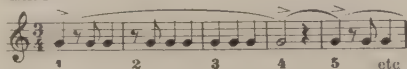
3. To add to Brahms' fingering.

4. To amplify the pedal directions (Brahms indicates its use only occasionally).

First, as to the *Scherzo's* general features? The four-measure swings at the beginning are like the long, winged, "seven league" steps of a superbeing, who bounds into the air at the first measure, and steps deftly down to earth at the fourth, to use this as a springboard for the fifth. If, in these measures, you will think of a leap (up accent) on the first beat of the first of them, a lesser accent on the first beat of the fourth, and a binding or curving over from the fourth to the fifth of them, with another leap at five, you will feel the rhythm perfectly.

(Play softly and lightly)

Ex. 1



Now change to

Ex. 2



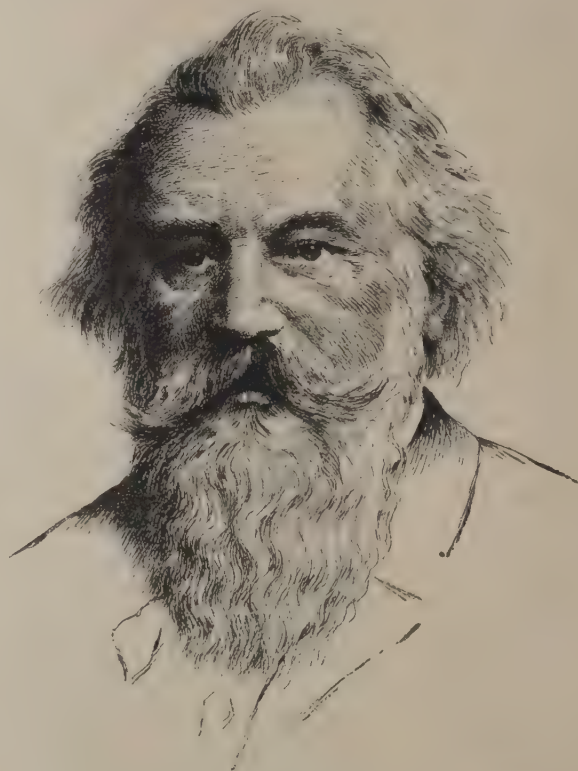
The *tempo* of the *Scherzo*, one beat to a measure, is between  $\text{♩} = 76$  and  $\text{♩} = 80$ . If in doubt, play too slowly rather than too rapidly, for nothing ruins a syncopated piece more quickly than jittery playing. Make no basic *tempo* change anywhere, not even in the *Trio*; for Brahms has taken care that this will sound slower and more lyrical by using notes of longer value, more sustained melodic lines, and less syncopation. Since ritards are out of place in a composition of this kind, Brahms has indicated none.

The main body of the *Scherzo* should, of course, be practiced slowly, and without pedal; sometimes "flatly" *piano*, sometimes quite mechanically *forte*. Never play a single chord or octave, no matter how wide the skip, without first touching each key. Memorizing should be done at once, so that also the entire piece may be practiced slowly, in sections, with eyes closed, or without looking at the keyboard. This is very difficult in a piece containing such wide, tricky leaps, but is helpful in so many important ways that I will not even mention them. Can you think of some? Off hand, I can count five.

It is of course important to practice hands separately (do not dare to use your pedal!) for security and solidity. Exaggerate the loudness of those left hand first beats; note how these bass tones ascend by whole and half steps for the first sixteen measures. Practice often with slow quarter beat metronome, giving the third beat of each measure a slight accent, so that it may not suffer from too little tone or time. Then,

without metronome, practice entire sections, leaping swiftly from these third beats to the first of the following measures, but waiting a deliberate, relaxed moment before playing them.

All tones except half notes and phrased



An etching from a contemporary sketch of Brahms.

groups must be as *staccato* as possible; try to play them with short, quick up arm, and with fingers *always* on the keys.

When you finally permit yourself some pedal, be stingy with it; never use it for longer than two beats; and often make it so short that you are only "marking time" with it on first beats.

### Bit by Bit We Study

NOW FOR MEASURE BY MEASURE details. These are so many that only the minutest attention to directions will make this a real lesson.

"M" means measure or measures.

At the beginning count three quarters, and play the opening grace note arpeggio the moment you say "three"; this and all other arpeggios must be always played thus, in strict time. These first two measures are among the hardest of the piece, yet the solidity of the whole movement depends on them. It is a feat to play them accurately every time! I earnestly advise practicing thus; play the arpeggio *presto* to the last B-flat, then, only after a good wait, during which you make sure that the right hand D-flat and the left hand octave E are exactly under the fingers, play the first measure; and wait again before playing the

second. Stop and repeat this process several times each day. If you do not follow plan you will never be sure of the piece. I know, alas, by sad experience, that I do not conscientiously practice in this way, I miss the top or bottom notes out of three times.

Also, practice the left hand of these measures alone, *ff*, preparing each chord by moving instantly and easily from one to another, and playing with the utmost power.

A very brief pause should be made before the half notes in m. 4, 8 and 12 to give additional lift to the line. M. 5—8 may be played less brilliantly than the first phrase with a slight *crescendo* to m. 9. Be sure to play m. 13—16 lightly; in m. 15 play the low E-natural and F (treble staff) with the left hand. M. 17—20 and 25—28 again incisively *staccato*, with the usual wait before the half note. The phrases, m. 21—29—36, offer opportunity for soft, sharp contrasts in *staccato* and *legato* between the hands. (No damper pedal, and no *legato* tones "smuggled" in the L. H.) The indication, *sostenuto*, in m. 29—32, means to play more coolly and slightly *rubato*; but strict

a *tempo* again in m. 33 (use soft pedal with a real *piu mosso* in m. 36. Y. the right hand E—against the left hand in m. 35 is correct.

From m. 42 to play the last beats both hands *staccato* all measures; must be single handed practice with the right hand worked out without looking at the keyboard. This is such a "tough" page that only in this way—touch the last beats before playing—can the pianist be doubly sure. To help the memorization and accuracy in this section, note the final tones in m. 43, 45, 47 and 49 are the same in both hands.

Keep all this (m. 36—49) mysterious *pianissimo*, and do a *crescendo* until Brahms directs it (m. 50).

No pedal in m. 56, 58, 60, 62 and 64. Do not *diminuendo* soon; keep up the tone and the vitality. Stop time in m. 65—69.

short, big *crescendo* in m. 69, and an instant's wait before the shooting star chord in m. 70.

### With Gleam and Glitter

THE LEFT HAND FIGURES, in m. 72, 73, 78—81, must soar out and glitter: the arpeggio figures in m. 78, 80 and 82, in the right hand, must crackle and sputter. Play m. 79 less loudly than m. 80 and 81; everything from m. 82 on must sound dashing "abandoned" as possible. For the right hand "off beat" octaves in m. 86 as incisively as you can; and *rip* arpeggiated last beats in m. 87—94 with both hands together. Be sure to give the "ripped" chords plenty of tone and time. Wait an instant for m. 98, get on it, then give it all you've got, *sfz*! Shut off the chord instantly, wait exactly two measures and begin the

*Trio*: To play its rich chord line convincingly, you must feel each phrase as a complete unit. Count each phrase as one count to a measure—thus:

|            |          |
|------------|----------|
| m. 101—108 | 8 counts |
| 109—116    | 8 "      |
| 117—122    | 6 "      |
| 123—132    | 10 "     |

(Continued on Page 546)



FASCINATING PIECES FOR THE MUSICAL HOME

# THE TWO BUTTERFLIES

In the last century Heinrich Lichner (1829-1898) created a definite type of piano study which was of peculiar value to teachers in "refreshing the technique" and adding buoyancy to the playing of pupils in the earlier grades. His compositions were a kind of mixture of Schumann and Mendelssohn in miniature form. In this piece, *The Two Butterflies*, Dr. Kern has captured the Lichner style with a more modern idiom. It should be played with what Mr. Mason called a "springing hand." That is, at the end of the little phrases the hand seems to spring up from the keyboard and a kind of effervescent, joyous character is given to the little piece as it goes bubbling along. Grade 3.

*Allegretto grazioso* M. M.  $\text{♩} = 112$

CARL WILHELM KERN, Op. 554, No. 2

The musical score for "The Two Butterflies" is presented in a standard piano format. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto grazioso" with a metronome indication of 112 beats per minute. The piece is composed of two staves, with the right hand (treble clef) and left hand (bass clef) parts. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (mf, p, ten.). It also features fingerings (1-5) and articulation marks (accents, slurs). The piece concludes with a "Fine" marking and a "D.S." (Da Capo) instruction.



# MIDSUMMER MOONLIGHT

Grade 4.

STANFORD KING

Andante M.M. ♩ = 88

*mf molto cantando*

*l.h.*

*crescendo*

*f*

*2nd time to Trio*

*Fine*

*Più allegretto*

*mf giocoso*

*mf*

*rit. D.C.*



**TRIO**

*p* *p* *D. C.*

# **LARGHETTO** FROM SYMPHONY NO 2

LUDWIG van BEETHOVEN  
Arr. by William Baines

Grade 3.

M. M. ♩ = 76

*p* *p* *mf* *mp* *pp* *f* *p*



# A SUMMER EVENING

Grade 3.

ELSIE K. BRET

Moderato M.M.  $\text{♩} = 132$

*mp* *p*

*poco rit.* *a tempo* *Last time to Coda* *rit.* *a tempo*

*p* *p* *pp*

Allegro *mp* *f* *p D.S.*

CODA *mp* *mf* *p*

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# CASTILIAN DANCE

Grade 3.

ALBERTO NOVARRA

Andante grazioso M.M.  $\text{♩} = 80$

*p slowly* *a tempo* *cresc.* *f*

*mp slowly* *a tempo* *espressivo* *f con ritmo* *p* *fp* *fp* *sfz Fine*

*mp* *pochetto rit.* *mf cresc.*

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The first system of the musical score for 'Evening Frolic' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features various dynamics including *f*, *mf*, *calando*, *pp*, and *mp*. Fingering numbers (1-5) are indicated throughout the piece.

## EVENING FROLIC

This is one of a series of ten engaging pieces in a set known as "Saturday in Town." It is a graceful, easily played, well put together gavotte with Dr. Cadman's inevitable melodic fluency. Grade 3.

CHARLES WAKEFIELD CADMAN, Op. 35, No. 8

Tempo di Gavotte M.M. ♩ = 152

The second system continues the musical score. It includes dynamics such as *mf* and *f*. The notation includes various musical symbols like slurs, ties, and fingering numbers.

*Last time to Coda*

The third system of the score features a variety of dynamics including *mf*, *ff*, and *p*. It includes musical notations for slurs, ties, and fingering numbers.

The fourth system includes dynamics such as *p*, *rall.*, *a tempo*, and *ff*. It features musical notations for slurs, ties, and fingering numbers.

The fifth system is marked with a Coda symbol and includes the dynamic *pp*. It contains musical notations for slurs, ties, and fingering numbers.

The sixth system concludes the piece with dynamics including *mf* and *f*, and a *rall.* marking. It includes musical notations for slurs, ties, and fingering numbers.



# BIRDS AT DAWN

Stepán Esipoff is the *nom de plume* of Arthur B. Burnand (1859-1907), a gifted and well-trained English composer who was a graduate of the Leipzig Conservatory and a pupil of Mme. Clara Schumann. He wrote under many pen names, the best known of which was Anton Strelezki. Strelezki's songs *Dreams* and *Happy Days* were at one time very popular. *Birds at Dawn* is a finely constructed pianoforte idyl of essentially capricious character. In the preliminary study much attention should be given to the time, and here the metronome would be valuable to create a background of exactness. At *a tempo* in the last section the repeated notes in the bass may be played with the extended finger of the left hand. Grade 3½.

STEPÁN ESIPOFF  
Op. 49, No. 3

**Allegretto con moto** M.M. ♩ = 112

The musical score for "Birds at Dawn" is written for piano and is in G major (one sharp). It begins with a tempo of "Allegretto con moto" at 112 beats per minute. The score is divided into several systems, each containing a treble and bass staff. The music features a variety of dynamics, including mezzo-piano (mp), piano (p), mezzo-forte (mf), forte (f), pianissimo (pp), and pianississimo (ppp). Articulations such as "ten." (tenuto), "dim." (diminuendo), "smorz." (smorzando), "poco rall." (poco rallentando), "largement" (larghetto), "rit." (ritardando), "sostenuto", "dolce", and "dolciss." are used throughout. Performance instructions include "con Pedale" and "a tempo". The piece concludes with "al Fine" and "ppp dolce".



# FRAGMENT FROM THE G MIN. CONCERTO

Grade 4.

Andante M.M. ♩ = 63

F. MENDELSSOHN  
Transcribed by M. Moszkowski

*p dolce*

*tranquillo*

*dim.* *pp* *mf* *pp* *f* *dimin.*

*p* *dimin.* *pp* *dolce*

*cantando* *p*

*un poco ritard.* *a tempo*

*espress. p* *p* *smorzando*



# MASTER WORKS

See another page of this issue  
for a lesson on this piece by Guy Maier.

## SCHERZO

From Sonata, in F minor

JOHANNES BRAHMS, Op 5

Grade 7. **Allegro energico**  
M.M.  $\text{♩} = 76-80$

1 *f* 2 3 4 5 6 7 8 9 10 11 12 13 *leggiere* 14 *p* 15 16 *f ben marcato* 17 18 19 20 21 *p leggiere* 22 23 24 25 *f* 26 27 28 29 *p sostenuto* 30 31 32 33 34 35 36 *pp* 37 38 39 40 41 *pp molto leggiere* 42 43 44 45 46 47 48 49 50 *cresc.* 51 52







This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, given the key signature. It consists of ten systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The piece is marked with a tempo of 'legato' and a dynamic of 'p' (piano). The notation is written in a style typical of 19th-century piano music, with a focus on melodic lines and harmonic support. The piece concludes with a 'Dal segno' section, indicated by the 'D.S.' marking at the end of the final system.

127 128 129 130 131 132 133 134 135 136 137 138 139 140 141

142 143 144 145 146 147 148 149 150 151 152 153 154

155 156 157 158 *pp* molto legato 160 161 162 163 164 165 166 *dim.* 167

168 169 170 171 172 173 174 175 *pp* 176 177 *f* 178

179 *rf* *cresc.* 180 181 *rf* 182 183 *f* 184 185 186 187 *rf* 188

189 190 191 *ff* 192 193 194 195 196 197 *cresc.*

198 199 200 201 202 203 204 205 206 207 *f*

208 209 210 211 212 213 214 215 *f*

*D.S.*

*Dal segno sino al Fine*



Helen F. Grand

# ON A MOONBEAM

C.B. HAWLEY

*Andante con moto*

*mp*

1. Dust - man, he is draw - ing nigh,  
2. We will sit just you and I,

*pp*

*mp*

*mf*

Moon is smil - ing in the sky, Tell - ing chil - dren not to cry, For the clouds will  
On a moon-beam in the sky, Far a - bove the world so high, Watch - ing sil - ver

*p*

*p*

*pp rit.*

soon sail by: Don't cry, don't cry. Lul - la - by, lul - la - by.  
clouds sail by: Don't cry, don't cry. Lul - la - by, lul - la - by.

*p*

*pp rit.*

*mf a tempo*

*mf*

3. Far be - low, I think I see Lit - tle chil - dren hay - ing tea, They, I know, would like to be,

*p a tempo*

*mf*

*p*

*pp*

*rit.*

*ppp*

In the sky with you and me. Lul - la - by, lul - la - by, lul - la - by, lul - la - by.

*p*

*pp*

*ppp*

*rit.*

*ppp*



# LEAD THOU ME ON

Marion Roberts

R.M. STULT

*Andante espressivo*

*mf*

1. O Lord, my wan - d'ring  
2. In - crease, my faith in

*mf*

*mf*

feet have trod The paths of world-li-ness and sin, O lift me up a - gain, dear God, That  
things un - seen, That I may nev - er doubt Thee more, Cre - ate a - new, and make it clean, The

I Thy courts may en - ter in; Have mer - cy on my way - ward-ness, Lead  
heart now wound - ed, sick and sore; Choose Thou my way and keep my feet From

Thou me on when foes as - sail, That I may ev - er on - ward press To heav'n - ly joys that nev - er  
wan-d'ring far a - way from Thee, O take my life and make it meet To serve Thee through e - ter - ni

*Allegretto grazioso*

*mp*

pale. Lead Thou me on, O Sav - iour, ev - er lead me, Hold Thou my hand — 11



shades of night are gone. — O leave me not, — My Sav - iour, for I need Thee,

*f* *rit.* *e* *dim.*

*f* *rit.* *e* *dim.*

1st time *mf a tempo* *rit.* *p* *D.C.* Last time *f a tempo* *f rit.*

All through this life, till death, lead Thou me on. — All through this life, till death, lead Thou me on. —

*mf a tempo* *rit.* *f a tempo* *f rit.*

# ALLEGRO

FROM VIOLIN SONATA NO. 6

GEORGE FRIDERIC HANDEL

Allegro

*f* *p*

*f* *p*

*cresc.* *f*

*cresc.* *f*

*mp cresc.* *mf cresc.*

*p cresc.* *mf cresc.*



This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains six systems of staves, each with a treble and bass clef. The notation is written in a style characteristic of the Romantic era, with various musical symbols including notes, rests, and dynamic markings such as 'f' (forte), 'mf' (mezzo-forte), 'mp' (mezzo-piano), and 'p' (piano). The piece is divided into sections labeled 'B' and 'C', with a 'tr' (trill) marking appearing in the final system. The notation is dense and includes many slurs and ties, indicating a complex and expressive piece. The page is numbered '1' in the top right corner.



"This calm vesper time,  
With its low murmuring  
sounds and silvery light."  
*Mrs. Hemans*

ORLANDO A. MANSFIELD

uals

al

to Gt.

Sw.

to Sw.

Sw.

Sw. A

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# THE LOLLIPOP PARADE

## TWO PIANOS, FOUR HANDS

Grade 2½.

In strict march time, pompously, with precision M. M.  $\text{♩} = 126$

DOROTHY BELL BRIGGS

PIANO I

PIANO II



# MARCH AROUND THE MAY POLE

FOUR HANDS

A. GARLAND

Moderato M.M.  $\text{♩} = 108$

PRIMO

SECONDO

Moderato



PROGRESSIVE MUSIC FOR VIOLIN ENSEMBLE

**LITTLE LADDIE, LITTLE LASSIE**

CHANSON PETITE

R. O. SUTER  
Arr. by the Compos

In moderate time M.M.♩=54

Piano  
*ad lib.*

The musical score is written for piano and is divided into six systems. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (p) dynamic and includes the instruction 'In moderate time M.M.♩=54'. The second system features 'poco cresc.' and 'poco rit.' markings. The third system starts with a repeat sign and a piano (p) dynamic, followed by 'p a tempo'. The fourth system includes 'poco cresc.', 'dim.', and 'Fine' markings. The fifth system begins with a mezzo-forte (mf) dynamic. The sixth system concludes with 'dim.', 'poco rall.', and 'D. S.' (Da Capo) markings. The score is written in a standard musical notation with treble and bass staves joined by a brace.



# LITTLE LADDIE, LITTLE LASSIE

## CHANSON PETITE

VIOLIN

In moderate time M. M.  $\text{♩} = 54$

R. O. SUTER

# LITTLE LADDIE, LITTLE LASSIE

## CHANSON PETITE

VIOLIN

In moderate time

R. O. SUTER

# LITTLE LADDIE, LITTLE LASSIE

## CHANSON PETITE

VIOLIN

In moderate time

R. O. SUTER

# LITTLE LADDIE, LITTLE LASSIE

## CHANSON PETITE

VIOLIN

In moderate time

R. O. SUTER



# IN THE SUNSHINE

Grade 2.

**Allegretto moderato** M.M.  $\text{♩} = 88$

ELVA CHITTEND

Musical score for 'In the Sunshine' in 2/4 time. The score consists of three systems of grand staves (treble and bass clef). The first system begins with a forte (*f*) dynamic and includes fingerings (5, 3, 2, 3, 1) and accents. The second system features dynamics of *mf*, *p*, *f*, and *p*, ending with a 'Fine' marking. The third system includes *mf*, *p*, and *mf* dynamics, concluding with a 'rit. D.C.' instruction. Fingerings and slurs are used throughout to guide the student.

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# PLANTATION SERENADE

Grade 2½.

**Allegretto**

BERNARD WAGNES

Musical score for 'Plantation Serenade' in 4/4 time. The score is divided into three sections. The first section, marked 'Allegretto', consists of two systems with dynamics *mp*, *mf*, and *f*. The second section, marked 'A little slower', consists of two systems with dynamics *p*, *mp*, *p*, and *f*. The third section, marked 'Tempo I', consists of two systems with dynamics *mp*, *mf*, and *f*. The score includes numerous fingerings, slurs, and accents to aid in performance.

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In Bernard Wagness Piano Course, Book Two

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*p cresc.*  
(Imitate the Banjo with a plucking finger action.)  
*p cresc.*  
*f*

ade 2½. Gracefully M.M. ♩ = 66 **SUNSHINE AND SHADOWS** WALTZ ELLIOTT S. ALLISON

*mf*  
*f*  
*Fine*  
*mp*  
*mf*  
*mf*  
*D.C.*



Grade 1½.

# LITTLE GREEN FROG

RENÉE MILLS

Moderato M.M. ♩ = 76

The froggie goes hopping along. Hop! hop!

He journeys on.

He rests for a second and now on again

He reaches home - the pond of the old mill stream

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Grade 2.

# DAY DREAMS

ADA RICHTER

Andante M.M. ♩ = 160

1st time only

Last time only

cresc.

dim.

dim. e rit.

Fin.

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—Emily Anderson—3 volumes, 1560  
pages. Intimately translated, describing  
Mozart's life; his travels in England,  
France, Germany, Italy, Belgium, Holland.  
Many sources for complete life study.  
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**SCIENCE AND MUSIC**—by Sir James  
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Macmillan Company, 60 Fifth Avenue,  
New York.

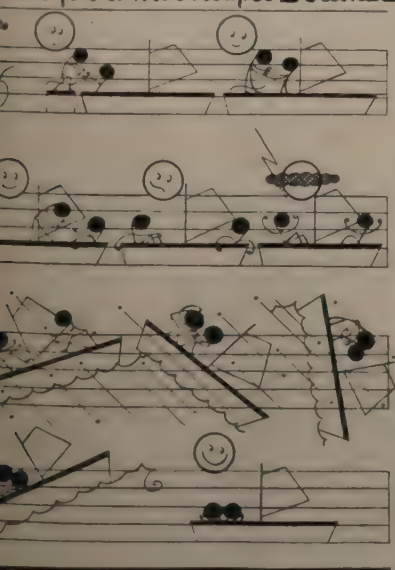
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### CHILDREN'S MUSIC BOOKS

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ter. 20 biographies that children will  
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—Barnes & Co., 67 W. 44th St., New York.

### Music for a Moonlight Boatride



## A New Experiment with Music in Business

(Continued from Page 501)

so little grief as now. Music brightens up the whole place. Let's have more of it."

"Repeated check ups showed that our carefully planned daily musical programs have been enjoyed by our listeners," stated Mr. Smith, in concluding. "Every year tenants begin asking, a month ahead of time, what the Insurance Building plans to have during the coming holiday season. Our music experiment has been so successful that I could no more think of eliminating it for next season than of doubling the rents without a protest."

For years the movie industry has used appropriate music to awaken the emotions

and to stimulate the creative faculties to work at their best. Every business organization experiences periods during the year when executives and harassed personnel are working under heavier strain than usual. Mr. Smith's successful experiment is in keeping with the tempo of the times. Most business people either spend the greater portion of their waking hours in their offices or in close touch with their work. Where physical conditions permit, suitable music can serve to give a needed mental uplift, to bring about better working efficiency and happier working moods during times of business stress.

## THE ETUDE MUSIC LOVER'S BOOKSHELF

(Continued from Page 506)

it on", and it made an immediate and extraordinary "hit" and has become the *piece de resistance* of many a convivial evening.

Well, Mr. Witmark's book is just crammed with striking incidents of this kind, showing how very precarious is the publishing business, unless great wisdom and rare experience in selection, favored by destiny, are at the helm. The Witmarks were friend makers. Isidore, a Mason, Rotarian, and the organizer of many amateur companies and professional groups, has friends everywhere, because he has striven to be a friend. He is also a "grand" hater. When anyone has "done him wrong," he simply erases the name from his life. He has been a strategic and shrewd business man, but that has not prevented his being imposed upon; and he is not unwilling to see those who have failed him get their just deserts.

The Witmarks knew how to handle tactfully and humanly the normal, supernormal and subnormal groups of men and women who were workers in their brain factory; that is, their composers and their writers. They won confidence by paying them accurately and liberally, and kept this confidence by promoting their works aggressively. Victor Herbert once said to the

writer, "I never worry about my royalties with Witmark. I am always surprised that they are so large"; and this is understood by the fact that he gave the firm most of his compositions from 1898 to 1919. Nothing contributes so much to the continued success of a firm as a relationship like this.

Isidore's contribution from his own pocket, in fighting the interests which strove to prevent authors and composers from being deprived of the fruits of their copyrights (prior to ASCAP), is interesting. His book is filled with humorous and entertaining incidents about composers and well known singers, not the least of which is the way Isidore "stage managed" his own wedding. When his bride suggested that the rehearsal was getting a little too long and they had better cut some of the original music Victor Herbert had written for the occasion, Isidore exclaimed in horror—"What? Cut Victor Herbert? I'd rather cut the wedding itself!"

"From Ragtime to Swingtime"

By Isidore Witmark, Isaac Goldberg and Frank Owen

Pages: 408, with 84 illustrations

Price: \$3.50

Publisher: Lee Furman

## Music Memory

John Playford (1623-1686), the post-Elizabethan music publisher, judging from the number of books he wrote upon music and the large sales of his books, must have been a kind of Elizabethan Theodore Presser. He was famed for his very practical advice. In his "Introduction to the Skill of Musick" (1654) he wrote, "To learn to Play by Rote or Ear, without Book, is the way never to play more than what may be gain'd by hearing another Play, which may soon be forgot; but on the contrary, he which Learns and Practices by Book, according to the *Gamut*, (which is the *True Rule for Musick*,) fails not, after he comes to be Perfect in those *Rules*, which guide him to play more than ever he was Taught or Heard, and also to play his Part in Consort, which the other can never be capable of."

After thus calling attention to the fact that memory is not so much a gift as the development of a technic, Lilius Mackinnon, in "Music by Heart," commences her outline of how to memorize, which has been highly commended by many able musicians. She calls attention to the fact that "even the experienced musician was considered unsafe without his notes; and, 'as late as the year 1861, when Sir Charles Hallé was giving Beethoven recitals from memory, the critic of *The Times* accused him, not only of self-display, but of 'tempting the Gods.'"

In fact, the ability to play without notes was not expected but greeted as a kind of marvel, when it occurred.

The writer of this review, however, re-

members how surprising it was to him, as a young lad, when the great pianist, Raoul Pugno, played his program with the notes in front of him, as the custom of playing without notes was already established.

Of the several books and articles upon memory, this is one of the most helpful, as the writer by means of numerous notation examples explains definitely how to proceed. The chapters upon "Musical Thinking" and "Training the Habits" are especially noteworthy. Readers of *THE ETUDE* will find this book worth many times the purchase price.

"Music by Heart"

By Lilius Mackinnon

Pages: 141

Price: \$2.00

Publisher: Oxford University Press

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# THE SINGER'S ETUDE

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## Is Singing a Gift or An Accomplishment?

By WILLIAM G. ARMSTRONG

**D**WELLING UPON THE FACT that hundreds of voices which, prior to cultivation, appeared anything but "gifts," have been, after cultivation, referred to as "gifts"; and calling to mind not one, but many instances in which voices have been reconstructed, with sepulchral toned contraltos and strident toned sopranos changed to softly brilliant mezzo sopranos, and throaty, nasal tenors to fine, sonorous baritones; then, again, considering that the most perfectly constructed vocal apparatus never could stand, without cultivation, the demands of interpretation: with all these conditions, and more taken into consideration, one is caused to wonder just where acquirement ends and "gift" begins.

Obstacles in the way of a good singing voice seldom come singly. If they did, that well worn superficiality, "think a beautiful tone and sing it," would be applicable in all cases. This, provided the single obstacle were not an anatomical abnormality, and that breath capacity, retention, and pressure permitted response of the vocal apparatus to the mental conception. If not, then what?

Let us take the worst possible combination of obstacles, and see just how one would go about finding a voice under the "debris." It will be a lengthy excursion at shortest, with many stopovers, and points of interest. And let us suppose such dragons to be slaughtered as: Rounded shoulders, flattened chest, protruding abdomen, and a jaw which moves not one iota during conversation.

Now how in the world can one expect even a semblance of good tone, let alone beautiful tone, when breath, the creator of voice, is sufficient only to keep life in the body; and pressure of breath is sufficient only for ordinary conversation? Singing is not a normal effort, but a supernormal one; hence it demands supernormal support, and that support is breath, breath, and more breath.

### A Healthy Voice in a Healthy Body

DO WE KNOW, and, if we know do we ever stop to consider what health means to voice, and what breath means to health? Do we know that the function of the lungs is dual; that they eliminate the impurities of the blood; that they digest the air—just as the stomach digests food—converting a portion of it into the substance of the blood? Do we know that this dual function converts the purple blood of the veins into the red blood of the arteries, and that it is this red blood which supplies all the wants of the vital operations of the human organization? Do we understand that the more complete the functions of the lungs, the more richly is the blood endowed with health giving properties which invigorate all the organs, and parts; thereby causing every function to be more perfectly performed; giving buoyancy to the spirits, and exciting and facilitating

intellectual activity? Do we know that the functional powers of body and brain are dependent upon a constant supply of fresh red blood; and that this fresh supply of purified red blood is dependent upon an adequate consumption of that nutrient property, that vital gas of the atmospheric air, oxygen; and that an inadequate consumption of it causes the nervous and muscular systems to lose their tone, with languor of body and mind as the result? Rounded shoulders, flattened chest, protruding abdomen; consumption of oxygen reduced to the minimum! Think a beautiful tone and sing it! Ask lazy nerves to ask equally lazy muscles to pull the organs of voice into position for beautiful tone? Impossible!

As has been so often designated, there are but two regions upon which the effort to emit and sustain voice must fall, namely, that of the expiratory organs, and that of the throat. Therefore, lacking adequate breath and expiratory power, the effort which should be centered in the expiratory action of the diaphragm, lungs, and abdominal muscles, will be thrown upon the muscular mechanism of the vocal apparatus, and with general disorganization as a result. For this reason it is utterly impossible to gain even an inkling as to the possibilities of a voice until breath capacity, retention, and outgoing control have been established. As the reverse is exceedingly common, the number of fine voices held in obscurity because of it must be great.

For this basic development, we advise practice of the exercises given in our earlier article (in THE ETUDE for June, 1938), "Breathing and the Diaphragm"; and, in addition, one toward development of expiratory power. Attach a length of string to a card, and hang it from a chandelier. Then, stand in an erect position with the chest elevated and the abdomen flattened. Take a deep breath and direct it at the card, testing expiratory power by moving farther and farther away from the card. Should dizziness be experienced, cease the exercise for the time being.

### Coördinating Nerve Centers

THAT A TIGHTENING OF THE JAW should take place upon the effort to emit and sustain voice in the case of rounded shoulders, flattened chest, and protruding abdomen, is quite natural, in that, as the muscles of the jaw are indirectly connected with the muscles of the vocal apparatus, contraction of the muscles of the jaw accompanies contraction of the muscles of the vocal apparatus. Therefore, again we say, do not expect conceptions of beautiful tone to materialize until the jaw has been made flexible. Again, do not venture an opinion as to the possibilities of a voice, no matter how inferior it may appear, until a faulty posture has been corrected and breath support established. To the writer's

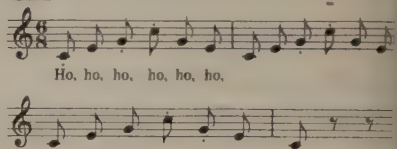
knowledge, many are the voices which appeared in an altogether new light, with the removal of these impediments to response of the vocal apparatus to idealistic conceptions.

If the writer had his way, two rules would be set up, and followed. The first would be, at least six months of practice of breathing exercises before singing lessons are commenced: a word to the wise one who intends taking up the study. Our second rule would be, examination of the nose, by a specialist, prior to study, for good tone is not possible without a well formed nose, free from obstructions.

Now it takes time to develop breath capacity, retention, and power of expiration; and, as we cannot wait for a full and complete development before taking the next step, we must make the best of it and go on. So, having in mind the still existing want of breath pressure, and tendency to contract the throat, and tighten the jaw, we reason as follows: Here is a case in which the student contracts his throat, and tightens his jaw because he has not yet developed a full and complete breath capacity, retention, and pressure; and, as we cannot wait for that full and complete development before taking the next step, what are we going to do about it? Instruct him to relax his throat and jaw? Yes, and no. Yes, because it will help, and no, because, should he relax them, back will go the contraction with the effort to start and sustain his voice. What then? Invent vocal exercises which will cause him to use and depend upon what breath he has, and others which will

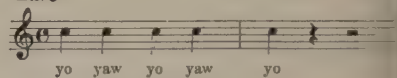
cause him to dilate his throat and move his jaw—an exercise such as

#### Ex. 1



Why the prefix *H*? Because it compels the use of breath through centering the effort in the diaphragm, lungs, and abdominal muscles. Why not just the vowel? Because that would mean starting the voice with the "glottis stroke"; and, so starting it would center the effort in the throat, thereby contracting it. Why the vowel in particular? Because the influence of *O* is toward dilation of the throat. Why not *E*? Because the influence of *E* is contractive. But this exercise will not induce jaw activity. No, we must have another one for that, one like this.

#### Ex. 2



Descend chromatically. Why the prefix *Y*? Because correct articulation of *Y* calls for movement of the jaw. Why only the sounds *O* and *A*? Because they are dark sounds; and, the effort made to form and utter dark sounds dilates the throat, contraction giving way to dilation; so that in the exercise *Yo Yaw, Yo, Yaw, Yo*, we have one that will combat, automatically, contraction of the throat, and inflexibility of the jaw. Yes!

(Continued in THE ETUDE for September)

## The Diphthong Vowels

By WILBUR ALONZA SKILES

"A" AS IN "DAY" is a diphthong vowel consisting of the two vowel sounds "eh" (fundamental) and "e" (vanishing). It is made with the tip of the tongue dropped just behind the lower front teeth—similar to the positions used for the creation of "e" as in "be"—while the middle part is somewhat raised and the back portion is lowered with the sinking of the larynx. This tongue position, of course, must be effected through mental control, never by direct local effort, which is merely a medium of destruction to the voice and its production.

"U" has the vanishing vowel "e," preceding the primary sound of "oo" as in "too." The latter sound, in such instances, is to be sustained, rather than the former. The tongue must rise in the center, of course, for "e." Then the other center of the tongue (from tip to extreme rear

within the depths of the throat opening falls into a furrow (groove) or, at least, it remains flat and broadly spread out for the making of "oo." However, the groove position of the tongue is the one to be acquired if complete control over the breath and tone is to be attained during the production of this "oo" sound. When the "U" sound is sustained in singing, the "e" sound thereof should not be brought out ostentatiously, lest the primary "oo" sound be engaged too abruptly. The introductory "e" sound of such words as "you," beginning with "y" and involving this "e" should be covered or moderated. Then you would sing "ih-oo" (not "e-oo") for "you," sounding the "ih" as in "with." In making the "oo" sound, the lips should be rounded, relaxed and protrude forward from the teeth, loosely.

"I," as used in "might," is made from



h" as in "lah" and "e" as in "be." "Ah" the dominant sound to be sustained, while "e" is the subordinate vanishing character and is enunciated inabruptly and yet quickly preceding the final consonant "t." One wrongly stresses the "ah" sound in such instances, such words as "might" will be given as "m ah-(ee)t." The pure sound "I" must be retained during the formation and modulation of this primary "ah" sound. The "ee" sound should be modulated and carried into shape more like "i." Then we would sing "m ah-(ih)t." By this delicate combination, the sound of "i" is not impaired or even imperiled. However, some authorities claim that "uh" is a better dominant sound for the making of this diphthong "I" than "ah," because, they say, the "ah" and "ee" (or the "ih") do not blend satisfactorily. Nevertheless, the writer prefers the "ah" sound as a dominant and the "ih" as the subordinate character, because these two sounds can be blended together perfectly, while the "s" definite sound is thereby retained. The easiest, and in fact the only effective, way of mastering the diphthong vowels is to master resonant vowel production. To attempt to master diphthong vowels before a blend of tone on each respective vowel sound is established, is simply a waste of time and effort.

\*\*\*\*\*

## Porpora's Method By D. A. CLIPPINGER

THE MOST CELEBRATED singing master of the eighteenth century, Porpora, wrote books on the voice. Whatever his method was it never found its way into print. There may have been two reasons for this. Probably such a thing as method never entered his head. He did his work the way he knew was right and let it go at that. Perhaps, like other great men, he was busy doing things that he had no time to write a book telling others how he did it. Or he may have felt, as others have, that what he knew was so valuable to him that he did not feel inclined to put it in a book for others to capitalize it. He left nothing to be misquoted, misconstrued, and used as a peg upon which to hang a method. The secret, if he had one, perished with him. We gather from the scant history of Porpora he did not begin his career as a singing teacher, but as a composer, and to the end it was as a composer that he wished to be known. But in spite of himself he became the greatest singing teacher of his time.

He had a restless, roving disposition and it was difficult to anchor to any one place. He found him teaching in Venice, Dresden, London, primarily, no doubt, to introduce operas. He also tried to establish himself in Vienna, but failed because the Emperor, Charles VI, disliked his ultra florid style and his profuse employment of ornamentation, trills and flourishes.

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## Melba in Miniature

MELBA'S RECEPTION on her first visit to London would have disheartened anyone with less determination to succeed. Sullivan thought she was not good enough for Savoy opera; and Randegger refused to take her as a pupil! Madame Marchesi in Paris saved Melba for the world of music.

"If you are serious and can study with me for one year," Marchesi told her, "I will make you something remarkable."

Actually, it was only nine months before Marchesi's "pupil of my dreams" made a sensational debut on October 12, 1887, at the Théâtre de la Monnaie of Brussels, as Gilda in "Rigoletto." In the following May she sang at Covent Garden, where she dominated the repertoire for nearly a quarter of a century, singing there for at least twenty successive seasons without a break.

Paris heard her in 1889, and St. Petersburg in the following year. In 1893 Melba took by storm the two most famous opera houses in the Old and New Worlds—La

Scala at Milan, in March, and the New York Metropolitan, in December.

Saint-Saëns, who found in Melba "the dear Juliet for whom I hoped," wrote his "Hélène" especially for her.

Melba memorized her parts by humming them or playing them on the piano; and, when giving advice to young artists, she once wrote, "Don't hack at your voice by using it to help you learn your parts. Young students do more practicing than they have physical strength for. They should take more outdoor exercise, get good cheeks and bright eyes, eat and sleep regularly. Take lots of exercise and save your voice, and you will keep it fresh. When the music is firmly engraved upon the mind, then employ the voice. Practice *pianissimo* in private, and the *forte* will come all right in public."

It is sound advice.—*The Musical Standard*.

\*\*\*\*\*

*He (Schubert) ought to have been alive now, to know how he is praised; it would have inspired him for renewed and greater effort. Few authors have impressed the seal of individuality so clearly on their works as he has done.*—Schumann.

## The Poet:

## The Singer

IT WAS WORDSWORTH who gave us the precious phrase, "Wisdom married to immortal verse." This can be a subtle way of pointing the necessity for the accomplishing of beautiful song settings and equally alluring poetical vocal interpretation—through becoming familiar with that which is termed immortal verse.

Mme. de Staël confesses "I learnt life from the poets." Life! Life, indeed—therefore to give a vital and beautiful as well as real interpretation it would behoove us to delve deeply into those poets who caused de Staël to make this confession.

Until we make frequent and studious peripatations into the field of poetry, the words we sing are apt to have but a cursory meaning; for in music we must understand the power of the word to be as important a factor as in the drama, aptly described by Shakespeare through Hamlet, "Suit the action to the word, the word to the action."

—Exchange

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# THE ORGANIST'S ETUDE

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## That "Tantalizing" Pedal Passage!

By

HENRY C. HAMILTON

EVERY ORGANIST of any considerable experience will recall certain passages for the feet, which, in spite of endless repetitions, seem never to go easily. The industry and patience of the player may have no limit. Perhaps he concentrates till the very act of walking brings to his mind that tricky toe and heel affair of the pedal board. Yet, in actual performance, there ever eludes him that delightful sense of mastery which he craves. Some puzzling impediment blocks the way.

Here is the point where the player should take stock of himself and of his manner of study, to find out the trouble; whether mental or physical? Like a detective following a clue, the organist also may discover a "clue" and thus overcome his own difficulties.

### *Each Individual an Entity*

FOR ONE THING, we are not all constituted alike. Just as wrists differ, so do ankles. The turning of the toe, out or in, is a prime consideration in pedal technic. One way or another may prove more natural; and it is the "holding of the mirror up to nature" which most often determines fluency in technically difficult passage playing. In this course, it should be early determined which foot passes most easily behind the other. Then, a slight adjustment of the bench, or of the body itself, may contribute largely toward greater ease in performance. These things, once realized, the organist is in a position to work with Nature—not against her.

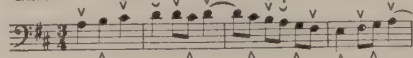
It is now many years since the writer first studied the *Grand Chorus in D* of Guilman. At that time, with very immature pedal technic, but immeasurable ambition, he practiced like one possessed; yet small headway was made. A certain pedal passage, appearing twice in the course of the composition, eventually became a veritable nightmare. That intricate "run" for the feet burned up more of his nerve force than anything yet encountered. At the end of his student days, the piece was shelved: he was glad to forget it—for the time, at least.

More years passed before it was touched again. Owing to advancement in general musicianship, that pedal passage had lost some of its terrors. It seemed a trifle easier to play, but a few of the "bad spots" still remained. However, with the added technic now possessed, these difficulties were attacked with renewed vigor, as hope persisted that they might yet be conquered. Again the toe and heel method of former years was tried—with but poor results. Then was born the idea that perhaps a new and more natural way—for this particular organist, at least—could be worked out.

Habits of long standing seldom welcome

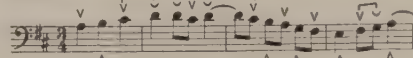
a change. This individual organist had for long been making a particular study of his own ankles; he knew their possibilities; and he began to feel equal to the task of mapping out his own course of action. The toe and heel indications, as printed in the edition being studied, were discarded; and, after some thought and experiment, he decided on what seemed to "fit" much better his personal physical equipment. Compare the two:

Ex.1



The foregoing, which had been practiced for years with unsatisfactory results, was changed to

Ex.2



and improvement showed itself almost immediately. Soon every part of the passage felt easier. A little awkwardness persisted, however, at three places:

1. At the first high A, which was overcome by a slight but very quick turn of the body to the right.
2. When approaching middle E in Measure 4, the body adroitly resumed its original position.
3. With the approach to B in Measure 6, a slight but quick turn to the left brought everything well under the feet, so that the last lower notes might be reached comfortably.

Nevertheless, these quick turns were not accompanied by any sliding along the bench. At no time was the body removed from "center."

### *We Creatures of Habit*

PHYSICALLY SPEAKING, the whole thing was now easy; but mental habits of long standing would sometimes play a trick. The new toe and heel progressions, necessitating different positions of the feet, would occasionally be forgotten. This difficulty was overcome by dividing the passage into sections for practice, so that the mind could, as it were, make fresh starts in directing the feet—something after the manner of a relay race. By this method it was not long until these sections merged so successfully that no apparent pause existed, and this pedal passage, which for years had given trouble, was now a source



The console of the great Wanamaker Organ at Philadelphia, one of the two largest organs of the world. The symmetrical arrangement of manuals, stops, tablets, buttons, pedals, and mechanical appliances for the feet, seem bewildering to the uninitiated.

of real genuine pleasure in its performance.

In all good keyboard work a skillful player seeks those positions in which everything lies best under the hands; and there is no good reason why the same principle should not be applied in pedal technic, so that all runs and other bothersome figures shall lie as comfortably as possible under the feet.

Then as a last word towards the accomplishing of all such hurdles, a feeling of relaxation should be cultivated—not only in the ankles, but also throughout the entire length of the limbs—yes, and throughout the entire body, till every item in both the mental and the physical organism shall be free to act without restraint from any quarter.

## Bright Tone in the Modern Organ

By PARVIN TITUS

IN VIEW OF THE WORLDWIDE use of the radio, and the inevitable increase of its importance to listeners and performers alike, American organists may interest themselves actively and profitably in those qualities which have made certain organs, of whatever age, landmarks in organ building, both here and abroad.

Recent trends of thought are leading us away from the concept of the organ as an aggregation of many voiced solo stops, each one judged on its own merits and without special regard to its contribution

to a beautiful ensemble of tone. Attention is being given more and more to the selection and voicing of pipes which will produce a clear ensemble of adequate, but not overwhelming, power.

A few of the factors involved in this changed design of the modern organ are:

1. A return to low wind pressures and a moderate voicing of 8' stops, with a consequent increase in the clarity and prompt speech of the pipes.

2. The elimination of heavy, thick-toned 8' flutes and diapasons prevalent



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Happily enough, the modern emphasis is less on size than on quality in organ designing and building; on performance rather than on exhibitionism. On soundly conceived and well built instruments, the music of Bach and the old masters and our modern recital and service music, all

can be played with a clarity, vitality and variety of tone unknown to many listeners. Colorful registration of almost endless variety is available, to challenge the performer's imagination and ingenuity, though his instrument be extremely small. Pedal parts sound with an individuality and clarity which clearly distinguish them from the manual voices.

Modern ideas of organ tone are not mere theories. They have proved their value in installations in buildings large and small, of varying acoustical qualities, and in recent radio broadcasts in which organs of limited resources have produced a richness and transparency of tone which aroused enthusiasm even in blasé radio technicians. Only as we organists are open-minded, honest artists, actively interested in perfecting the modern organ, will our builders dare exercise fully the skill and knowledge which they possess and wish to use to make their instruments of more vital service and interest to thousands of hitherto indifferent Americans.



## Some Beauties of Phrasing

By WILLIAM H. BUCKLEY

REMEMBER that the sign, *crescendo*, implies some degree of softness, since you have little opportunity of "growing louder" from that which is already loud. Similarly, *decrescendo* and *diminuendo* imply loudness.

Every phrase will have its climax to which you will swell out and from which you will die away. In your own private study of each number, mark the climactic syllable, and then train your choir to sing in phrases. This marked syllable will be the peak of each phrase. The natural tendency seems to be to swell out and die away on each syllable; but this gives no unity to the phrases. Also, the steady onward progression of the expression to and from the climaxes is totally destroyed.

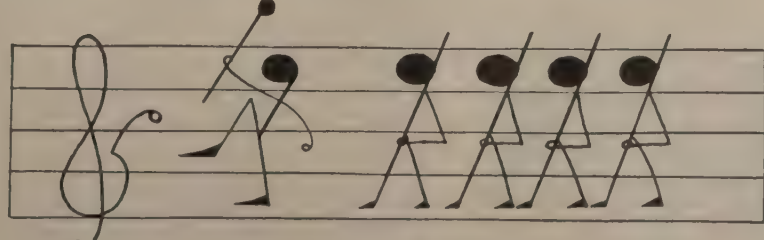
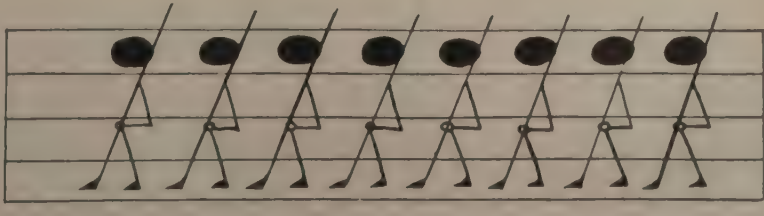
When approaching a climax the last vestige of each syllable must be louder than any other point in it. Illustrate your point by singing the phrase and by showing how your demonstration agrees in its effect with the diverging lines used in music to indicate this. The increase must be steady and regular. The lines must be as in "A" not as in "B":

A.  B. 

The choir should sing the phrase to the

which places the emphasis exactly where it belongs and so helps to bring out the simple eloquence and reverential spirit of the text.

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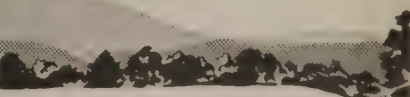
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# THE ETUDE

## Piano Solo Composition

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##### CLASS TWO

*Entertaining Piano Solo* (See Description Below)

**FIRST PRIZE - \$250.00**

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##### Class One

#### CONCERT PIANO SOLO

First Prize—\$250

Second Prize—\$150

Manuscripts entered in this class should be solos of average length written for the more advanced pianist. This does not mean a number demanding virtuoso ability for its rendition, since there are many appealing piano solos played in concert by master pianists, yet which are played frequently by many who may be generally described as advanced piano students or accomplished pianists. Any form such as the prelude, waltz, caprice, nocturne, etc., may be used, but the judges will be influenced more by compositions possessing the qualities of spontaneity and melodic freshness than by those written in the strict pedantic style.

##### Class Two

#### ENTERTAINING PIANO SOLO

First Prize—\$250

Second Prize—\$150

The publishers of THE ETUDE are firmly convinced that there is a definite place in the teaching repertoire for the recreational piece which reflects something of the present-day tendency in its rhythmic and harmonic design. Such pieces also are enjoyed by the average pianist and his or her intimate audience in the home or in small social groups where entertainment is the paramount consideration. Radio pianists catering to a wide and varied audience also appreciate compositions of this character. This class affords a splendid opportunity for the composer whose writing talent inclines toward pieces such as *Soliloquy*, *Holiday*, *Serenade for a Wealthy Widow*, *Nois* and *Floppette*.

This Prize Contest is open to all who wish to enter it, excepting members of the staff of THE ETUDE MUSIC MAGAZINE and employees of the Theodore Presser Co.

#### THIS CONTEST WILL CLOSE NOVEMBER 1, 1939

THE ETUDE MUSIC MAGAZINE feels that a Composition Contest of this character will stimulate composing efforts directed toward supplying present-day pianists (of whom there are many giving formal and informal recitals) with some new material for their audiences to enjoy, and that composers also will be moved to bring forth for those who play chiefly for their own amusement some new piano solos for them and their friends to enjoy. Only Piano Solos will be considered in this Contest. Do not send compositions of any other character.

#### CONDITIONS are simple.

All entries must be addressed to:—

#### THE ETUDE PIANO COMPOSITION PRIZE CONTEST

1712 Chestnut Street, Philadelphia, Pennsylvania

All manuscripts submitted must have written at the top of the first page—For THE ETUDE PIANO COMPOSITION PRIZE CONTEST.

The real name of the composer-contestant must not be placed on the manuscript. Write a fictitious name on the manuscript and write that same fictitious name on an envelope. Seal within that envelope a slip of paper with the real name and full address written upon it, and bearing in the lower left hand corner also the fictitious name. This sealed envelope should be attached to and sent with the manuscript. By this system judging may be kept free from any considerations other than the merits of each composition. One of the

greatest reasons for conducting a contest after this fashion is to assure the unknown composer the opportunity to have an equal chance with composers of established reputations. In this contest all are welcome to participate and every manuscript submitted will be reviewed by a number of competent judges. Their decisions will be impartial and final.

No composition already published shall be eligible for entry in this contest. No variation nor any adaptation of a previously published melody shall be eligible for entry in this contest.

The pedantic type of composition such as those running to involved contrapuntal treatment of themes should be avoided.

The Piano Compositions winning prizes are to become the property of THE ETUDE MUSIC MAGAZINE with full publishing rights vested in its publishers, the Theodore Presser Co.

Contestants may enter compositions in both classes.

Although there are two prizes in each classification, the publishers of THE ETUDE expect to find a number of the manuscripts not winning prizes to be deserving of publication, and accordingly expect to offer some contestants who are not prize-winners an opportunity to realize something on their composing efforts by offering to purchase the manuscript for regular publication purposes.

# ORGAN AND CHOIR QUESTIONS

## Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I desire information regarding the world's largest reed organ—where it is, to whom it belongs and its size. Will you send me the names of some reed organ makers where I might purchase parts? Can you put me in touch with a person or firm who has for sale a very small used pipe organ at a low price? Some months ago a friend bought such an organ for one hundred dollars. Was that just luck, or is it possible for me to get one like it? It has two manuals and pedals, but I am unable to get the name of the firm that sold it.—W. R. L.

A. We cannot supply the information you ask as to the largest reed organ. We are sending you information as to securing parts. For information as to used pipe organs, we suggest that you communicate with various organ builders, advising them of your wish to secure a used instrument and so forth, and asking them to advise you when they have one available. If the instrument purchased for one hundred dollars was a good one, the purchaser certainly was fortunate and you might have difficulty in duplicating the purchase.

Q. At what tempo should hymns be sung in the church service? There is a State Teachers' College in the town, and they are taught to sing at a terrific pace. I realize that circumstances alter cases. No doubt a fairly good speed is expected in community singing, especially where there are young students only; but it seems to me that where there is a congregation of older people the situation calls for a more dignified tempo. In our hymn book we frequently have a skeleton bar in the middle of a line. I understand this to mean a slight pause. Some do not see it this way, as they overlook the bar altogether and sing in perfect tempo. An example of this is the hymn "Be Strong," music by David Smith—No. 407 in the Methodist Episcopal Hymnal. Should there be a pause after "strong"? In other words, what corresponds to a "hold"?—C. H.

A. There is no set tempo for all hymns. The tempos should vary with the character of the hymns, and might be faster in a small non-resonant building than in a large resonant one. We prefer a dignified tempo for hymns, rather than the terrific speed you mention. This preference applies to all services, whether the congregation be young people or not. If by "skeleton" bars you refer to "measure" bars—they indicate the primary accents—not any break in rhythm or time. We find the hymn you mention to be No. 300 (not 407) in the Hymnal, and our preference would be not to make a pause after "Be Strong," because of the rhythm of the music. "Holds" are generally indicated by the usual sign for a pause, except sometimes in Chorales, where they are inserted in the interpretation by the choir-master, at the ends of the lines.

Q. Will you please name a list of piano compositions suitable for Preludes, Offertories and Postludes? In our rural church we have a very small group of volunteer singers acting as a choir. They do not know much about singing—breathing, pronunciation, tempo and so forth. One member, in particular, insists on dragging the time, and Sunday after Sunday will sing at least two measures behind my playing all through the hymns. Please tell me what I should do. When mistakes are made should I correct them? As I am only seventeen years old I feel that I am too young to make suggestions to the older members of the choir. The member referred to has advised me that a good accompanist should play for the singer. As I have taken singing lessons I know that this statement is very true, but I do not think it applies to hymn playing. What is your opinion? At about what tempo should the Gloria Patri and the Doxology be played?—C. E. R.

A. We suggest for your use the following: "Sacred Music for Piano Solo," by John Church Company; "Church and Chapel Voluntaries," by Dreisbach; "Piano Voluntaries," by Presser; "Sabbath Day Music," by Ditson; "Ashford's Piano Voluntaries" (2 volumes); and also slow movements from piano sonatas, and so forth. It is unfortunate that conditions exist, such as you name. If you are in charge of the music, it is, of course, proper that you should correct mistakes, whenever you are convinced of such errors. As you say, the statement that an accompanist should play with the singer, is correct, but does not apply to hymns or concerted work that may be in your charge. We do not know what particular *Gloria Patri* you have in mind and so cannot suggest a tempo. Tempo is dependent somewhat on the size and acoustical properties of a room. A slightly slower tempo might be advisable in a large resonant room than would be permissible in a smaller, non-resonant one. We suggest about 72 units as a basis for the *Doxology* usually sung to *Old Hundred*.

Q. For the pianist turned church organist is there a book of instruction available, help one to acquire facility in the use of the pedals, scales for the toes, and, of course, better understanding of the use of the stops?—A. M. T.

A. We suggest your securing a copy of "The Organ"—Stainer-Kraft, which may be secured through the publishers of THE ETUDE.

Q. I expect to be playing a small organ in the Sunday School. With my inexperience with the instrument, the stops do not affect the quality of the music at all. It has eleven stops—named on enclosed list. Will you advise me as to the best registration for solo and school accompaniment?—A. O.

A. We presume the instrument to be a reed organ, and there probably is not much variety as to tone color. For school accompaniment we presume you might use "full organ" probably obtained by the opening of knee swells on the right and left hand side of the instrument. The stops to be used for solo accompaniment depend on the amount of tone required. We presume your soft 8' stop might be Echo and Dulcet; and we note that you have only one 4' stop—the Principal. Bass coupler brings into action notes on octave to the left from those being played while Treble coupler acts similarly on the right hand side. "Forte" increases the power of the stops in use. 8' stops speak at normal pitch (same as piano), while 4' stops speak one octave higher than the notes written.

Q. I am a Senior in High School, sixteen years of age, and have been taking organ lessons for almost a year. The urge came to me, as I suppose it comes to all organists, to build a pipe organ. Will you give me some suitable specifications for a duplexed, unified pipe organ of two or three manuals and pedal? I also would like to know which you think would be the best for me to do, build a three manual organ with compass of below middle C to F above Octave C, or build a two manual organ with the usual compass. Using the short compass I thought that I would buy a reed organ, use the key for the manual keys, and use the set of reeds (adopting action to play them) and get some old organ pipes. Along that line I arranged enclosed specification. Please give me your opinion.—A. F. R. L.

A. Reed organ Melodias are usually of 5 pitch and would not be available for the low notes of a 32' stop below your middle C. If you want to have a 32' stop we suggest you getting it by the installation of a 32' and 10' Bourdon in the Pedal Organ, or by an extension of your Gedackt rank, although a separate Pedal stop is advisable. We do not advise the building of the three manual specification with compass as suggested, and would prefer the two manual instrument with regular compass. Your stops do not seem to bear the proper relation to the ranks you mention to be included—for instance—an 8' Dulciana cannot be derived from the Gedackt set; nor can a 4' Octave, as that stop is generally understood. The Oboe, if it is not duplexed from a regular Oboe rank, would probably be formed by an 8' Gamba and a Nazard Flut 2-2½—which can be borrowed from your Gedackt unit and should be included as a separate stop in your Swell organ specification. Neither a 4' Flute Harmonique nor a 4' Concert Flute are of the same quality as the Gedackt, and a Viol d'Orchestra is usually of a different quality than a Gamba. The 4' Clarion is usually a reed stop and is not an extension of a Gamba. If your Reed unit is a Cornopean it might be used for a Clarion extension. The stops you mention (except the reed organ Melodia) are well chosen for a unified duplex instrument of 11 scope. The Gedackt should include 97 pipes (109 if 32' is included); Open Diapason 73 pipes; Gamba 73 pipes and Oboe or Cornopean 73 pipes.

Q. We have an old Packard reed organ. Some of the stop names are worn off. I am enclosing a list of the stops on which the names are legible, with blank spaces for those that are missing. Can you supply the missing names? Please tell me the meaning of "ft." Will you tell me what stops to use to make the most of The Lost Chord; The Holy City; Elegy (Massenet); and Ave Maria by Rossini?—J. H.

A. We cannot supply the names of the stops that are missing. 8' stops speak at normal pitch (same as piano); 16' stops speak one octave lower and 4' and 2' stops one and two octaves higher, respectively. The numbers you mention would require registration depending on the arrangement being played, and it would be difficult to suggest stops under the circumstances. Information about some of the stops included in your list might help you. Octave Coupler brings into effect notes one octave from those being played. Probably your Dulcet, Bass and Delicato are soft 8' effects, while Diapason and Pipe Diapason are probably louder 8' stops.



# THE ACCORDION DEPARTMENT

## The American Accordionists' Association By PIETRO DEIRO

As told to Elvera Collins

UNTIL RECENTLY there had been considerable confusion in the writing and arranging of accordion music. This has proved quite a handicap for accordionists and particularly for beginners. They not only had to learn to play accordion music but also had to familiarize themselves with numerous systems of arrangements, each with its own distinctive symbols.

A group of prominent accordionists, arrangers, teachers and publishers realized something should be done about this, they banded together for the express purpose of bringing order out of the chaos of accordion music. They felt that the notation for all other instruments had been standardized, and that the accordion should not be an exception.

This organization was called the American Accordionists' Association (A.A.A.). Its members worked quietly for many years, before they announced the existence of the Association.

Much research work had to be done, for the first point about which they wanted to agree was whether accordionists really needed their music standardized. If the answer was indifferent, there would be no need for an organization to spend time and money working in their behalf.

A general survey of the accordion field, which was accomplished by means of questionnaires, showed that players were almost unanimous for standardization of accordion music. Not only that, but they clearly outlined what they wanted. Teachers were also helpful in diagnosing the systems of various arrangers and pointing out what was thought was practical and what should be discarded.

A very fine spirit of coöperation was displayed among the composers and arrangers who were charter members of the A.A.A. Naturally it was necessary for many of them to concede certain points to relinquish some of their pet individual theories for the good of the whole. The old idea of every arranger for himself now become almost obsolete. Publishers of accordion music coöperated to the fullest. In many instances this was because it meant that they had to discard music plates which represented an investment. They had faith, however, that the ultimate good derived from standardization of music would compensate for the initial loss.

Although the A.A.A. was founded principally to solve the music notation problem, it now finds itself confronted with other problems. One of these is the classification of accordion teachers. During the last few years the demand for accordion teachers has been greater than the number available. Unfortunately this condition brought about the opening of many schools of accordion instruction, with a teaching staff which was incompetent. In fact, in many instances the teachers specialized on other instruments and could not even play the accordion, yet they attempted to teach

the accordion. This enables the organization to have a list of qualified teachers who can be recommended.

Various other problems will no doubt be presented to the A.A.A., as the association has pledged itself to do whatever it can for the good of the entire accordion industry. The organization owes much of its success to the fact that it is not commercialized, as it has been established on a non-profit basis.

### OFFICIAL NOTATION FOR THE STANDARD ACCORDION APPROVED BY THE AMERICAN ACCORDIONISTS' ASSOCIATION

Left hand accompaniment is to be written in the bass clef. Right hand is to be written in the treble clef.

The fingering is the same for both hands: the thumb is the first finger, index finger is 2, middle finger is 3, ring finger is 4, little finger is 5.

All notes for the left hand are written in the bass clef. The bass notes use the compass of one octave in this position on the staff.

Ex. 1



(The optional B and C are used only for facility in reading).

The chord notes for the left hand are written in the bass clef. A single note which is the root (Tonic) indicating the name of the chord. The chord notes and their position on the staff.

Ex. 2



Letters indicating the kind of chord are placed on top of the chord note:

- M indicating the Major chord,
- m indicating the minor chord,
- 7 indicating the dominant seventh chord,
- d indicating the diminished seventh chord,
- M} indicating two chords played together.

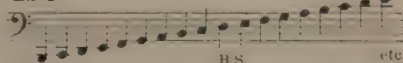
Example of the four C chords with their distinguishing symbols.

Ex. 3



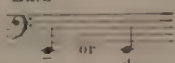
A bass solo passage employing a compass larger than one octave may be written on any part of the staff, but will then be indicated as bass solo by the words Bass Solo, or the abbreviation B.S.

Ex. 4



A straight line—under a bass note or the fingering, indicates that the note is to be played in the counter-bass.

Ex. 5



## WHERE SHALL I GO TO STUDY?

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# THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



## The Case for Class Instruction in Violin Playing

THE VALUE OF CLASS INSTRUCTION in violin playing has been questioned by many leading authorities. While a great number of teachers are somewhat indifferent to the whole question, there is on the contrary, perhaps only a small minority that out and out endorses it. The obvious conclusion to be drawn by the inexperienced teacher is that class work has no right of existence in the field of violin playing.

This impression would naturally be further strengthened by the fact that the violin is an instrument where individuality, the efforts and talents of the individual, counts more than anything else. By their nature, the problems of violin instruction are problems of individuality. Each student has his own particular difficulties; each student must be approached in a way suitable to his particular temperament. At the first glance one must admit that it seems rather ill-advised to bunch a number of them into a class and try to teach them the most individual of all musical instruments, the violin.

The most obvious point in favor of musical class instruction is that it gives people of limited means a greater opportunity to receive the advantages of a musical education. The price of training from a responsible, first rate teacher can be reduced so as to be no longer a luxury reserved for a few. Moreover, the class idea calls for a broader advertising campaign. The teacher can handle so many more pupils that he has to appeal to families of all social strata. The idea that a musical education can be obtained cheaply, as well as expertly, will be brought home to people who otherwise would never have come closer to music than a negative exposure to the musical background of moving pictures and radio.

The first question, then, is whether or not this advantage is great enough to make up for the possible drawbacks of this type of instruction. Or, in other words, which is more important, to develop merely the great talents and others who might afford it, or to introduce active music making to as many homes as possible, even if, in the process of doing so, some of the efficiency might conceivably be lost? There can be little doubt as to the answer. Besides, the class instruction need not necessarily interfere with the private tutoring of those to whom this form of instruction would be the most suitable.

### *The Teacher Analyzed*

THE GREAT DANGER of class instruction is that so very much depends on certain qualities in the teacher, much more so than in private teaching. One might say that the successful class teacher has to commercialize his art to some extent; and consequently there is a danger of leaving out the art entirely, making the whole thing a purely commercial venture. The class teacher needs an extraordinary amount of conscientiousness. It is all too easy for

the class work to degenerate into a continuous playing in unison, with occasional part playing, that can ruin the musical future of even the most talented child. In the class the instructor may "get by" with almost anything, and as the work is very tiring, it might often be tempting to let small things go by uncorrected. "The difference would hardly be noticed, anyway," says the easy going teacher.

Class instruction offers difficulties of a complex nature, rarely met with in private tutoring. In fact, one might almost say that it requires a certain talent all of its own to be able to teach a class of individuals to the full benefit of each. Enthusiasm, understanding, sound judgment, impartiality, a certain practical knowledge of child psychology, or perhaps one should say an instinct for psychology, form a part of this talent. And above everything, there must be an inexhaustible supply of patience. Patience, ever more patience! It of course should not be necessary to mention that a thoroughly sound violinistic training is an absolute prerequisite for the class instructor. After all, that should be a part of the equipment of every violin teacher, whether using the class system or not.

One of the most important features of the class system is the fact that it is a system. The children not only are taught in groups, but the groups must be also systematically arranged. As for the number of students in each group, this depends

largely on their age and grade. Experience has shown that with beginners one can hardly have more than five students in each class, since a great deal of personal supervision is needed. With slightly more advanced students this number may be enlarged, although a violin class should at no time exceed the number of ten. In the case of advanced students the classes must become smaller again, since much more playing by individuals is called for. One should preferably have from three to five students over a two or three hour period.

The grouping of the classes must be done with all the care and skill that the teacher possesses. The success of the class depends largely on the systematic selection of children who belong together musically, intellectually, and temperamentally. The general intelligence of the children must be somewhat on the same plane. The teacher must investigate school records, as well as carry on little tests of his own. He must test thoroughly their musical abilities. In the case of beginners, the children's feeling for rhythm, their sense of pitch and pitch discrimination, their ability to judge intensity and color of tone, must be exhaustively explored. The well known tests

devised by Prof. Seashore will prove helpful to teachers who might lack the necessary experience to formulate such tests of their own.

As far as temperament goes, the selection must be just as careful. Every class should have at least one child of the enthusiastic type. A slight contrast in temperament is desirable, both to avoid monotony and to act as a stimulant to the others; while on the other hand, a too great contrast is naturally apt to break up the unity.

The idea of competition is always mentioned, by those who advocate musical class training, as one of the most important justifications of the system. The students have a chance to keep a close watch on each other's progress. And most children have a desire, conscious or subconscious, to excel, to be a little better than their companions, or at least as good as they are. Although it is very doubtful whether competition in itself has any power to substitute where musical talent or desire for music making is lacking, it might nevertheless stimulate a student to greater efforts than otherwise would have been possible. Competition and companionship during the music lesson are healthful stimulants to progress.

### *Constructive Competition*

HOWEVER, FAR MORE IMPORTANT than competition, which even at its best is founded on a sort of envy, is the fact that there

means of the individual child. Where teaching is concerned, for instance, the teacher should guide one child into the correct position and motion, and then have the rest of the class observe and imitate, in turn correcting the others, under the guiding hand of the teacher.

In the case of beginners, one will undoubtedly hear the objection that private teaching will bring quicker results, which is true, of course. The advance of a whole class must of necessity be slower. On the other hand, the class has the advantage that every point must be mastered before the next step can be taken. With the class the foundation of thorough musicianship must be laid from the very beginning, while the private pupil often dashes ahead, playing notes with great facility and little understanding. For example, the students of the class must be kept at bowing exercises on the open strings, far longer than is the case with the private student. The whole future of the class depends on the exactness of its bowing and the uniformity of its tone. Lapses in bowing are very much more noticeable than in the case of the individual. The teacher must insist on absolute precision in using the various parts of the bow and on clarity of tone; must constantly stress that the lassitude of one student is sufficient to keep back the whole class.

### *Ear Training Benefits*

THE GREATEST technical advantage of the class system lies in the field of ear training. Contrary to the popular concept it is not only possible to train a child's ear through the group; but it also is actually possible to do it with more accuracy than is generally the case in private coaching, where again the progress is often too rapid to be thorough. The class has actually the advantage in its necessity of advancing slowly. The early stage of ear training is truly one place where slowness has a value; where slow progress means greater progress. The ear training should begin in the very first lesson, long before the hand fingers are put into action. Pitch consciousness must be developed as early as possible. The students must learn to distinguish the differences between whole and half steps (intervals), even between these can be connected with the spacing of the fingers. This is a necessity in group instruction where less individual attention can be given. When the fingering begins the most important point is thus achieved. There remains only the comparatively simple action of associating the placement of the finger with the sound of the tone already fixed in the ear. Here again it is advisable to let one pupil play at a time as a means of illustrating the ideas. The procedure might be somewhat like the following: The teacher plays the note, then on violin and piano; then has the class sing it. Next a selected pupil plays the same tone, with the rest of the class correct him. The teacher plays the tone over again on the piano and has the class compare the two tones. If necessary he moves the student's finger to the correct position, pointing out the immediate improvement in tone.

One of the most common shortcomings in the training of violin players lies in the absence of a knowledge and understanding of harmony. Group instruction is the perfect means of rounding out the musical

By KAARE A. BOLGEN



Understanding of the students. From the introduction of the open strings, the fundamentals of harmony can be imparted to the students in a way to make it a part of their musical make up. The mysteries of chord structure can be simply shown by having students play on various open strings, with the teacher completing the chords, explaining, demonstrating, and preparing the ground for the time when the students will be ready to use the left hand. Then the harmony study can begin earnestly. By having each student play one part of the chord, the teacher can conduct

a harmony course almost as complete as, and far more interesting than that of the piano student.

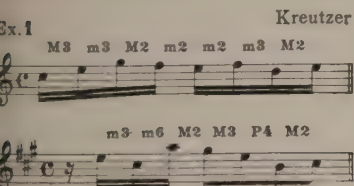
By no means the least of the arguments in favor of class instruction is the marvellous opportunity offered for ensemble playing. From the earliest period in his training the student will have the benefit of the maturing properties of part playing. In addition to making him a thorough musician, it will give an added stimulus to his studies and give him a more profound love for his music, which is, indeed, the greatest result of any musical education.

## Making the Study of Harmony Function in Violin Playing

By KARL E. WEBB

HARMONY, as it is usually taught, seems to have little place in the average study course of violin. Figural bass, four voice writing, and har- monizing of melodies are something outside the experience of the violinist. Yet the study of harmony can be made a vital part of violin practice.

Harmony generally starts with the study of intervals. In his exercises, the violinist studies the melodic interval, and by adding these tones together get the harmonic interval. To get the most good of the study the student should analyze a study he may be practicing. For example, if he is working on Kreutzer, No. 1, should call every melodic interval as he plays it on his violin.



his will do two things for the student: show him the name of the interval, and its sound. Soon this will become automatic, and better sight reading and intonation will result.

The study of scales is the next step in harmony. Here the student should not only recognize the scale when it is started on any key tone, but also recognize it when it is on any tone. He will soon learn that all the scales in a piece are not in the original signature. These few scales from Kreutzer will explain,



A-Harmonic Minor

not only should the student analyze the scales, but also he should play various scales beginning on one tone on the violin.

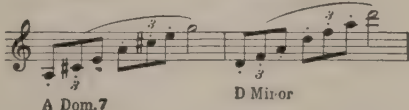


G Major G Harmonic Minor

These may be also practiced with different tones as the starting point.

A good preliminary practice in chord playing is to take any tone on the violin and play Major, Minor, Augmented and diminished Triads. Start on any tone and

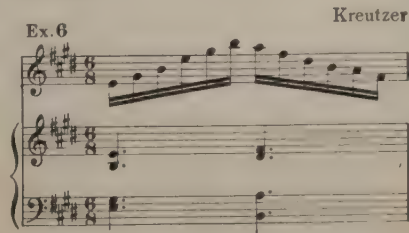
spell these as you play them. Now you are ready to analyze your studies, as below, by naming the root of the chord and naming its color.



Since all music is made of scales or chords, the tones not belonging to the chords are non-harmonic tones. These can be analyzed thus.



After the student has progressed thus far he is ready for harmonization of the studies. He should listen for the scale or chord implied in the melody, then outline this chord pattern. After the chords have been outlined they can be set in interesting rhythmic patterns to be used as an accompaniment.



These arpeggio accompaniments appear in many violin concertos while the melody is sustained by some instrument in the orchestra, or by the piano in the reduced score. In this way the violinist has made his harmony really function as part of his playing.

### Bow Control

By ADA E. CAMPBELL

SET THE METRONOME at sixty and pull the bow as slowly as possible on the G string, counting each metronome tick. The minute movement of the bow will cause the nerves in the hand to become a little unsteady, and the sound will be a little "chuggy." Practice this at least five times every day and you will be pleasantly surprised at the added control developed. The aim should be for sixty beats to the first bow, then increased eventually to one hundred fifty. It can be done!

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By ROBERT BRAINE

## The Guitar—Fingers or Plectrum

By GEORGE C. KRICK

**W**HENEVER GUITARISTS come together it is inevitable that eventually the conversation drifts towards the question: Will the plectrum guitar supplant its classic predecessor? And in frequent letters to this department it is asked: "What do you advise me to study for the purpose of a professional career—the classic guitar or plectrum?"

To answer this question intelligently it is necessary at first to make a comparison of these instruments, as to their tonal quality and the purpose for which each is intended. During many years of playing and teaching the guitar, the writer has yet to meet one who, after listening to Andres Segovia, Vicente Gomez or Julio Oyanguren, did not admit that the tone quality of the classic guitar, strung with gut and silk strings, is far superior to that of the plectrum guitar strung with wire and played with a pick. Beauty of tone in an instrument being the prime requisite of an artist, we cannot help but cast our vote in this connection for the classic guitar.

For several hundred years this type of guitar has been the accepted instrument of all great virtuosos, until to-day it is recognized as the standard guitar. Its technique has been developed and standardized; original compositions, in unlimited quantities by the great classic and modern writers, have been published; transcriptions of classic gems are available; and all of these are possible only to the guitarist using his right hand fingers and not a plectrum.

Some one will ask: Why do we not hear more players of this type? First of all, to play the classic guitar pleasingly requires a person of a sensitive, thoroughly musical nature, one who is able to "feel" beautiful tone and eventually is able to produce this on his instrument, one who is attached to the instrument, for the same reason, and is willing to study his instrument for years until he gets the desired result. Persistence, patience and perseverance are additional requirements for those ambitious to master the guitar; and, sad to relate, many of our American music students do not possess these qualities—they like to "cut across lots," so to speak. Some music dealers, and even certain music schools, tell us in their printed advertisements—"Play guitar, it is easy to learn." To play the classic guitar requires the same amount of application and study as the piano or violin; and a practice period of an hour daily is essential in order to acquire even a fair technique to enable one to play compositions of medium difficulty within a period of one to two years. As an instrument for the home circle, either alone or as a companion to other instruments or voice, the classic guitar is unsurpassed, even in the hands of an amateur who is enamored with its beautiful tone quality. One of the discouraging features for the beginner is the difficulty of producing a sufficient amount of tone, owing to the softness of the finger tips; but this is soon overcome by diligent daily practice, after the fleshy part of the fingertips has begun to harden.

Another factor to consider is the instrument itself. A guitar made for gut and silk strings must be constructed on a more scientific basis; and on that account it costs more; and, in addition, gut strings and also the silk wound basses break more easily and thereby add to the cost of upkeep. These matters frequently have a tendency to influence a prospective player to turn to the wire string guitar. From a professional standpoint, there are two avenues

open to the ambitious guitarist, either that of concert artist or teacher.

To become a public performer, one must have musical talent, personality, an all-consuming love for the instrument, and willingness to work hard for many years. If one has these attributes, he cannot fail to reach the desired goal.

The guitar, strung with wire strings and played with a plectrum, has often been called the "American guitar." It is true that the instruments with carved top and back, and F holes instead of the rosette, were first constructed in this country, but in Italy for many years the street musicians have used wire strings, mainly because they could not afford to buy gut strings, that would break easily out in the open air. For the same reason wire stringed guitars have been on the American market for many years.

When, as often happens, a new dance music style developed some seven or eight years ago, the tenor banjo, was displaced, in most of the dance bands, by the softer voiced and romantic guitar. In order to compete with the strident tones of the trumpet and saxophone, guitar manufacturers developed the present day plectrum played instrument. The purpose of this guitar is entirely different from that of the classic type, as it is mainly intended to provide a rhythmic background for the other instruments. This is where the plectrum guitar properly belongs, and for that reason it is the writer's opinion that it will never compete successfully with its classic relative, as a solo instrument. While soloists possessing remarkable digital dexterity have appeared from time to time, we venture to state that none can be compared, from a purely musical standpoint, with any of the modern exponents of classic guitar playing. Its popularity with the younger generation can be attributed to the ease with which a tone may be produced with the aid of the pick, and the absurdly low prices at which these so-called guitars may be purchased. However, we must admit that many have been attracted to the instrument by listening to plectrum guitarists, either as soloists or accompanists; but after studying a year or two they finally turned to the classic guitar.

As an orchestral instrument the plectrum guitar offers the prospective serious student splendid opportunities for financial reward. While perhaps only one in a million may become a "Segovia," many may find their niche in a prominent dance band. It should be understood, however, that the time has arrived when a so-called guitarist, able to play only from symbols, cannot hope to connect with a first class dance band. The members of these bands are well trained musicians and technical experts on their respective instruments; and guitarists are expected to equal them in musicianship. Already some of these bands have eliminated the guitar, primarily on account of the lack of musical training of the players. On the other hand, a guitarist who knows his instrument from A to Z, reads music at sight, can play from a piano score if necessary, has had training in harmony, and who is able to improvise, can make himself so valuable to his orchestra that he cannot be dispensed with. The exit of the tenor banjo from the dance orchestra may well be traced to the low standard of musicianship amongst its players. But the classic guitar will grow in popularity among those who love it for its exquisite tone and adaptability to render all types of music.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

## Interest in Child's Instruction

N. B. H.—I am glad to hear that you have just purchased a violin for your son and that your entire family is so much interested in it. It is this family interest in the progress of the music of the children which causes the children themselves to try their best to make their very best progress.

## Violin Literature Books

J. W. G.—The books on violin making I named are very good, but inexpensive. As you want more expensive works by more noted writers, you might get, "Violin Making as It Was and Is," by E. Heron-Allen. This is a standard work and very comprehensive. Then, there is "The Violin and How to Make It," by Kleches. There are many more. Probably your best course would be to get the work by E. Heron-Allen, and after you have studied this thoroughly, get some of the others. As you live in a large city, you will find many books on great violin makers, and possibly on methods of violin making, in the public library of your city. Also visit some of the large music dealers, who can no doubt show you works of this kind.

There is a very comprehensive work by G. Hart, on "The Violin—Its Famous Makers and their Imitators." This contains a vast amount of information on the violin, but it is somewhat expensive.

## The Writer's Son

H. G. B.—You evidently have gotten me mixed up with my son, Robert Braine, Jr., the pianist and composer. His compositions are widely known, and his orchestral works have been played by many of the leading symphony orchestras in the United States, and some in France. I am sure he will be pleased to have your Woman's Music Club in Nashville devote one of its meetings to his works. I will forward your letter to him.

## The Left-Handed Pupil

C. L. B.—I get so many questions about left-handed violinists; whether it is best for them to keep on in the left-handed manner, or change to bowing with the right hand. I could tell better if I could see the child and teach him for a few months. It all depends on what degree of left-handedness the boy is afflicted with. If he is only slightly left-handed, and can write, or use tools with the right hand, probably he could learn to bow the violin with the right hand; but, if it seems impossible for him to bow even passably well in the usual manner, it might be best for him to bow left-handed. You might try him with the right hand, but if it seems impossible to teach him in this way, there is nothing to do but to make a left-handed player out of him. However, as you say he is only five years old, he may develop the use of the right hand. It is much better for him to use the right hand in bowing. For instance, in a large orchestra, where uniform bowing is necessary, it would look very awkward to see part of the violinists bowing with the right hand, and part with the left. The best way is to try him with the right hand for a few months. I have known many instances of very young left-handed violinists changing to right hand bowing, with great success.

## All About Shifting

L. H.—1. The violin about which you inquire is evidently a very modern instrument by an Italian maker. I do not know just how you could get any information about him and his work, unless he has an agent representing him in this country. If you will write to the Italian Ambassador in Washington, he may be able to furnish this maker's address. 2. Get the work, "Violin Teaching, and Violin Study," by Eugene Gruenberg, which gives full directions for shifting, in all its various forms, also a vast amount of other information in violin playing. This book may be purchased through the publishers of THE ETUDE Music Magazine.

## Who Is Right Rubus?

L. A. M.—THE ETUDE, in the past few years, has been swamped with requests for information about supposedly, "Russian" violins, named "Right Rubus." Everyone seems to have one. They are indifferent looking instruments with rounded edges, and a mediocre tone. Somehow or other the rounded edges seem to "catch" the public, and they are considered valuable. These violins do not seem to be listed among violins of note, and "Right Rubus," if there was such a person, does not seem to have been a violin maker of note. I have never known a first class violinist to possess one of these instruments. No doubt they are imitations of some better known violins, and that they are of small value. If a concert violinist visits your home town, or Portland, which is near your home, we would advise you to show him this violin and get his opinion of it. Or you could send it to a first rate dealer in old violins in one of the large cities. In the meantime, do not try to sell the violin for a large price.

## Preparing for the Symphony Orchestra

J. N. Y.—For the violin student preparing for work in a symphony orchestra, I do know of a better work than "The Modern Concert-Master: A complete Course of Progressive Orchestral Studies for Advanced Violinists." This is a representative collection of difficult, prominent and characteristic passages, selected from the symphonic operatic works of the most celebrated, classic, romantic and modern composers of the world, compiled and arranged by Gustav Saenger. It is intended as a thorough and practical for all prospective members of symphony concert orchestras. It is in three books: Book 1, "The Classic Era"; Book 2, "The Romantic Era"; Book 3, "The Modern Era." Any of these may be secured from the publishers of THE ETUDE.

## Cannot Give Commercial Rating

R. L. J.—THE ETUDE does not give a financial rating of music firms, nor the quality of the goods they sell. Their commercial rating can be obtained from any bank. I do not know of any book from which you could obtain information which would enable you to judge whether any violin supposed to have been made by one of the great masters, genuine or imitation. This knowledge can be obtained only by years of experience as dealer in old violins, or from a violin repairer or maker; or if the student has chance of handling many famous violins. In touch with Lyon and Healy, violin dealer, Chicago, Illinois. They make a specialty of judging old violins and are strictly reliable.

## Revarnishing a Violoncello

M. S.—Varnishing old violins and violoncellos, which have had the varnish scraped or broken off in places, is quite an art. I cannot give an opinion on how your violoncello should be treated, without seeing it. If it is a good instrument, it should be sent to an experienced instrument maker, who would do the work as it should be done. If, however, the instrument is of only nominal value, probably should not be revarnished, but be as it is. It all depends on the quality of the violoncello. If it is a good instrument, it is revarnished by a first rate workman, the tone would probably be as good as ever, but if varnished carelessly, with the wrong kind of varnish, the tone might be ruined. The repairer must examine the instrument first, and can then advise you what is best to be done. As you live in Colorado, you no doubt visit Denver occasionally. You will find excellent experts in that city, who can give you the best advice on what is to be done.

## The Cost of a Good Violin

D. W. 1. A genuine Stradivarius violin costs \$25,000. If in good condition, so there is small chance of the one you are considering being a real Strad. 2. A great many violinists pay only twenty-five dollars for their beginning violins, but of course you can get on a very modest toned instrument for that price. It would be better if you could afford a violin costing one hundred dollars. You could get one with a fair tone for that amount, and one that should last you for a number of years. Really great violins are very expensive.

## The Maker Scheinlein

H. S.—A well known authority says of a maker in whom you are interested: Mathias Friedrich Scheinlein (Langenfeld), 1710-1777. Well made, high instruments, but very little in wood: His violins are medium in price, and some of them have a fairly good tone. I belong to the German school of violin making.

## To Acquire Vibrato

I. W.—1. By tremolo. I suppose you mean the vibrato, which is produced by a tremor motion of the hand while the finger holds firmly to the finger board. The best and quickest way to learn the vibrato is to go to a good teacher and get him to teach it to you. If, however, you wish to try to learn it by yourself, you might get the book, "Violin Teaching, and Violin Study," by Eugene Gruenberg, which treats this subject quite extensively, in several well written chapters. This book can be purchased through the publishers of THE ETUDE Magazine. In practicing the vibrato, the neck of the violin is held lightly between the thumb and the first finger of the left hand. The finger which makes the required note is pressed firmly against the finger board, and, to make the vibrato, the hand swings to and fro, giving a trembling character to the note. It will be you to acquire the vibrato if you watch other players, and study their hand movements. 2. Do not know of any violin bridges which cause a vibrato effect. 3. A very pleasant solo for violin and piano is the Sixth A-flat, Op. 86, by Ch. Dancs; also Trauere by Schumann, is a well known, melodious piece.



# BANDS AND ORCHESTRAS

## How to Build an Alluring Program

(Continued from Page 505)

In the same evening one might hear symphonic masterpiece, a light overture, a picture, and those stirring Sousa marches, played as only the Sousa Band can play them. Occasionally it performed a paraphrase on a popular melody, armed with such good musical taste that the "high-brows" could not object.

Today the great bands and orchestras use the same principles in their concerting. The Goldman Band concerts epitomize what programs should be, and the enormous crowds which attend performed by this fine organization give witness to the fact that people do appreciate the music, and do enjoy programs of excellence which such men as Dr. Goldman have the foresight and wisdom to create. They play a sufficient number of popular selections, and their programs are gently interspersed with marches and lightly rhythmical and melodious music to maintain the universality of their art.

The band or orchestra conductor must understand his audiences, their likes and dislikes. He must have his finger on its pulse, but he must also prescribe; and, if his prescription is careful, the audience will be glad to accept what is best for it. It cannot be expected that all tastes can be made equal, but each program can contain something which is truly popular. Audiences everywhere pretty much the same the country over. Music has done much in the way of raising the common level. There are now as many musical enthusiasts in the country community as in the large urban centers.

One of the most creditable movements of our day is that of music appreciation classes in most of our high schools and colleges, by famous bands and organizations such as the New York Philharmonic-Symphony Orchestra, have enhanced, by radio, opportunities for musical advancement. These are more critical and less tolerant of poor performance, because of having heard superb performances so readily so often. Program builders, who fail to recognize this new found critical power, do not do justice to the organizations which they serve.

### Opening and Closing the Program

Among the arts, certain of the forms are traditional and time tested, and these forms are best. But there is nothing about music tradition that allows for mechanization of the program. Concerts should not, by any means, all begin alike and all close alike. We have, however, formed definite opinions about opening and closing the program, and it first seems that an audience should not be put to sleep, either during the end of a concert. At a concert which we recently attended with a friend, the program closed with a soft, subdued tone, which was of sufficient length to lull the audience practically slumbering. A friend remarked, somewhat inelegantly, "That's right, put me to sleep, then send me home!"

The practice of adhering to the tradition of opening a concert with a march instead of a regular concert type of composition, as evidenced by so many of our school bands, is not easily understood, even though it does not necessarily indicate poor program building. Occasionally it is desirable to begin a program with a march of the concert type, or with an opera professional;

but it is not the most desirable to use a stereotyped form of program. While marches are an integral part of any band program, we also object to the time worn usage of marches as encores after every overture, symphonic poem, or tone poem in the program. Marches may be used as encores only preceding an intermission and at the close of the concert, but only rarely in the body of the program itself.

### Applause and Encores

IT SEEMS A PECULIARLY inept practice to list the encores of the organization on the program. In the first place it presupposes that there will be encores, and secondly the effectiveness of encores is lost if the audience has this advance notice of what is going to be presented. Encores should be and are rightly, the "surprise packages" bestowed upon a gracious audience, and for this reason we should not be too generous with them. Sometimes a bow to the audience in acknowledgment of applause is more effective and has more dignity in it than performance of an additional selection.

There have been concerts where the better informed listeners have slackened their applause for fear of having to listen to a multiplicity of encores throughout the program. Applause is something spontaneous; it is the physical expression of an audience's enjoyment of the entertainment. But when applause is forced and perfunctory, the conductor had better look to his program and cut down on the encores.

### Program Repertory

MARCHES SHOULD BE SELECTED with great care and thoroughly rehearsed, not picked at random or performed because they are a part of the marching repertory. Too frequently we hear marches which show signs of insufficient rehearsal or which are unworthy of concert stage presentation, and this in a formal band concert. There are, of course, many folks who attend concerts anticipating the pleasures of a rhythmic number which causes them to tap their feet and nod their heads; but there are also those attendants who are interested in the more serious and intellectual, or abstract, types of music. These people are interested in the works of Bach, Wagner, Brahms, Ravel and Debussy; and they get as much enjoyment in their appreciation as do those who relish the other types of musical composition.

There are those who respond most to the light opera, or semiclassical composition, and they delight in Victor Herbert, Rudolph Friml, and Sigmund Romberg. It is a serious mistake to eliminate the works of composers such as these; and this type of composition can be safely added to the program without altering its standard of excellence. As in any part of the program, careful selection of works by great masters—for they, too, did not write music that is all perfect—and of works by lesser lights, will give that program a quality which makes it a pleasure to hear and which fulfills the purposes of the musical organization.

There was, perhaps, a time in the past when the problem of building a program of good quality band music was a most perplexing one. The material available for the small municipal or school bands of those days left much to be desired. Much of it was trite, and few works of importance were arranged or written for the band. In

(Continued on Page 543)

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**Johann Michael Vogl**—B. Steyr, Austria, Aug. 10, 1768; d. Vienna, Nov. 19, 1840. Tenor. Sang under Süssmayer at Vienna court opera. Introduced many of Schubert's songs.



**Georg Joseph (Abbé) Vogler**—B. Würzburg, June 15, 1749; d. Darmstadt, May 6, 1814. Comp., organist, noted theorist. Best known as a teacher; Von Weber and Meyerbeer among many pupils.



**Hans Voigt**—B. Danzig, 1911. Comp., pianist, violinist, teacher. Studied at Academy for Church and School Music, Berlin. Has been mus. dir. of theaters in Ger. Orch. and pia. works.



**Henriette Voigt**—B. Leipzig, Nov. 24, 1808; d. there Oct. 15, 1839. Distinguished amateur pianist. Friend of Mendelssohn and Schumann. Latter dedicated his "Sonata in G minor" to her.



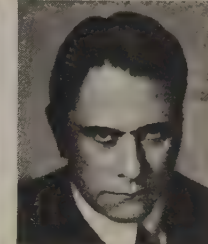
**Fritz Volbach**—B. Wipperfurth, Ger., Dec. 17, 1861. Comp., cond., pianist, organist. Cond. of choruses in Berlin and Mayence. In 1907 became mus. dir. and prof. extraord. at Tübingen Univ.



**Franz Völker**—B. Germany, Mar. 31, 1809. Dram. tenor. One of the leading opera singers of Germany. Has appeared at the Staatsoper in Berlin and Vienna. Has sung also at Bayreuth.



**Charles Volkert**—B. Regensburg, Bavaria, 1854; d. London 1929. For many years head of English branch of B. Schott & Sons. An intimate of foremost English and German composers.



**Otto Volkmann**—B. Düsseldorf, Oct. 12, 1838. Comp., cond. From 1924-33, city mus. dir. and conservatory dir. in Osnabrück, then active in Duisburg. Has written songs.



**Robert Volkmann**—B. Lommatzsch, Saxony, April 6, 1815; d. Budapest, Oct. 30, 1883. Distinguished comp. From 1875, prof. at Nat. Acad. of Mus., Vienna. Was member of H. Acad., Berlin.



**Augustus S. Vogt**—B. Lexington, Ont., Aug. 1, d. Toronto, Sept. 1, 1900. Cond., pianist, tenor dir., Toronto Cons. 1894, and until 1911 Mendelssohn Choir.



**Arnold Volpe**—B. Kovno, Russia, July 9, 1869. Comp., cond., teacher. Studied St. Petersburg Cons. Fdr.-cond., Young Men's Symph. O., N. Y. Active in Kansas City and Chi. then in Miami, Fla.



**Boleslav Vornáček**—B. Mladá Boleslav, 1887. Czechoslovakian comp. Studied at Prague Cons. under Stecker and Novák. Has written orchestral wks., pieces for violin and piano, songs and chor.



**Herwegh von Ende**—B. Milwaukee, Wis., Feb. 16, 1877; d. New York, Jan. 13, 1923 (1). Violinist, tchr. Studied in Chicago and Berlin. Fdr. in 1910 of Von Ende School of Music, N. Y.



**William R. Voris**—B. Whiteland, Ind., 1877. Comp., choral cond. Since 1925 in Tucson, Arizona. Has written many choruses, sacred and secular; songs, duets, and organ pieces.



**Thelma Votipka**—B. Cleveland, O. Dramatic soprano. Studied at Oberlin Cons. Debut with German Opera Co. In 1929 she became an active member, Chicago Civic Opera Co.



**Sasha Votichenko**—B. Russia. Comp. In 1916 attained fame as sole exponent of the Upanyan, a rare and unique instrument of the 17th century. Gave "Concerts Intime," playing his own wks.



**Jaap Vranken**—B. Utrecht, Netherlands, 1897. Comp., organist, choral dir. Studied at Music School of Rotterdam and the Damrosch Cons., N. Y. Has written masses, motets and orch. pieces.



**Jeannette Vreeland**—B. Philadelphia, Pa., Sept. 2, 1892. Soprano. F. with Percy Reuter Ste. Debut, 1923, in N. Y. with Minneapolis Sym. Appearances with Philh. and other major.



**Christos Vronides**—Greek comp., cond. In 1936 he conducted the Twin Cities Civic Symphony Orch. at Minneapolis, Minn., in several of his own works. Fdr.-dir. of Byzantine Vocal Ens., N. Y.



**Otto Vrieslander**—B. Münster, Ger., July 18, 1880. Comp., teacher. Studied in Düsseldorf and at Cologne Cons. Active in Munich. Has written song cycles and other works.



**Jean-Baptiste Vuillaume**—B. Mirecourt, France, Oct. 7, 1798; d. Paris, Feb. 19, 1875. Celebrated violin mkr. Made a 3-stringed double bass, a pedale sourdine, and other inventions.



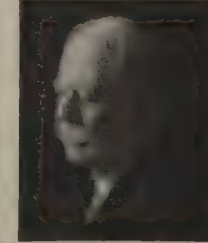
**Louis Vuillemin**—B. Nantes, Fr., 1873; d. Paris, April 3, 1929. Comp., music. critic. Studied at Paris Cons. Was active in Paris as writer and critic. Composer of orch. pieces and songs.



**Paul Wachs**—B. Paris, Sept. 19, 1851; d. St. Mandé, July 6, 1915. Pupil of Marmontel and César Franck. Wrote salon pieces for piano, many of which attained great popularity.



**Theodor Wachtel**—B. Hamburg, Mar. 10, 1823; d. Frankfurt-on-Main, Nov. 14, 1893. Famous operatic tenor. In 1865 at Royal Opera, Berlin; 1869 sang in Paris; 1871 and 1875, in U. S.



**Axel Raoul Wachtmeister**—B. London, April 2, 1865. Comp., pupil of d'Indy at Schola Cantorum, Paris. Has been in N. Y. since 1916. His works incl. orch. pcs., instr. pieces, songs.



**Henry T. Wade**—B. N. ton, Mass., July 17, 1860. Comp., organist, ed. Studied N. E. Cons. with Philipp and Since 1924 at Hood Frederick, Md. Chora



**Mayo Wadler**—B. New York, 1895. Violinist, comp. Studied at B. Acad. of Mus., Berlin. Debut, N. Y., 1918. Toured Europe and U. S. with Caruso, Tetrazzini, and Raisa.



**Bernard Wagenaar**—B. Arnhem, Holland, July 18, 1894. Comp., teacher. Studied in Utrecht. His orch. works have been presented by N. Y. Philh. Orch., Detroit Symph. O. Has also songs & vin pcs.



**Johan Wagenaar**—B. Utrecht, Holland, Nov. 1, 1862. Comp., organist. Pupil of Richard Hol. Was organist at Utrecht Cath.; since 1904 municipal mus. dir. and con. chl. soc. in Utrecht.



**Johann Christoph Wagensell**—B. Nuremberg, Nov. 26, 1625; d. Altdorf, Oct. 9, 1708. Writer, Prof. of history, and libr., at Univ., Altdorf. Wrote a treatise on "Die Meistersinger."



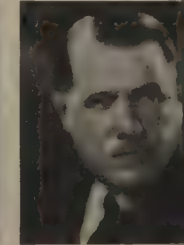
**Ignaz Waghalter**—B. Mar. 15, 1882. German comp., cond. Has been mus. dir. of opera houses in Berlin. From 1912-23 in America. Since 1933 in Prague. Has written operas, and vin. pcs.



**Cosima Wagner**—B. Bellagio, on Lake Como, Dec. 25, 1837; d. Bayreuth, Ger., April 1, 1930. Wife of Richard W.; daughter of Franz Liszt. The Bayreuth Festivals the result of her efforts.



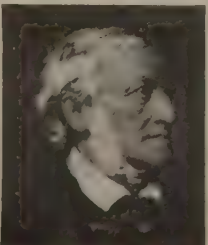
**Franz Joseph Wagner**—B. Germany, May 6, 1885. Comp., writer, teacher. Has been active in various German cities—Cologne, Bonn, and others. Has written church music and songs.



**Joseph Frederick Wagner**—B. Springfield, Mass., 9, 1900. Comp., cond. ed. N. E. Cons. Fdr. Boston Civic Symph. O. 1923 apptd. asst. mus. Boston Public Schools.



**Oscar Wagner**—B. Corydon, Ia., Oct. 8, 1893. Pianist. Pupil of Ernest Hutcheson. Soloist with N. Y. Symph. O. In 1937 apptd. dean of the Juilliard Sch. of Mus. and the Inst. of Mus. Art.



**Richard Wagner**—B. Leipzig, May 22, 1813; d. Venice, Feb. 13, 1883. Most famous dramatic comp. Estab. a new form, the music drama, "Der Ring des Nibelungen" among many works.



**Siegfried Wagner**—B. Triebseben, June 6, 1869; d. Bayreuth, Aug. 4, 1930. Comp., cond. Son of Richard W. Was a cond. at Bayreuth. Wrote operas, orch. pieces, violin and choral pieces.



**Bernard Wagness**—B. Tacoma, Wash., July 31, 1894. Comp., teacher. Studied with Stojowski, Friedhelm, and others. His lectures on modern principles of child pedagogy are notable.



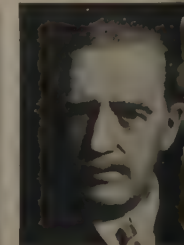
**Matthias Walbeck**—B. Cologne, 1901. Comp., organist. Blind from his youth. Studied in Aachen and Cologne. Has been organist in Düsseldorf. His compositions are for organ and choir.



**Max Wald**—B. Illinois. Comp. Studied in Chicago and with d'Indy in Paris. His works have been played by Chicago Symph. O. In 1937 apptd. head of theory dept., Chicago Mus. Coll.



**Emil Waldteufel**—B. Strassburg, Dec. 9, 1837; d. Paris, Feb. 16, 1915. Comp. In 1865 apptd. chamber-musician to Empress Eugénie. His waltzes at one time as popular as those of Strauss.



**Herbert Walenn**—B. violinello teacher. F. and Prince of the L. Violoncello School. His students have world fame—Hortis, Bourg, Barbirolli, & o



## How to Build an Alluring Program

(Continued from Page 541)

Building his program, the conductor was forced to select some hackneyed overture or other overworked selection, usually poorly arranged, and to build his program around that core. This stilted type of program became a traditional one, whose form had been difficult to break. With the abundance of excellent material now available for band programs, however, it is no longer necessary for the conductor to depend upon the ceremony of the past. Even "old chestnuts" have been revised; and new arrangements in many instances are splendid and should be a part of the repertoire of every band.

### Instrumentation and Keys

TO THE RECENT GROWTH in interest and progress of school bands, the old problem of instrumentation, or lack of it, is no longer acute, even in the smaller communities. The oboe, French horn, bassoon, and other instruments, which were not formerly a part of the small band instrumentation, are now found in most community and school bands. We have learned that the voices of a band, like the program itself, need not be stereotyped, and our audiences are increasingly pleased to hear instrumental voices once uncommon. The conductor can find a wealth of material which will fit in with the program he has in mind and that will display the range of the instrumentation and its instrumental scope. One factor in program building is the matter of the keys in which the selections are played. There often has been the surprising effect of having listened to a program whose numbers were varied, and yet which was intangibly monotonous and even unpleasant. This may have been due to the lack of change in key, from one selection to another. While the second and third sections may be of different tempo and character, they become dull and almost senseless when executed in the same key as the first. This interchange of keys gives a sparkle and life to the program which is quickly appreciated by those in the audience, even though they may not be aware of its cause.

### Summary

PROGRAM BUILDING, then, has a great many things to it, and the conductor must be aware of certain considerations. They are important and undeniable, and the instrumental leader who acquires an automatic command of the principles of good program building serves not only his organization but also his community and the whole cause of music. It might be well to summarize

these elements of a successful leader:

1. Proficiency of players must be considered.
2. Scope of instrumentation should be a determinant in the program.
3. For less advanced units, programs should not be too difficult.
4. Programs should be varied and well rounded.
5. Proper length of programs should be observed.
6. Public taste must be recognized and subtly elevated.
7. Opening and closing numbers must be carefully selected.
8. Stereotyping of programs should be avoided.
9. Repertory should be broad and selected for fine qualities.
10. Keys must be varied, giving the program life.
11. Encores should not be overindulged or premeditatedly published.

With a desire to give further examples, we submit our idea of a well rounded and typically acceptable concert program. It should serve as the presentation of the idea, and not necessarily a form which should be followed mechanically. The principles which underlie the selection of numbers, however, are constant and recognizable as applicable to all programs:

### Program

*Komm Süßer Tod*.....J. S. Bach  
*Slavonic Rhapsody, No. 1*...C. Friedmann  
*Nocturne, from "Two American Sketches"*.....T. Griselle  
*Soloist—*  
*Russian Sailors' Dance from "Red Poppy"*.....Gliere  
*Les Deux Petits Japonais*.....Charrosin  
*Siegfried's Rhine Journey from "Götterdämmerung"*...R. Wagner  
*INTERMISSION*  
*Overture to "Oberon"*.....von Weber  
*Suite, In Malaga*.....Curzon  
a. Spanish Ladies  
b. Serenade to Eulalie  
c. Cachucha  
*Second Movement, Larghetto, from "Symphony in C Minor"*....E. Williams  
*Rhythms of Rio*.....D. Bennett  
*Manx Tone Poem, "Mannin V'cu"*..Wood  
(Encores—Short selections from musical comedies, marches, and so on, but not printed on the program.)  
The above program is not intended for the average High School Band, but rather for the well-instrumented community or college bands; yet it is not too difficult for some of the better High School Bands.

## Music Makers in Old New England

(Continued from Page 500)

After a time, nevertheless, there was a low voiced viol, a flute or a bassoon in every choir gallery, where they entered under the timid songsters for many years. Some are still cherished memorabilia. In a corner of the oldest stone house in the country still may be seen the stringed violoncello which crowned to Guilford's faithful; and we have caressed a like instrument in the library hard by the beautiful Farmington sanctuary it enlivened with its retinue. There is something indescribably appealing about these brown satin bodies so much darker than the necks, worn pale and smooth by sliding fingers long turned to rust. To a music lover's touch, they seem to respond by filling the air with silent melody as fragrant as the potpourri escaping from under the lifted lid of a rose jar. Where are the rest of Connecticut's ancient music makers? Members of the viol

family are practically immortal; virtuosos seek items hundreds of years old; many others repose in museums; but we have not heard of one purchased in New England. Did our bass viols and violoncellos, our oboes and flutes, all go the way of old English folk songs and the virginal books? The "awakenings" which engulfed New England in succeeding waves, from 1734 on, are accountable for many strange doings. Fanatics who cast their best clothes into a bonfire at the revivalist's command, and even added his breeches because they were velvet, would not scruple to burn "profane" music books and "dragons." It would seem highly reasonable that these latter day Puritans, rather than earlier ones, cost us our ancient heritage of music, and were responsible for prejudices which lingered until near the close of the nineteenth century.

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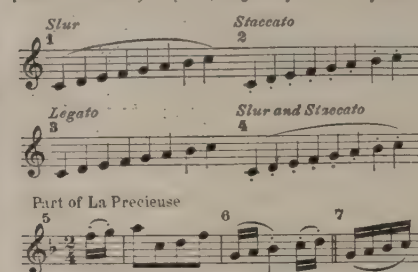
By KARL W. GEHRKENS

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

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### Staccato and Slur in Wind Instrument Music

Q. Will you please tell me how to play staccato and a slur on a wood wind instrument? The examples given show the slur, the staccato, and the legato; also the slur and staccato combined. The piece I am referring to that has this is La Precieuse by Louis Couperin-Kreisl, as arranged for the flute.



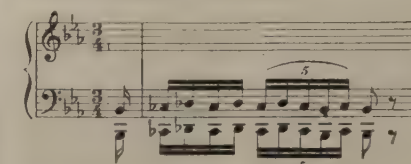
A. The problem of the execution of certain notes and phrases which have dots and slurs over them is perplexing; and yet the whole system of marking works itself out quite logically. Referring to your examples, reproduced here, No. 3 is an instance of ordinary tonguing for the flute, the length to be determined by the speed of the piece and also its character. For example, in a scherzo we would play even these quarter notes quite short and detached. The same is true in a march. The staccato, as in No. 2, ordinarily means that the notes should be short and detached and should be executed with the tip of the tongue in a pointed, rigid position. However, in a slow, andante passage even these staccato quarters would not be played too short, merely separated one from the other. Exercise No. 1 is of course the ordinary slur, with no tongue attack except for the opening tone in the group, and then started with the *te* or *tu* attack by the tip of the tongue releasing from its contact at a point in the mouth directly upon the ridge or gum above the upper central teeth. In No. 4 we have an example of legato-staccato or legato-tongue. In this case the execution lies between 3 and 1 in its broadness. In other words, the attack is made from a more relaxed tongue than in the case of either 2 or 3 and is done with the *d* or *de* stroke of the tongue. It is almost a slur in its broadness.

In the first three notes of Nos. 6 and 7 the dot at the end of a slurred group means to slur the last note along with the others in the group, but to drop the last note short of its value.

### A Trill Is An Old Favorite

Q. I would like to know how the trill is played in Silver Stars by Bohm (in the Introduction).—A. G.

A. It is played like this:



### Rachmaninoff's Polichinelle

Q. 1. Please tell me if Polichinelle by Rachmaninoff ever has been given as a Master Lesson in THE ETUDE.

2. What is the tempo of Section A? Also the agitato part. Is the agitato slower or faster than the first section? Can considerable freedom in the "bending of the tempo" be used for this part?

3. Is this a good music contest number, or would Mendelssohn's Scherzo, Op. 16, No. 2 be better?

4. In the introduction are the staccato F-sharps played *ppp* following the progression of grace notes and chords? I feel that they should be vigorous and crisp. Is that correct?—Mrs. L. C. G.

A. 1. The publishers of THE ETUDE inform me that there has been no Master Lesson on this composition.

2. M. M. J. = 160 is a good tempo, but it may be taken a little more slowly. The "agitato" is marked in the same tempo but it is usually played a little more slowly—about 135 quarter notes to the minute. There should be free "bending" of the tempo, as you say, in this part.

3. Both numbers are good and both are frequently heard in state high school contests. Use the one you think you play better. Or perhaps it might be well to play them both to some musical person and get his or her opinion.

4. I think they should be fairly vigorous—certainly not *ppp*. There should be a slight *crescendo* in the grace note passage leading up to the octaves.

### How Is the Turn Sign Made?

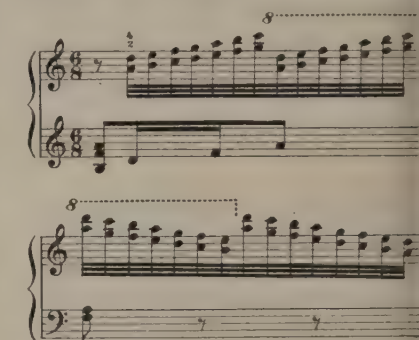
Q. A question has arisen concerning playing of turns in music. In some cases have found it written like this above the interval following a note and in other cases like this above the same interval. Is there a difference in the manner of playing in written in these manners, or is this merely two ways of writing the same thing? You note that one sign is the inverse of the other.—R. E. McM.

A. The correct turn sign is made thus: If it is made the other way around it is merely a misprint and the order of notes is the same, namely, first, the note above (in the diatonic scale), second, the principal note, third, the note below (in the diatonic scale), fourth, the principal note. If the sign is placed to the right of the principal note, the principal note is played first, after which the four notes follow as indicated above.

If the turn sign is placed vertically () or if it has a stroke through it () it is called "inverted turn" and the order is: first, note below, second principal note, third note above, fourth principal note. For further details see the article "turn" in Elson's Music Dictionary, which may be secured from the publishers of THE ETUDE.

### Playing a Glissando

Q. Please explain how the following glissando from the third movement of Ravel's "Alborada del Gracioso" is executed.—Miss P. S.



A. I think it must be the fingering that bothers you. I feel it impossible with my try of hand. I think if you use 14 ascending and descending you will be able to master the glissando. The reason the 3 is changed to 4 that with the fourth finger you are better able to articulate the high D.

### The Tempo of a Concert Etude

Q. Would you please tell me the tempo of the Concert Etude in F by Charles Denner, also, the length of it.—H. W.

A. Since concert etudes are "show pieces" it is difficult to state the proper tempo. The composition could be played with good effect at a tempo anywhere from 120 quarter note to the minute to the limits of the performer. I should say about 138 would be a fair tempo. Of course the middle part slows up a little. The piece is eleven pages long and takes about five minutes when played up to tempo.

### Typographical Errors

Q. In Romanza in A-flat by Mozart (measure 27) should the right hand take C-flat or C-natural? The melodic lead and harmonic relationship between hands is not satisfactory to my ear.

2. In the D-flat section of Reinhold's Impromptu in C-sharp minor (measure 8) I am in doubt as to whether the left hand should play G-natural or the G-flat as given.—A. B. D.

A. 1. There is no doubt about this not being C-flat.

2. If your edition has G-flat in this measure it is a mistake. It should be G-natural.

### Books on Form and Orchestration

Q. 1. Please suggest some books on musical form to follow Tapper's "First Year Analysis".

2. Also suggest some books on elementary and advanced instrumentation, which might be studied without a teacher.—V. P.

A. 1. "Form in Music," by Macpherson, "The Larger Forms of Musical Composition," by Goetschius, "Musical Form," by Prout, "Applied Forms," by Prout.

2. "Project Lessons in Orchestration," by Henckox, "Orchestration," by Forsyth, "Practical Instrumentation" (in six volumes), by Hofmann, English translation by R. Ligon, "Principles of Orchestration," by Rimsky-Korsakov, edited by M. Steinberg, English translation by E. Agate.

Any of these books may be procured through the publishers of THE ETUDE.



# VOICE QUESTIONS *Answered*

By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Baritone with a Short Range

For two years, I have studied the art of production by Frederick E. Miller, for financial reasons I have discontinued. My voice is a heavy baritone, with sufficient range and resonance in the middle and lower registers but with a limited upper range. On the first line bass clef to D on the second line above the staff. The upper tones are very musical even breaking at times. My teacher says I will achieve a two octave range in time. After the A-sharp my voice weakens, and I can only reach the top if I sing with vigor. My own solution is that I must develop my easy singing to the sturdiness of Gibraltar and then add to the acute tones. Do you know a way I can use.—P. L.

From your written description of your range and method, it seems as if you sing up to the A-sharp on the fifth line with a firm, full tone and above that, in an effort to reach the top, you allow the vocal cords to become loose, with the result that the tone becomes weak and thin or it breaks. Remember that strength of tone and range of scale are possible only when the vocal cords are firmly approximated. To relax the cords, even for a moment, is to change both tone and quality. The crico-thyroid crico-pharyngeal and thyroid arytenoid muscles are used by nature solely to keep the cords taut at the desired pitch, so that they may resist the pressure of the breath and thus produce a secure and fine tone. The expression "Singing on the breath" means that all the breath is turned into tone and that none escapes through the loosened cords without setting them into vibration. Please read Stanley's "Science of Voice"; Sims' "Art of Singing"; and a few other books that explain the anatomy of the vocal tract. Try these exercises transposing them to your voice.



tone should have, as nearly as possible, the same quality and loudness. Do not growl low tones nor shout the high ones. Use the chest but not too much breath pressure, and be sure that the larynx does not rise high in the throat for the high tones so that you do not push your chin down your chest for the low ones.

**Singing Again after a Pause of Ten Years**  
I used to sing well when I was eighteen. For financial reasons I stopped, but now, at my nine, my interest is revived. At eighteen I could sing High C; but now, after eleven years of inactivity, I can only reach A above staff, but it is full and round. It seems as if my voice has changed from a dramatic soprano to a mezzo-soprano, with a loss of three notes. Is it because I have neglected my voice, or because I have lost weight, and am no longer as I was. Is mine a rare case, or do you hear of this before? My tone quality is good.—L. B.

They say the whole body changes every ten years. Why should you be surprised then if your voice has changed in eleven? Perhaps you are out of practice. Perhaps, when you sing every day under the instruction of a good teacher, his criticism may have helped you to produce your high tones more easily. If your voice has retained its tonality, and if you are in good health, there is no reason why you should not sing in your high register. Go back to your teacher, or find another equally good, and work hard.

## Other Young Singer

I have a pupil fourteen years of age whose range from A-flat on the second ledger line below the treble staff to F-sharp on the second line. Her tone has a nasal tendency. What exercises should she use to overcome this? What book of vocalizes would be suitable?

Would "Songs for Girls" be too difficult? How long should she practice?—M. I. S.

Does the young girl speak "Through nose"? Point out to her that she is helping the soft palate, the uvula, and peritonsillar muscles at the sides of the throat when she speaks. Vocal exercises can scarcely be expected to remedy this defect of speech. She must listen to her own speaking voice, and see that it is not placed in her head, and that it is produced more deeply. Her "Eight Measure Vocalizes"; Converse's "Vocal Exercises"; "Practical Method" suggested.

and 4. Commence with the very simplest words, with easily produced words and a good range, like *Shinin'* by Kullberg. First must cure her nasality of speech if she wishes to succeed.

5. At fourteen a young girl should not practice more than fifteen minutes at a stretch, for fear of straining her voice. As she gets older she may gradually increase the length of her practice period.

## Oral Exercises, Diction

Q. Can the editor of the Singing Department of the ETUDE tell me something about oral exercises? They stiffen my lips, something I wish I had known when I was a child.

2. It seems to me good diction in singing follows that of speech. Why not teach that way and save vocal teachers that work? —P. de B.

A. The underlying principle of oral exercises is to free and to strengthen all the muscles connected with vowel and consonant formation—the lips, tongue, buccal muscles, soft palate, and others. If they only succeed in stiffening any of these muscles there is something wrong with the exercises, the teacher or the pupil.

2. Good diction in singing must, indeed, follow that of speech as you point out. The same organs are used in both, but with two differences:

First—The singer uses a set conventional scale upon pitches indicated by the composer, from which he may not depart. The speaker may use whatever pitch of voice he pleases, and may vary it at his own discretion.

Second—In speaking, vowels and consonants have approximately an equal time value. In singing (especially in *Bel Canto*) the vowel sound occupies most of the time value, the consonant being short, crisp and clear, almost like a grace note in music.

## Catarrh, Dry Throat, Laryngitis

Q. For several months I have had a terribly dry and uncomfortable feeling in my throat. Whatever sound comes out of my mouth is not song but a scratchy sound that makes me feel worse. I have had to drop my church choir and I have gone to three different doctors.

The first said it was something dropping from my nose onto my vocal cords.

The second said it was my tonsils and suggested that I have them out, although my tonsils have never given me the slightest trouble.

The third said I have laryngitis, and he put drops in my throat for three weeks, leaving my throat better for a few minutes, but in a short time the dry feeling returns.

I have tried giving myself vocal lessons. I tried everything I read. Could that have anything to do with it?

1. What can I do to keep from getting hoarse over night?

2. Does extracting the tonsils affect the singing voice? If so how?

3. Will skating in the cold air affect the singing voice?

4. I hear that Nelson Eddy chins himself before singing. What good does that do?—R. E. D.

A. I will answer your numbered questions first.

1. Cure the abnormal throat condition, and the hoarseness will gradually disappear.

2. Tonsillectomy changes the shape of the muscles around the tonsils and their automatic resilience. The entire musculature will be somewhat stiff and unwieldy until the soreness and the scar tissue disappear. Time and exercise should restore their activity, and you should eventually sing better than ever.

3. I cannot see how skating can do you any harm, unless you are unusually susceptible to cold. On the contrary it might do your health a great deal of good.

4. If Nelson Eddy chins himself before singing, which I doubt, he does so to keep himself in good physical condition. He knows well that a sound body and a sound mind are both necessary to a beautiful singing voice.

In some dry climates there is a peculiar throat condition called dry catarrh. The mucous membranes of the head, throat and larynx do not secrete enough, and the whole mucous system is too dry. This makes singing difficult, the resulting tone being brittle and lacking in resonance. In attempting to give yourself voice lessons, you may have strained your larynx and brought on a laryngitis. Before attempting to study singing seriously, you should find a doctor who will cure you. Then find also a good singing teacher.

## Again the Young Voice

Q. I am a girl of 12 and a great lover of music. My ambition is to become a great singer and since I study the piano I find it helps my singing as well. My range is from A the second line below the staff to B the second space above, both in the treble clef. Should I start vocal lessons now or am I too young?—H. O.

A. Twelve is very young indeed to start singing lessons seriously. From this long distance it looks as if it would be wiser to concentrate on improving your musicianship, your knowledge of languages and to strengthen your physique by proper exercises. However, it is impossible to tell accurately without seeing and hearing you. Consult the best singing teacher in your neighborhood and abide by his advice.

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Many similar whispering galleries may be found abroad. The melody echo in Koenigsee, Bavaria, is unusual. One may

sing a complete short melody and in a second the entire tune comes back.

In Scotland there is a remarkable echo at Roseneath. A tone played from a trumpet may be echoed several times, but the tone deepens with each repetition.

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## The Scherzo from the "Sonata in F Minor" of Brahms—A Master Lesson

(Continued from Page 508)

(or, with second ending,  
123—136—10 counts)  
137—142—6 "  
143—149—7 "  
150—157—8 "  
158—165—8 "  
166—175—10 "  
and so on.

Because the *Trio* chords are *legato*, it is  
easy to strain the hands and arms to ob-  
tain the necessary smooth effect; there-  
fore, practice these chords sometimes with-  
out holding the tones; that is, play very  
slowly, release each chord the moment it is  
played—*relax*—meanwhile using the pedal  
to sustain it.

Be careful to give enough bass to sup-  
port each chord; in fact it is better to play  
the left hand so richly that the right is  
almost overbalanced. Play the high point of  
the second phrase (m. 112, 113) appreciably  
louder than the first. Make a good *crescendo*  
in m. 118—122—rather too much than too  
little; and delay the following *diminuendo*  
as long as possible, that is, in this style:

m. 123—125 = quite *f*  
m. 126—127 = *mp*  
m. 128—129 = *pp*  
m. 130 = *mp* with slight accent  
m. 132 = *p*

Phrase carefully the two-chord groups  
in m. 118—122. At the repetition of the  
first section bring out the right hand thumb  
gently, for color contrast. Be scrupulous  
about the silences (quarter rests) in m. 108,  
116, 157, 165; take your foot off the pedal  
and your hands off the keys! Use soft  
pedal freely throughout the *Trio*.

M. 143—149 louder than the preceding  
phrase; make a very quick *diminuendo* in  
m. 149, with a sudden, complete change of  
color in m. 150. Note, in m. 166, that  
Brahms requests a *diminuendo*, even after  
the previous *pianissimo* phrase (m. 158—  
165); which would make m. 176, *ppp*.

Here (at m. 176), where the rhythm of  
the first theme suddenly enters, be sure to  
continue in unbroken, strict time. Delay the  
ensuing *crescendo* as long as possible. M.  
183—191 should ring out ecstatically, with  
sharply reënforced (louder) tone at m. 188  
and 192. Be sure to play the right hand off-  
beat octaves in m. 193—195 as incisively  
as possible. After the *ff* in 192—196, be-  
gin m. 197 softer, and make another thrill-  
ing *crescendo* to m. 205; but do not accel-  
erate this phrase, for it cheapens it and  
upsets the *tempo* of the returning first  
theme.

As before, count the phrases aloud:

m. 196—203—8 counts  
m. 204—207—4 "  
m. 208—211—4 "  
m. 212—215—4 "

Note that the arpeggios in m. 207, 211  
and 215 are up beats; that m. 206 is *silent*,  
no pedal; that m. 207—210 are to be played  
softer than the preceding and following  
phrases; and that strict time is to prevail.

The return of the chief theme ca-  
taken slightly more deliberately in ord-  
drive it home with all possible intensity

Throughout the *Scherzo* make as i-  
variation in your dynamic range as  
sible, with vivid contrasts of brilliancy  
softness. Play such convincing *ff*'s and  
that no one will mistake your intent.

Always remember that this move-  
a very tricky study in placement and  
curacy; a small amount of careless p-  
tice will ruin it beyond repair. So, be-  
of allowing even one wrong note to c-  
up on you; touch every key before  
play it; leap instantly and relaxedly  
"cover" all skips.

Play the *Scherzo* on the slow side;  
do not be one who complains that Bra-  
music is "unpianistic"—for this is not b-  
If the Brahms *tempi* are taken at a  
sibly moderate rate of speed, his big b-  
fuls of notes become as adapted to  
piano as any other composer's music.

Above all, use plenty of "elbow gre-  
—good, hard, but relaxed practice for  
liance, accuracy and endurance. Do  
worry if you get fatigued (so does a  
ner or a swimmer!); for, to play  
*Scherzo* technically well requires a  
mendous expenditure of physical ene-  
And, after that to keep it from sound-  
"pedestrian", to hold its winging step  
off the earth, is an even harder task.  
But the result is eminently worth v-  
working for!

\* \* \* \* \*

Pianists often play brackets of short Bra-  
pieces, but seldom arrange these lists  
fectively enough. Here are two sure  
groups, which are not too difficult, and  
clude examples of all of his "periods."

I

1. *Capriccio in B minor*, Op. 76
2. *Intermezzo in E-flat major*, Op. No. 1
3. Selections from *Waltzes*, Op. 39—your own.
4. *Intermezzo in E major*, Op. 116
5. *Scherzo* from "Sonata in F minor, 5"

II

1. *Ballade in G minor*, Op. 118, No. 3
2. *Meadow Solitude* (Song, arranged by Maier)
3. *The Disappointed Serenader* (Song, arranged by Maier)
4. *Intermezzo in A-flat major*, Op. 76
5. *Intermezzo in C major*, Op. 119

Do you know the superb *Scherzo* in  
*flat minor*, *Opus 4*, just preceding  
"Sonata in F minor"? Written by Bra-  
when he was eighteen, it is throbbing  
youthful bluster and vim. Brahms  
sidered it so important that he gave  
whole opus number to itself. It is hi-  
recommended—especially to those pia-  
who cry out "Unholy!" at our excision  
this other *Scherzo* from its sonata! B-  
warn you, it is a hard nut to crack!

\* \* \* \* \*

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# Publisher's Notes

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

## Advance of Publication Offers

—August 1939—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

|                                      |        |
|--------------------------------------|--------|
| CLASSIC BAND BOOK—LEIDZÉN            |        |
| Each                                 | \$0.15 |
| For More Parts, Each                 | .10    |
| Conductor's Score (Piano)            | .25    |
| THE CONSOLE—FELTON                   | .75    |
| OF THE SEA—CHILDREN'S OPERETTA—      |        |
| ICKLAND                              | .35    |
| FOR PETER—ROTE SONGS—RICHTER         | .50    |
| Y SIDE—PIANO DUET ALBUM—KETTERER     | .30    |
| PHONIC SKELETON SCORES—KATZNER . . . |        |
| OF FOUR                              | .90    |
| Symphony No. 5 in C Minor—           |        |
| ethoven                              | .25    |
| 2 Symphony No. 6 in B Minor—         |        |
| tschikovsky                          | .25    |
| 3 Symphony in D Minor—Franck         | .25    |
| 4 Symphony No. 1 in C Minor—Brahms   | .25    |
| THOLD OF MUSIC, THE—ABBOTT           | 1.25   |
| VE MASTER ETUDES IN MINOR KEYS—      |        |
| no)—ZACHARA                          | .20    |
| N THE MOON RISES—MUSICAL COMEDY—     |        |
| ELMANN                               | .40    |
| HFUL BARITONE, THE—SONG ALBUM        | .35    |
| HFUL TENOR, THE—SONG ALBUM           | .35    |

**ELVE MASTER ETUDES IN MINOR KEYS, Op. 29, For Piano, by Franciszek Zachara**—Here is a work of significance. Gracious, flowing, and exceptionally pianistic, these *Twelve Master Etudes in Minor Keys* are born of a mature and refined musicianship.

The composer, Franciszek Zachara, is a distinguished young Polish pianist with a fine record of successful appearances in New York and other American cities. The *Twelve Master Etudes in Minor Keys* were among the first to introduce his works to American audiences, and it is with pride that they are now being published. These highly individual works, each of which is in a different minor key, cover an extensive range of usefulness. Work is included in octave and chord playing, arpeggios, scale passages, intricate rhythmic patterns and some with special emphasis on melodic production. Throughout the series the composer's inventive and melodic gifts are evident, and there is no doubt that these *Twelve Master Etudes in Minor Keys* will rank high among the more advanced repertoire, a field sadly neglected by many-day composers. In grade the range is from 6 to 8.

## SYMPHONIC SKELETON SCORES, A Listener's Guide for Radio and Concert, by Violet Katzner—

- No. 1 Symphony No. 5 in C Minor..... Beethoven
- No. 2 Symphony No. 6 in B minor..... Tschikovsky
- No. 3 Symphony in D minor.. Franck
- No. 4 Symphony No. 1 in C minor..... Brahms

Even the non-musically minded person gets a certain amount of pleasure from listening to a good orchestra playing good symphonic music, and the enjoyment is sufficient for that type of listener, limited as it may be by the lack of musical knowledge. The student, on the other hand, is able to derive the maximum of enjoyment from his listening because he understands the technical points involved. There is, however, a third type of listener who is musically minded but not necessarily a student of music, who wishes to get a maximum amount of satisfaction from listening to good music, with a minimum amount of study. It was this type of individual that Violet Katzner had in mind when she started work on her *Symphonic Skeleton Scores*.

Heretofore the analytical approach to musical understanding was limited almost entirely to advanced students because the available study material dealt with the subject too much in detail, using miniature scores, etc. This was fine for the student, but pity the poor layman who invariably lost track of the melody line in a maze of variations and counterparts which clouded the form beyond the point of easy discernment. In order to alleviate this difficulty, the author of the *Symphonic Skeleton Scores* has isolated the unbroken melodies of these great symphonies and presents them in an easy-to-follow form, with just enough analysis to differentiate the themes without losing sight of the composition as a whole.

Miss Katzner first explains, verbally and graphically, symphonic forms in general and then the form of a specific symphony in the same clear and precise manner. In that part of each book where the unbroken melody line is presented to show the different themes and variations in each movement, the measures, phrases, periods, etc., are marked to indicate what instruments are playing the melody at each particular point. Thus there is made possible a quick coordination of eye, ear and mind, adaptable to any type of listening-study program.

With the whole-hearted approval of many leading music clubs and teacher's associations as an incentive, work on the first four books in the series is going forward steadily. Each book, devoted to one complete symphonic composition, may be ordered now, by number and title, at the special advance of publication price of 25 cents. All four volumes may be ordered now for 90 cents, postpaid.

**CHANGES OF ADDRESS**—If THE ETUDE has been following you to your Summer home or vacation spot, be sure to promptly notify us when returning to your permanent residence so that we may make the necessary change in our records and prevent copies going astray. We should have at least four weeks notice in advance of any change in address, and need both old and new.

**THE COVER FOR THIS MONTH**—The cover for this month presents a seldom seen portrait of Teresa Carreño, who was one of the greatest, if not the greatest, of all women pianists. Teresa Carreño was born in Caracas, Venezuela, December 22, 1853; died in New York, June 13, 1917. She studied with L. M. Gottschalk and also with Georges Mathias (Paris). She was playing in public when only twelve years of age, and was only in her early twenties when she made a very successful tour of the United States. After a few years' residence in London she made concert appearances throughout Germany in 1889-90, scoring a brilliant success. In 1893 she was honored by the King of Saxony with the title of Court Pianist.

She was married in 1872 to Émile Sauret, the noted violinist. Within a few years this marriage was terminated by divorce. Her second marriage was to Giovanni Tagliapietra, a well known baritone. Divorce was eventually the fate of this marriage. A marriage to Eugen d'Albert, the great pianist, ran from 1892 to 1895. In 1902 she became the wife of Arturo Tagliapietra, a younger brother of Giovanni. The name of Teresita was given to her daughter. This daughter Teresita Tagliapietra has appeared with success as a concert pianist.

Madame Carreño, in addition to her fame as a pianist, gained a place among noted composers. She wrote a number of brilliant concert pieces for the piano and among her larger works is a published string quartet.

## POEMS FOR PETER, by Lysbeth Boyd Borie, Set to Music by Ada Richter (A Book of Rote Songs)

This entertaining little book is the joint work of two outstanding writers for children. Founded on subjects of direct appeal and graced with singable melodies, these songs should prove of immeasurable value. In the early school grades as well as in the home, their recreational uses will be unlimited.

Lysbeth Boyd Borie's irresistible verses are from her fanciful little volumes, "Poems for Peter" and "More Poems for Peter." Written originally for the poet's young son, they now enjoy a widespread vogue in their published form. And deservedly so, for who, after peeking inside the covers, can lay them down before the last luscious lines have been absorbed? Verses such as these which can endear themselves to children and grown-ups alike, are without doubt touched with genius.

Mrs. Richter's happy inspiration to set some of Mrs. Borie's poems to music has resulted in an enchanting collection of little songs. Her eminent success as a composer for children has been most gratifying, and again we "do off our hats." Among the titles chosen are: *Too Salty, Peter Family Tree, Who Do You Spoze?, Too Expensive, and Only Just Me*.

On single copies ordered in advance of publication, the cash price is 50 cents postpaid. Orders are now being received and the books will be delivered upon publication.

## OUT OF THE SEA, An Operetta for Children In One Act, Book and Lyrics by Ethel Watts Mumford, Music by Lily Strickland

Grade school teachers and others responsible for the education and the recreational activities of young children will find this new operetta worthy of serious consideration for early presentation. The story abounds in amusing, though fantastic, situations that will appeal to young players and delight audiences; the dialog is the natural everyday language of children use and understand; the music is catchy, yet easy to sing, and of moderate range, with choruses and refrains partly in unison and partly in simple two-part form.

The action takes place on a rocky sea shore and the opportunities for picturesque staging and costuming can be well imagined from the following cast: King Neptune, Undina, The Sea Serpent, The Oyster, The Hermit Crab, The Fiddler Crab, and Davy Jones among the sea people; an inquisitive Mr. Beebe, an Aviator, and two children in bathing suits, Jacky and Jilly, among the earth folk. Full directions for staging, costuming and dancing will be included in the vocal score.

Single copies of *Out of the Sea* may be ordered now at the special advance of publication cash price, 35 cents postpaid, delivery to be made as soon as the book is off-press.

## SIDE BY SIDE, A Piano Duet Book for Young Players, by Ella Ketterer

Piano teachers know that there are few modern duet books which are written for the first grade pupil, with both the Primo and Secondo parts equally graded. The author of this book, herself a successful teacher of wide experience, has felt this dearth of attractive material and has set about to remedy the situation.

*Side by Side* contains ten easy, short duets, each part being only one page in length. As already suggested, it is not a book for pupil and teacher especially (though it may be used in this way if desired) but is primarily for two beginning pupils of equal advancement. Playing passages remain within the five-finger position and easy rhythms only are employed. The few octaves that appear are optional; there are no sixteenth notes; and only the simpler Keys of C, G, F, B-flat, D, A Minor, and G Minor are used. Special care has been taken to provide a Secondo part which has a decided interest, this part often carrying the melody in the bass.

The music is original and tuneful. There are two easy marches, *Little Lead Soldier* and *Here Comes the Parade*. *The Bell in the Steeple* has a characteristic bell imitation; *Little Spanish Dance* introduces triplets in eighth notes; and *May Day Dance* is in three-four time. *An Important Occasion* is a broad martial movement and *The Elephant Marches* features a ponderous bass melody. The remaining duets are *Toy Sailboat* in six-eight time; *Dance of the Little Wooden Shoes*, an allegretto movement emphasizing staccato; and *The Rocking Cradle*, a lullaby.

Our readers know the many successful books and piano pieces by this gifted composer. Her *Adventures in Music Land* (\$1.00) has long been a favorite method and, more recently, *Adventures in Piano Technique* (75¢) and *28 Miniature Etudes* (75¢) have brought forth much favorable comment. To get a first-from-the-press copy of this worthy addition to piano teaching materials, send your order now for a single copy at the low advance of publication cash price of 30 cents, postpaid.

**THE THRESHOLD OF MUSIC, A Layman's Guide to the Fascinating Language of Music, by Lawrence Abbott**—The Theodore Presser Co. takes great pleasure in announcing the publication in book form of the series of articles appearing in THE ETUDE during the past year or more under the title "Harmony at Your Doorstep" by Lawrence Abbott. Since the publication of the first article in this important series, we have received many requests that this material be made available in book form and we are happy to accede to these requests.

The author, grandson of the famous American clergyman, Lyman Abbott, is assistant to Dr. Walter Damrosch at the National Broadcasting Company. Through this position in the broadcasting field, he has received thousands of letters from people who have a "smattering of music," but to whom the language of music is all a baffling mystery. These concert and radio music lovers "play a little" at some instrument but have no idea of becoming professionals. They likewise do not want to be bothered with text books, rules, and written exercises. Still they have a keen interest in finding out "what it is all about." The many books on harmony which are available are unsuitable for such study and simply bewilder the average reader. Those music books which have been written for the layman invariably avoid the subject of harmony.

Mr. Abbott solves this problem in a very sound, readable, and entertaining presentation. He says that he has prepared this book "for the person who doesn't care about being able to write harmony but merely wants to know about harmony in order to become a more intelligent listener." The work is aimed at the casual reader and sets out to inform him how to understand music. It is designed to be read at home, with a piano near at hand. A special feature are the numerous examples from music of all periods. He quotes from the works of Beethoven, Bach, Brahms, Wagner, Debussy, Puccini, Dvorak, Franck.





Mendelssohn, Tschaiowsky, Chopin, and other classical giants. Interspersed with these are excerpts from the lighter works of Victor Herbert, Oley Speaks, Franz Lehar, Johann Strauss, Ethelbert Nevin, right down to the tunesmiths of Tin Pan Alley, with examples from such ingenious hits as *Indian Love Call*, *Rhapsody in Blue*, *Ol' Man River*, *Darktown Strutters' Ball*, *Japanese Sandman*, *Smiles*, and *What is This Thing Called Love*?

Theoretically speaking, the subject matter includes a study of tones and related tones, scales, intervals, triads and seventh chords, and carries the reader right through modulation, chromatic harmony, and the ninth, eleventh, and thirteenth chords. The concluding chapters of the book discuss "Trends of Modern Harmony," "The Idiom of Jazz and Blues," and "Favorite Harmonies of the Great Composers."

That every serious musician will want to read this popular approach to harmony is taken for granted. Of course it is recommended especially for that legion of music lovers who want to learn to listen more intelligently. Opportunity is now afforded our readers to order a single reference copy at the special advance of publication cash price of \$1.25, postpaid, delivery to be made immediately upon publication.

**WHEN THE MOON RISES, A Musical Comedy in Two Acts, Book and Lyrics by Juanita Austin, Music by Clarence Kohlmann.**—The announcement of a new musical comedy by the gifted composer, Clarence Kohlmann, collaborating with the talented librettist, Juanita Austin, will be welcomed by those seeking a new vehicle for amateur performers in high schools, junior colleges or community groups.



The story is based on a true Romany saying, "Wait 'til the moon rises." The events leading up to the rising of the moon and just what happens when the moon rises make an interesting background for the tangled love affairs of three young couples and a fourth "surprise" romance. With this as his inspiration, Mr. Kohlmann has written solos, duets, dances, a quartet and a number of choruses equaling, if not surpassing, in melodic beauty any of his previous successes.

Presentation of this operetta requires five male and four female soloists, with three short, male speaking parts, and a mixed chorus. The action of both acts takes place on the grounds of "Cedarglades," a fashionable resort hotel in New Hampshire. The time is the present.

Full directions for staging, costuming, dancing, lighting and other presentation details will be issued in a Stage Manager's Guide, available on a rental basis.

A single copy of the vocal score—dialogue, and piano accompaniment of the musical numbers—of this work may be ordered now, in advance of publication, at the low cash price of 40 cents, postpaid.

**THE YOUTHFUL BARITONE, An Album of Songs for Studio and Recital.**—Last month's issue of *THE ETUDE* had a most interesting editorial, "The Joy of Singing." It is natural for the normal individual to revel in self-expression through singing. That joy is enhanced for young people to-day through the fact that the public school systems of this country have capable well-trained music educators on their teaching staffs, so that the young people of to-day may be provided with a basic knowledge of how to sing and so that these same young people may have a sense of pitch and rhythm.

The great part of singing efforts in the public schools, however, must be in groups. Forward-looking music educators recently have been making endeavors to have all the vocal training given in school choral work carry over into the individual life of each student. This means guiding the young singers in finding suitable solo material. In order to meet the demand for such material this *Youthful Baritone* album has been prepared. In high school and college days the young men of the average baritone singing range will find this collection very acceptable for his own enjoyment or for the calls made upon him to participate in programs. School music educators and private voice teachers will find these songs very acceptable in the opportunities they offer for demonstrating to students of singing the points upon which work should be done to lift the rendition of a number up to an artistic quality and finish.

These songs particularly avoid the extremes of the baritone range, thus protecting the young singer at an important time in his development.

Already a large number of orders are in for this album. We see no reason why every school music educator handling vocal work in the schools and every private teacher of singing should not avail himself or herself of the opportunity to secure a copy of this album through the advance of publication bargain offer which soon is to be withdrawn. The advance of publication cash price is 35 cents postpaid. Only one copy to a customer at this price.

**AT THE CONSOLE, A Collection of Pieces for Home and Church, Arranged from the Masters, with Special Registration for the Hammond and other Standard Organs, by William M. Felton.**—The organ, very aptly termed "The King of Instruments," has undergone many vital changes in design and mechanical construction during the past decade. Students who started on the organ with the old style tracker mechanism have since seen many striking innovations such as the pneumatic action, the substitution of tablets for draw-stops, and the concave, diverging pedal board.



In the past few years several makes of organs with an entirely new principle of sound production have made their appearance. Prominent among these is the Hammond Organ, which discards the use of pipes as the medium of sound projection for a new and unique application of some of the laws underlying the phenomena of vibration. This characteristic organ tone is obtained by combining harmonics with basic tones which are created and amplified through the medium of electricity. The possibilities of color combinations are almost infinite on this instrument and the student feels the need of some definite and effective registration directions which may be altered from time to time at his discretion.

The fast growing demand for volumes especially registered for the Hammond and other electric organs has inspired the collection which we have entitled "At the Console." The numbers comprising this volume have been arranged from both well known and lesser known compositions by Bach, Handel, Tschaiowsky, Grieg, Liszt, Bizet, Pizné, Chaminade, Durand, and in addition, several well known folk songs have been included. The registration will utilize both the pre-set and harmonic drawbar devices of the Hammond Organ, as well as the registration for all other organs.

Single copies of this new book may be ordered now at our special advance of publication price of 75 cents, postpaid. Copyright restrictions compel us to confine the sale of this book to the U. S. A. and its possessions.

**THE YOUTHFUL TENOR, An Album of Songs for Studio and Recital.**—This album is coming into being for the same reasons as outlined for *The Youthful Baritone* volume, which is also included in this month's advance of publication offers. Perhaps there is even a greater need for keeping the tenor in his high school and early college days to songs suitable for a voice that has not reached its full powers or scope. Like its companion volume this album also will present a generous number of songs selected from successful offerings of a number of the best contemporary composers.

Do not delay taking advantage of the advance of publication offer of this book, under which you are privileged to order a single copy for only 35 cents—this amount to be remitted with the order, delivery to be made postpaid as soon as it is published.

**ALL-CLASSIC BAND BOOK, For Young Bands, Arranged by Erik W. G. Leidzen.**—The interest shown in this forthcoming band book has been very, very gratifying. While it is true that marches, novelties, and spectacular numbers always will be an important part of the band domain, music educators want to have the young instrumentalists in the school band know and enjoy those melodies which belong to the permanent literature of music. Such numbers also provide the finest kind of offerings for the school band's participation in programs before indoor audiences. Such classic music, of course, is available for bands of professional attainments,

but there has not been much music from classic sources available for school bands with only a season or two of playing experience.

Many music educators know how well the *Little Classics Orchestra Folio* provided good music for young school orchestras. This *All-Classic Band Book* will embrace music of the same type and quality, and the arrangements as made by Mr. Leidzen for young school bands represent outstanding examples of clever musical craftsmanship in giving each youthful instrumentalist an interesting part and the whole ensemble a colorful and satisfying fullness without making demands beyond the technical abilities of young band players.

This is positively the last month for this advance of publication offer. The instrumentation will provide parts for the C Flute and Piccolo, D-flat Piccolo, E-flat Clarinet, 4 B-flat Clarinet parts, E-flat Alto Clarinet, and B-flat Bass Clarinet, the Oboe, the Bassoon, 2 E-flat Alto Saxes, the B-flat Tenor Sax, the E-flat Baritone Sax, 3 B-flat Cornet parts, one of which may be used for B-flat Soprano Saxophone if desired, 2 Horns in F, 2 E-flat Alto Horns, 3 Trombone parts in Bass Clef, 3 Trombone parts in Treble Clef, Baritone Euphonium in Bass Clef, Baritone Horn in Treble Clef, Bass Horn, Tympani, Drums, and a Conductor's Score which provides a piano part that may be used in rehearsal.

The low advance of publication cash prices for this *All-Classic Band Book* are 15 cents for each part, the Conductor's Score (Piano) 25 cents. Remittance must be sent with the order in taking advantage of this offer and the books will be delivered postpaid when published.

**THINGS THAT CLING.**—In the hat manufacturing industry it is the fine fur from a pelt that is wanted, and not the hair. Particles of fur will cling and mat together, and can be made into the felt used for good hats.

Every year a lot of music publications come into existence. For the casual observer it is not easy to judge which have the clinging qualities or which, like the hair from a fur pelt, are deserving only of being eliminated, but the active music workers are the ones who discover which are which, and before long some of the publications drift out of the picture, but a steady sale continues for those which have the right qualities. These continued sales necessitate repeated printings. Thus it is something of a privilege for the active music worker to be able to learn what appears on the Publisher's Printing Order in the way of such reprintings. The list below has been selected from the Printing Orders of the past thirty days.

Theodore Presser Co. always is glad to extend to responsible music folk the opportunity of examining a complete copy of as many of these numbers as might be requested sent "On Approval."

#### SHEET MUSIC—PIANO SOLOS

| Cat. No. | Title and Composer                           | Gr. | Pr.    |
|----------|--|-----|--------|
| 23950    | Priscilla on Sunday—Bibbo                    | 1   | \$0.30 |
| 25638    | The Sleepy Kitten—Scott                      | 1½  | .30    |
| 25053    | In the Cathedral—Adair                       | 2   | .25    |
| 30104    | Dutch Doll—Mueller                           | 2   | .40    |
| 30061    | The Full Moon, Op. 63, No. 3—Mazurka         | 2   | .30    |
| 8802     | Rippling Water—Anthony                       | 2½  | .35    |
| 25011    | A Marching Song—Ketterer                     | 3   | .30    |
| 25062    | The Cello—Wright                             | 3   | .25    |
| 26036    | Black Swans at Fontainebleau                 | 3   | .40    |
| 26591    | Sounds from the Vienna Woods—Strauss-Saenger | 3   | .50    |
| 30153    | Tumble-weed—Bliss                            | 3   | .50    |
| 26188    | Melodie Russe—Beaudoux                       | 4   | .35    |
| 18616    | Hunoresque—Levine                            | 5   | .35    |
| 1962     | Menuet a l'Antique—Paderewski                | 6   | .40    |

#### SHEET MUSIC—PIANO FOUR HANDS

|       |                                   |   |     |
|-------|-----------------------------------|---|-----|
| 19608 | Waltz of the Flower Fairies—Rosby | 2 | .40 |
|-------|-----------------------------------|---|-----|

#### SHEET MUSIC—PIANO SIX HANDS

|       |                       |   |      |
|-------|-----------------------|---|------|
| 30224 | El Capitan—Sousa-Mero | 3 | 1.00 |
|-------|-----------------------|---|------|

#### SHEET MUSIC—PIANO EIGHT HANDS

|       |                          |   |     |
|-------|--------------------------|---|-----|
| 11271 | In the Procession—Hewitt | 2 | .80 |
|-------|--------------------------|---|-----|

|       |                                     |   |     |
|-------|-------------------------------------|---|-----|
| 30188 | Butterfly, Op. 43, No. 1—Grieg-Saar | 8 | .70 |
|-------|-------------------------------------|---|-----|

#### SHEET MUSIC—TWO PIANOS, EIGHT HANDS

|      |                                  |   |     |
|------|----------------------------------|---|-----|
| 4400 | Festival Procession March—Kathun | 3 | .80 |
|------|----------------------------------|---|-----|

#### PIANO SOLO COLLECTIONS

|   |      |
|---|------|
| Evening Moods                               | .75  |
| Celebrated Compositions By Famous Composers | 1.00 |
| First and Second Grade Pieces for Boys      | .75  |
| The Sea Album                               | .50  |
| Playtime Book—Adair                         | .75  |

#### PIANO STUDIES AND TECHNIQS

|       |                                       |     |
|-------|---------------------------------------|-----|
| 2683  | 36 Short Melodic Studies—Smith        | 2-3 |
| 26364 | Six Octave and Chord Journeys—Kodgers | 3-4 |
|       | Technic for Beginners—Risher          |     |

#### PIANO METHOD

|                                    |  |
|------------------------------------|--|
| First Period at the Piano—Kammerer |  |
|------------------------------------|--|

#### OCTAVO—MIXED VOICES, SACRED

|       |   |  |
|-------|---|--|
| 10436 | My God, and Is Thy Table Spread—Berwald   |  |
| 15580 | I Heard the Voice of Jesus Say—Kathun     |  |
| 20420 | The Lord Is My Shepherd—Macfarren         |  |
| 20585 | I Will Lift Up Mine Eyes—Baines           |  |
| 20705 | The World's Prayer—Cadman                 |  |
| 10446 | Peace I Leave with You—Roberts            |  |
| 10928 | Blessing, Glory, Wisdom and Thanks—Levara |  |
| 20856 | Lord, God Divine—Handel-Maskell           |  |
| 15505 | Thy Way, Not Mine, O Lord—Stults          |  |
| 6250  | Come, Holy Spirit—Warren                  |  |
| 10476 | Spirit of God—Gillette                    |  |
| 10810 | God Is a Spirit—Bennett                   |  |
| 35016 | Recessional—DeKoven-Bliss                 |  |
| 20378 | O Love That Will Not Let Me Go—Eggert     |  |

#### OCTAVO—MIXED VOICES, SECULAR

|       |  |  |
|-------|--|--|
| 21303 | Jeanie with the Light Brown Hair—Foster-Hodson |  |
| 21302 | Beautiful Dreamer—Foster-Hodson                |  |
| 20339 | Moon Magic—Koschat-Barrel                      |  |

#### OCTAVO—WOMEN'S VOICES, SACRED

|       |                             |  |
|-------|-----------------------------|--|
| 20268 | Lamb of God—Bizet-Bliss     |  |
| 20307 | Lead Me, Lord—Harris        |  |
| 35103 | I Do Not Ask, O Lord—Spross |  |

#### OCTAVO—WOMEN'S VOICES, SECULAR

|       |                                     |  |
|-------|-------------------------------------|--|
| 15504 | Lovely Springtime—Moszkowski-Forman |  |
| 21232 | Candle Light—Cadman                 |  |
| 10280 | Two Marionettes—Cooke-Warhurst      |  |

#### OCTAVO—MEN'S VOICES, SACRED

|       |                                  |  |
|-------|----------------------------------|--|
| 20223 | Jesus, Meek and Gentle—Protheroe |  |
|-------|----------------------------------|--|

#### ORGAN

|       |                                |   |
|-------|--------------------------------|---|
| 24206 | Far o'er the Hills—Frysaenger  | 3 |
| 5930  | Evening Prelude—Read           | 3 |
| 30103 | Venetian Love Song—Nevin-Smith | 4 |

#### VOCAL SOLOS

|       |  |  |
|-------|--|--|
| 30114 | The Stars and Stripes Forever (Med.)—Sousa |  |
| 30130 | Danny Deever (Low)—Damrosch                |  |

#### VOCAL METHOD

|  |  |
|--|--|
| Introductory Lessons in Voice Culture—Root |  |
|--|--|

#### VIOLIN COLLECTION

|                                   |   |
|-----------------------------------|---|
| Sunday Music for Violin and Piano | 1 |
|-----------------------------------|---|

#### SAXOPHONE METHOD

|  |   |
|--|---|
| Beginner's Method for Saxophone—Henton | 1 |
|--|---|

#### THE ETUDE HISTORICAL MUSIC PORTRAIT SERIES

—The summer concert season is well under way in most sections of the country and thousands of patrons of art are hearing once again the renditions of many noteworthy musical compositions in the comparatively comfortable setting of their favorite open-air "concert halls." Some of the selections heard are time-tested favorites of long standing but others may constitute a new musical experience for at least a percentage of the audience. The same thing may be said in regard to artists who perform these works: instrumentalists, conductors and vocalists. They may or may not be old friends, musical speaking.

It makes no difference, however, whether the music and musicians are well seeded, not because warm weather programs always inject a new spark of life into the musical firmament, releasing dormant enthusiasm in every listener, young or old. As a result music and musicians form the basis for numerous discussions during the summer months and many erstwhile debaters have at one time or another wished for a ready source of reliable reference material to prove a point. The sands of *ETUDE* readers have found this source in *The Etude Historical Music Portrait Series*.

This unique feature of *THE ETUDE* MAGAZINE appears each month as a full page of pictures and short biographical sketches. The series, presented alphabetically, has been running several years and is only now nearing completion. Back issues are available at the nominal sum of 5 cents per sheet of picture-biographies.





# Music of the Woodland

(Continued from Page 493)

herald, I the birds would warn  
We cannot tarry here too long;  
Then come forth and pleasure give  
With woodland mirth to fill their song.

*plays On Parade by Heinrich Lich-*

just hear our little waltzes  
All so charming and so sweet,  
Their melody and motion  
Music thoughts are made complete.

*plays Kewpies Waltz, by Carre  
Dunning.*

Children dear, are you happy, pray,  
With our musicale so under way?

eed, we're very happy! Say,  
Now let us ask the *Wise Old Owl*  
Please forget his nightly prowling  
And act as leader in our play.

thanks, my little flowerets gay,  
See your woods companions run  
They're in such hurry; I declare  
Why, here they are, all full of fun!

o bright rigged pecking friends, I  
see  
Have met the Meadow Lark so gay;  
Very secretive they seem  
In greetings that they have to say;  
Wonder what 'tis all about,  
Such animation they display;  
They wait and see if they reveal  
Their meaning in a roundelay.

l, or one he chooses, plays Rondo a  
Piacco (Anger About a Lost Penny), by  
Hodson.

re comes our handsome Cardinal,  
A beau he is, all hearts to win;  
He seems so spry and much concerned,  
This master young of violin.

rdinal, in bright red attire, enters  
playing *The Bumble Bee*, by Anna  
Milla Risher. He bends over each little  
ret, who smiles up at the player.

ough unannounced, your song, to me,  
seems quite as that of a Bumble Bee;  
Now tell me kindly, is it true?  
At bow's so long, what else play you?

ual:  
yes, that was *The Bumble Bee*  
Anna Risher; and, you see,  
How smart you seem as any lawyer.  
I play *Bourrée* by Henry Sawyer.

ow comes the little *Humming Bird*,  
So dainty is the lovely miss!  
I'm sure her buzzy song, when heard,  
Will fill your hearts with brimming  
bliss.

umming Bird plays *Wings of a Hum-*  
Bird Flashing, by C. C. Bocard; or  
Time, by D. G. Blake.

ss *Song Sparrow*, a dainty bird,  
Is loved for usefulness and cheer;  
He brings such happy melody,  
'Tis surely meant to please the ear.

l asks one to play *Squirrels at Play*,  
L. Williams; or *Minuet*, by D. W. de,

Owl:  
This lovely bird, so small, you see,  
Quite plainly has no need of me  
To herald her identity;  
The melody she brings, my dear,  
Is all so happy, full of cheer,  
'Tis always sure to charm the ear.

Owl names a bird to play *A Bird Calls*  
in the Wood, by Bernard Wagness.

Owl:  
Comes next a bird of calm appeal,  
Its song is one of hope and love;  
'Tis quiet, restful, and so sweet;  
All know the gentle, friendly dove.



PADEREWSKI AT 78 TRIUMPHS AGAIN—Here the great pianist is shown receiving a floral tribute from two Polish-American admirers.

Owl asks one to play *Moon Boat*, by  
Louise Christine Rebe; or to give *The*  
*Bluebird*, a musical recitation by Mildred  
Adair.

Owl:  
Alone the *Meadow Lark* draws near,  
His song, so very crystal clear,  
Draws soon a twittering crowd around,  
The like of which is seldom found.

Owl asks one to play *Hawaiian Melody*,  
for piano accordion, if possible; if not,  
then *Home on the Range*, piano, by  
Hodson.

Heron, a small boy, comes on imme-  
diately after the last number and sings or  
recites:

The Lark's a merry fellow,  
Though he has a frightful taste  
For rising with the morning sun,  
In most unnatural haste.

My mother says that, like the lark,  
I'm happy as can be;  
But, when it comes to getting up,  
I've lots more sense than he!

Owl (to Heron):  
Well! Seems to me, if you lived here  
'Twould be right hard, indeed;  
For the forest clock is right on time,  
And its call you'd have to heed.

Owl asks one to play *The Forest Clock*,  
by Carl Heins.

Owl:  
Our hearts go out to the Mourning  
Dove,  
For its melody rich and true  
Should wake kind thoughts and memories  
In the hearts of each of you.

Owl asks a bird character to play *Home*  
*Sweet Home*; *Long, Long Ago*; or *O*  
*Sole Mio on the piano accordion*, or piano.  
If singer is available, it may be sung.

Owl:  
With her lilting, trillful measure,  
Comes *Canary*, bright and cheery;  
Always we await with pleasure  
Her loved song, when we are weary.

*Canary sings* Listen to the Mocking Bird,  
by Winner.

Owl:  
The lovely *Nightingale* is come  
To bid adieu, with feathered friends,  
When *Flowers* and *Wishing Fairy* leave  
Our *Musical* of Woodland ends.

*Nightingale plays* Warblings at Eve, by  
Brintley Richards.

A Little Floweret goes at once to the  
piano and begins *Shadows*, by Leota Still-  
well, with all Flowerets singing.

*Wishing Fairy enters and gives piano-*  
*logue*, *My Wish for You*, by Cola Mae  
Spring and Clay Smith.

CURTAIN

## The World of Music

(Continued from Page 490)

KARL W. GEHRKENS, Editor of the  
"Questions and Answers" columns of THE  
ETUDE and Musical Editor of the Webster  
New International Dictionary, received on  
June 13th, the honorary degree of Doctor  
of Music, from Capital University of Colum-  
bus, Ohio. On June 6th, he and Carl Wil-  
helm Kern, with many musical works in the  
catalogs of the Theodore Presser Company  
and other publishers, received the same de-  
gree from Illinois Wesleyan University of  
Bloomington, Illinois.

THE NORTH SHORE FESTIVAL of  
Evanston (Chicago), Illinois, was revived  
with an opening performance on May 16th  
of Bach's "Passion According to St. Mat-  
thew," after a lapse of several years be-  
cause of unsettled business conditions. Dr.  
Frederick Stock infused "a reverential, awe-  
some quality" into this master work, as he  
led the chorus, soloists and the Chicago  
Symphony Orchestra "through its mystic and  
worshipful score."

RAVINIA PARK, Chicago, long the  
stronghold of Mr. Louis Eckstein's wonder-  
ful pet opera company, has forsaken the  
lyric muse and on June 29th began a series  
of symphonic concerts to last till August 6th.

THE PRINCESS OF PIEDMONT was a  
participant in the second representation of  
Ravel's "L'Enfant et les Sortilèges (The Child  
and Witchcraft)" and Vecchi's "L'Amphi-  
parnasso (Around Parnassus)," when these  
works were performed in the May Festival  
of Florence, Italy.

THE PHILADELPHIA OPERA COM-  
PANY announces six performances for the  
coming season: Mozart's "The Marriage of  
Figaro"; Gounod's "Faust"; Puccini's "Ma-  
dame Butterfly"; Bizet's "Carmen"; Verdi's  
"La Traviata"; and Strauss's "Der Fleder-  
maus."

THE NINTH ANNUAL FESTIVAL of  
American Music was held at Rochester, New  
York, from April 24th to 28th, sponsored by  
the Eastman School of Music under the  
direction of Dr. Howard Hanson. Twenty-  
five works of native composers were heard,  
and several of them for the first time.

THE AMERICAN GUILD OF BANJO-  
ISTS, Mandolinists and Guitarists held its  
thirty-eighth annual convention from July  
5th to 8th, inclusive, at Providence, Rhode  
Island. Teachers, students and visiting play-  
ers had the privilege of seeing an imposing  
display of published music for their favorite  
instruments.

"THE DEVIL AND DANIEL WEB-  
STER," an American folk opera by Douglas  
Moore, in the style of the German singspiel  
with spoken dialogue and occasional music,  
had its premiere on May 18th and at the  
same time served to dedicate the "im-  
pressively sponsored" American Lyric Theater  
of New York.





# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



## Knots and Notes

By Bertha M. Huston

"Oh mother!" called Ruth,  
On a bright summer's day,  
"Just see all the notes  
In this piece I must play."

"I KNOW THERE are hundreds, so black and  
so small; I'm sure I can't play them and  
miss none at all."

Her mother was sewing with beautiful  
threads, making some flowers with tight,  
nodding heads; lovely and dainty, in shiny,  
black pots, embroidered so neatly in tiny  
French dots.

"Why mother!" cried Ruthy, "how  
lovely they look, and they're just as thick  
as the notes in my book."

"I guess we must work  
In all ways to succeed;  
In knots or in notes  
It is patience we need."

## Letter to Beethoven

By E. A. G.

DEAR MR. BEETHOVEN:

Somehow I feel rather bashful about  
writing to you, because you are such a  
great composer; but I guess you will not  
mind. Your music is so beautiful that you  
must be friendly—I don't think you could  
be otherwise. I really think your music is  
wonderful, and I am always thrilled when  
I hear one of your symphonies on the radio  
or in a concert. I have learned one of your  
sonatas, the one in G major, Opus 14, and  
now I am learning the one in F minor. I  
also have some records of your concertos  
and symphonies.

It is too bad you had to lose your hear-  
ing when you wrote all that beautiful music  
to listen to. I should think that would make  
you feel like jumping in the river—that is,  
if there is a river near your town of Bonn;  
but by the time you became deaf you were  
living in Vienna, weren't you? And of  
course the Danube River is there. Anyway,  
I am glad you did not do such a thing, or  
we would not have had all your beautiful  
music. Then you had other troubles, too,  
my teacher says. Some people seem to get  
all the troubles in this life, and others do  
not get any. But then, may be that is why  
your music is so great.

One of my favorite orchestra pieces that  
you composed is the *Leonore Overture*  
that has the bugle effect in it, or hunting  
horn—you know the one I mean. Sometimes  
that horn is played "off-stage" and I get a  
big thrill from hearing it.

And then, just imagine living in the house  
when shells from the revolution were  
dropping on it, and still writing music!  
Your nerves must have been made of iron.  
I guess that shows how much bigger music  
is than war and things like that.

It is too bad you had to die in 1827, be-  
cause if you had lived longer, you might  
have written still more beautiful symphonies,  
only I don't believe you could, really.

Well, I have my piano lesson tomorrow,  
so I will go now and practice your sonata  
some more—it may be you can hear me!

From  
JUNIOR

## In the Cotton Fields

By MARJORIE KNOX

"LISTEN! The Negro cotton pickers are  
singing as they work!" cried Peter, sitting  
beside grandfather, as they bumped along  
in the rickety wagon toward the farm.  
"Can't we stop so that we can hear them  
better?"

Immediately grandfather pulled the old  
horse to a stop where they could see well  
into the green fields. He was being very  
patient with the interests of Peter who had  
never before been among Negroes. "Negroes  
sing like that all the time, at work or at  
play," explained grandfather, who had lived  
so long in the South that he knew much  
about the colored people.

Peter was humming, but paused to cry  
out, "I know that song they are singing,"  
and he sang the words:

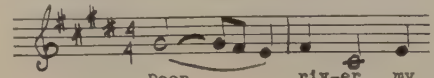


No-bod- y knows the trou-ble

"I suppose that you know that you are  
singing an old Negro Spiritual," said grand-  
father. Peter didn't but he suddenly stopped  
singing. He had noticed how the Negroes  
swayed their bodies and nodded their heads  
as they sang.

"Why do they move around like that?"  
he asked.

"Because, son, a Negro's greatest interest  
in music is in its rhythm. The more motion  
he can put into a song, the more enjoy-  
ment he creates for himself. He is very  
emotional and composes all kinds of spirit-  
uals, which are those songs that have  
originated in the Negro church. Also, the



Deep riv-er, my

Negro has a lively imagination which he  
uses to compose work and dance songs." Grandfather looked to see if Peter was  
listening, found he was very intent, and  
continued. "Negroes get their song rhythms  
from the particular motion they are mak-  
ing at the time the song comes to them.  
They dislike being in sad or dreary places,  
so they sing of their desire to be away from  
them."

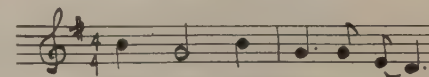
The western sun was low and the Negroes,  
their bags filled with cotton, straggled  
tiredly out of the fields. Grandfather and  
Peter proceeded on down the road. "Did  
you notice," asked the man, "how well those  
Negroes sang together?" Peter was a mu-  
sician and he agreed with his grandfather.  
"The Negro has a natural ability to har-  
monize his own voice with his fellow singers.  
It is the harmony and not the quality of  
his voice that has gained recognition for  
him."

It was dark when they arrived in a grove  
of trees where many crude shacks were  
huddled together. This was where the planta-  
tion Negroes and their families lived. It  
was a warm evening and around the steps  
of one of the shacks a group of men were  
swaying to the rhythm of another spiritual  
that Peter knew very well. As they passed  
Peter sang the words to himself.

Always Peter heard the Negroes sing  
these spirituals in true old time spiritual  
fashion:

Leader: "Swing low, sweet chariot,"

Group or congregation: "Comin' for to  
carry me home—"



Swing low, sweet char-i--ot

The leader started the next line, while the  
congregation hung on to the last word of  
their line until it became a hum in the dis-  
tance; then they started their second line.  
The entire spiritual has always been sung  
in that manner, or divided up a little differ-  
ently. As Peter watched the Negroes were  
swaying rhythmically again.

Peter and grandfather waited until the  
black men dispersed and entered their  
homes, then went on. Through the window  
of one of the houses, Peter saw a Negro  
dancing. There were several others watch-  
ing him—all were singing, clapping their  
hands, and patting their feet on the floor.  
One played the banjo.

They had left the Negro settlement and  
were almost back to the farm, when grand-  
father began whistling the old familiar  
(Continued on this page)



Music Time in the Cotton Fields

## Pickup Time

By Gertrude Greenhalgh Walker

ELSIE was visiting her grandmother. "Up,  
Elsie, you are moping. What is  
your mind, child?" asked her grand-  
mother. "Oh Grandma," answered Elsie,  
"sure I won't get it."

"Get what, Elsie."

"The prize that Miss Brown, my  
teacher, is giving to the student who  
made the most all round progress—the  
one who has memorized the most pieces;  
play major and minor scales; can give  
short biography of the composers they  
studied this year, and to the one who has  
the best scrap book. I just can't seem  
to find time to do any more than my  
share of practice."

"Well, Elsie, I'm sure your day has  
been as busy as many hours in it as that of  
your fellow pupils. It is only a matter of  
how you employ these hours. However, let  
me not worry any more. Come up to my  
room and I will show you my surprise draw-  
ing."

Elsie's eyes popped when she saw  
the lovely things Grandma had drawn.  
"Grandma," she exclaimed, "did you  
draw all these lovely things your own self;  
that lovely tatted handkerchief and knit-  
ted pretty shawl? Gracious, however did  
you find time to do it?"

"I just took time," Grandma answered  
quietly. "When I was waiting for my  
knitted some and between duties I take  
I always have 'pickup' work. That is, work  
that can be dropped or picked up as  
time is available. Before I know it, I have  
finished one thing and started another,  
that is the way I keep my surprise draw-  
ing filled with pretty things which I love  
to give for birthday or holiday gifts."

"Oh," said Elsie, "I get your  
Grandma, and I can apply it to my room.  
I do my regular hour without fail, and  
then when I am waiting for dad to get his  
car ready I will run over my scales or  
if I have spare time I could paste a  
picture in my scrap book. I guess, Grand-  
ma, I have let many a quarter of an hour  
slip by without accomplishing a thing. I  
now on I'm going after Miss Brown's  
prize."

"I'm sure you will get it, my dear,  
you remember the words of a popular  
song announced who said,

In time, take time, while time doth last  
For time is no time, when time is past

## In the Cotton Fields

(Continued)

song: *She'll Be Comin' 'Round the Mountain When She Comes*. Peter looked  
and laughed. But, seriously, grandfather  
explained:

"You know, *She'll be Comin' 'Round the Mountain*  
old Negro spiritual. It used to be called  
*When the Chariot Comes*; but mountain  
and railroad work gangs sang it until it  
almost completely changed."

"Say," said Peter, "when I go home  
tell the boys that. They're always singing  
that at school." Peter had spent a fine  
week with grandfather, on the farm, and  
learned much about the beautiful old songs  
of the Negroes, one of the most charming  
and melodious types of all American music.



## 551



# The Threshold of Music

(Continued from Page 504)

serve that Brahms has fashioned the theme entirely out of triads, partly because triads are simple, noble chords, in keeping with the spirit of a chorale, and partly because triads are more ambiguous than seventh chords, and so are more musically interesting in modulation, since they keep us guessing which way the cat is going to jump.

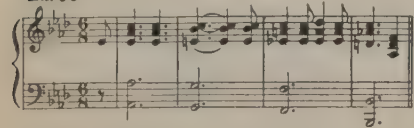
The theme starts in D minor (one flat), then moves to B-flat major (two flats). At the beginning of the third measure it sounds as if it were moving into E-flat major (three flats), with a dominant to tonic progression. But Brahms evidently decided not to advance any farther flatwards—for the E-flat chord turns out to be a subdominant, and the theme returns sharpwards from B-flat major (two flats) to F major (one flat) and then to C major (no flats or sharps).

## One-Foot-in-the-Old-Key Modulations

IT FREQUENTLY HAPPENS that a piece of music rambles through a succession of keys without ever really losing track of the original key. The chords stand as sure enough evidence that a modulation has taken place; yet our ears insist that the music has remained true to its first tonality. If we examine this kind of modulation we will usually find that, while the chords move from key to key, the melody never once lands on a note foreign to the original tonality. The music steps out with one foot, but the other foot remains firmly planted on the old harmonic level.

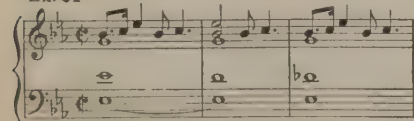
Take a melody like Liszt's well-known *Liebstraum*, for instance. Its harmony starts in A-flat major, moves in the second measure to F minor, in the third to B-flat minor, in the fourth to E-flat major, and in the fifth back to A-flat major again; but the tune, like a good old-fashioned wife, never strays from home. Here it is, in plain harmonies.

Ex. 20



Or take this melody from Gershwin's *Innocent Ingenue Baby*.

Ex. 21



We are never worried that the tune will carry us out of the key of E-flat major, although the harmony makes hasty calls at the keys of A-flat major and E-flat minor—and then, after a momentary return to E-flat, visits F minor and B-flat major, before returning to the home key. The melody, it will be noticed never deserts the E-flat major scale.

One-foot modulations are as common as rabbits in Australia. Popular songs, especially, are full of them. They help to make a piece of music colorful, without being too bewildering.

Sometimes this type of modulation is carried to the point of banality. Among the more hackneyed Broadway tunes, we often find the following stereotyped sequence of chords (the tune, let us say, being in C major): a triad on F followed by a dominant seventh on E, then a dominant seventh on

A, another on D, and still another on G, which brings us back to the tonic triad of C. What it amounts to is a series of dominant sevenths, one blending into the next in accordance with the bass law, while the melody tightly clings to the skirts of the original key. A good example of this sequence can be found in the wartime song, *I Didn't Raise My Boy to Be a Soldier*, by Al Piantadosi. It will be found also in many of the older songs written by Harry Von Tilzer.

"Barber shop harmonies" are often the result of a blending of dominant sevenths belonging to neighboring keys. One neighbor chord in particular—the dominant seventh of the dominant—has been so over-used that many listeners are heartily tired of it. But its usefulness cannot be denied. It is a staple article of musical diet, like potatoes—which, too, are dished out so often that many people become tired of them.

Here is an example of its use in *I've*

ity, but instead of our landing on the tonic triad of the dominant key we find ourselves on the dominant seventh chord of the tonic key. C-sharp, instead of rising to D as a well behaved leading tone ought to do, falls to C-natural, thus keeping us in the key of G.

## Diversions of the Masters

(Continued from Page 498)

delicate precision which also characterizes all of his music, just as, in the softly tinted water color paintings, which he loved to make of the Alps, we are reminded of the lovely atmospheric qualities of his superb tonal landscapes.

### Masters' Assorted Monkeyshines

OF THE DIVERSIONS of other composers, much less is known. Of Schumann and Weber, for instance, all we know is that

degree of literary ability. He also left an unfinished novel and many newspaper articles on newly invented musical instruments (Beethoven, also, showed great interest in the latter subject).

The diversions of Brahms were unlimited. He liked nothing better than strolling in the country. When at home with one or two of his close friends, he enjoyed a glass of good Rhine wine. Occasionally he would play a droll joke, as on the occasion when, taking leave of his father, he left him a copy of Handel's "Messiah," telling him to open it in time of need—a help would straightway "drop into his lap"—the "help" being (as his father learned later on, to his pleasurable astonishment) not the sublime music of the "Messiah," but several bank notes which were hidden among the leaves of the book.

Wagner's chief diversion consisted, in his devising delicate means of giving money to others, but rather in his planning indelicate means of taking it. The maxim "It is more blessed to give than to receive" was not applicable to Wagner's way of thinking. He loved nothing more than spending his leisure hours in buying beautiful clothing and perfumes, and in sending his bills to his friends, that they might render themselves worthy of posterity by paying for his luxuries. Occasionally, however, he would become nobler and buy costly gifts for his friends; but, since he invariably bought them with borrowed money, which he never bothered to return, his friends usually had the double honor not only of receiving Wagner's gifts, but of unknowingly paying for them as well. When Wagner was not engaged in the purse-draining activities, he was usually absorbed in his generously proportioned autobiography; but even more frequently he was found reading Shakespeare to his friends. He gave a very fine exhibition of how Shakespeare should not be read, and applauded himself with fitting enthusiasm. Or he would take to giving a one-man rendition of one of his music dramas, a would end by turning the dramas into tragedies. He would be the leading tenor, baritone, soprano, and the whole opera company, not to mention the orchestra and the guests, after being subjected to several hours of this unique concert, would all take leave of him with the polite smiles of people whose great curse is that they are too well bred to say what they think whereupon Wagner would become courteous and ask their pardon for his being tired to favor them with an encore.

Should we not rejoice that we were present at these Wagnerian concerts? Lilliputians, let us rejoice that, unlike Nanny, never incurred Beethoven's displeasure, at that Schubert never threw cushions at our heads. But whatever the masters' diversions, let us be indeed thankful that they could forget their work long enough to remember that they were human beings. For, if it is for their works that we cherish them as geniuses, it is for their human characteristics that we love them as men. Even so does Mother Nature, in her abundant wisdom, bring us closer to favored children and at the same time to serve for them a still more loving plan in our hearts.

### So, No Singing for Profit!

A Soviet teacher was conducting a class in arithmetic. "If a man buys six dozen apples for eighteen kopeks a dozen, how much does he get?" A little boy waved his hand wildly. "A jail sentence," he shouted.

### Which is Mighty Good Luck

Sir Frederick H. Cowen in his "Music as She Is Wrote," notes that a Part Set is a "short, unaccompanied piece of vocal music in several parts, which begins in a key and usually ends half a tone or more lower."

## Next Month

THE ETUDE for September, 1939, Will Be Alive with Musical Features

### Start Your Musical Season Right



William Roberts Tilford gives novel ideas for the preparation of musically intriguing pupils' recitals—the kind that bring new students to the teacher.

### Are you Aiming for the Opera?

Rose Heylbut, who has interviewed scores of opera singers, and has written a highly successful book upon the Metropolitan, points out many very interesting ways in which opera aspirants have succeeded.

### Strange Music Makers

John Hix, famous creator of the series "Strange as it Seems", has made a survey of scores of queer and interesting music makers, many of which will be entirely new to ETUDE readers.

### The Master of Masters

M. Isidor Philipp, dean of piano teachers of the world, has prepared a striking article upon Carl Czerny, pupil of Beethoven, teacher of Liszt. It embodies many fresh facts which will all help the reader.

### Musical Crime Prevention

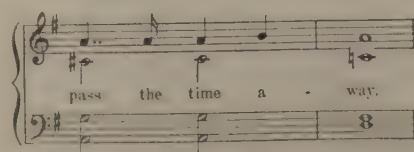
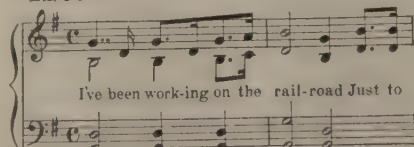
Teach your boy to blow a horn and he will not blow a safe has been the advertising slogan of instrument manufacturers. An Editorial in September gives the evidence which proves the statement.

### Making the Child Love the Piano

Marcelle Chéridjian-Charrey, French expert in teaching children, gives practical ideas for parents and teachers.

*Been Working on the Railroad*, that should be familiar to everyone.

Ex. 22



As you can see, this most common of all one-foot modulations does not take us out of the key at all. In the third measure we think we are moving into dominant tonal-

ities. Schumann, as we all know, was editor of the German musical journal, *Neue Zeitschrift für Musik*; and in this he not only expressed much valuable criticism on music, but also gave full play to his soaring, and at times, fantastic imagination. Weber, too, could be critical in his own ingenious way, and he could criticize very unjustly, as on the occasion when he had the first and second violoncellos discuss their martyrdom on taking part in a performance of that great work which Weber considered a "musical monstrosity," Beethoven's "Fourth Symphony." To silence the complaining violoncellos, he at one time threatened them with the "Eroica." From this one would gather that Weber's genius lay only in composing, not in literary production; but his autobiography, *Tonkünstlers Leben*, reveals a startling



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## Contents for September, 1939

VOLUME LVII, No. 9 • PRICE 25 CENTS

### EDITORIALS ..... 557

### ARTICLES

Make Your Pupils' Recitals Fascinating..... William Roberts Tilford 559  
The Style's the Thing..... John Broncher 561  
Czerny, Master of Masters..... Isidor Philipp 563  
Luring the Child to Love the Piano..... Marcelle Cheridian-Charey 565  
The Fascination of Two-Piano Playing..... Silvio Scionti 567  
Strange Music Makers..... John Hix 568  
The Threshold of Music..... Lawrence Abbott 570  
Are You Aiming for the Opera?..... Rose Heylbut 574

### MUSIC

*Fascinating Pieces for the Musical Home*  
Amourette..... Frederic Grotton 575  
Silver Slippers..... Frederick A. Williams 576  
Up and Down..... 18th Century 576  
At the Derby..... Willis Northrup 577  
Blue Vells..... Ralph Federer 578  
Sleeping Waters..... Denise Mainville 579  
Indian Flute Call..... Thurlow Lieurance 580  
A Ballad..... Cecil Burleigh 581

### Master Works

Papillons, No. 7, 8, 9, 10..... Robert Schumann 583

### Outstanding Vocal and Instrumental Novelties

Bells of Tomorrow (Vocal)..... Frank Grey 586  
Love Divine, All Love Excelling (Vocal)..... Clarence C. Robinson 587  
Soldiers at Play (Piano Accordion)..... Louise E. Stairs 588  
Serenade in B<sub>3</sub> (Organ)..... Gottfried H. Federlein 588  
Minuet, in G (Four Hands)..... Ludwig van Beethoven 590

### Progressive Music for Orchestra

Meadow Sprite..... Christopher O'Hare 592

### Delightful Pieces for Junior Etude Readers

My Shadow..... Sarah Coleman Bragdon 594  
In and Out the Window..... Ada Richter 594  
The Boastful Frog..... Louise E. Stairs 595  
Betty's Wooden Shoe Dance..... Frances M. Light 595  
A Merry Frolic..... Burton Arant 596  
Rodeo Riders..... Michael Aaron 596

### DEPARTMENTS

The World of Music..... 556  
The Etude Historical Musical Portrait Series..... 554  
Teachers' Round Table..... Guy Maier 573  
The Etude Music Lover's Bookshelf..... C. Meredith Cadman 572  
Questions and Answers..... Karl W. Gebrkens 611

### Band and Orchestra

The Elementary and Junior High School Instrumental Program  
William D. Revelli 571

### The Singer's Etude

Is Singing a Gift Or an Acquirement? Part II..... William G. Armstrong 598  
Artistic Tones..... Herbert Wendell Austin 599  
Voice Questions Answered..... Nicholas Doubt 609

### The Organist's Etude

Making Acquaintance of a "Unit Organ"..... Everett E. Truette 600  
Interesting Facts About Organs and Organists..... Mildred Martin 601  
Organ and Choir Questions Answered..... Henry S. Fry 602

### The Accordion

Secrets of a Big Technic..... Charles Magnante 603

### The Violinist's Etude

Carving a Golden Voice..... Kathryn Sanders Rieder 604  
The Young Violin Student and the Teacher..... J. W. Hulf 605  
Paganini..... Alton A. Adams 605  
Violin Questions Answered..... Robert Braine 606

### Fretted Instruments

The Guitar and Modern Music..... George C. Krick 610

### The Junior Etude

Elizabeth Gest 618

### MISCELLANY

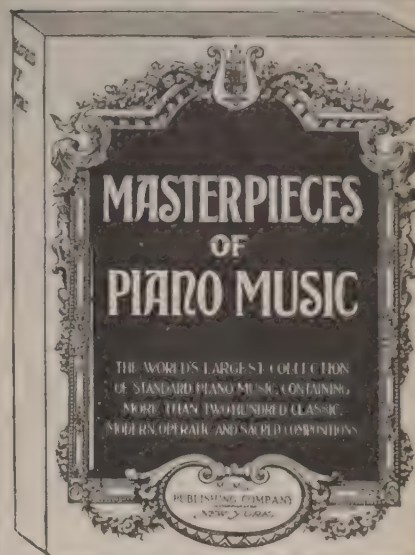
Fifty Years Ago This Month..... 560  
Radio Flashes..... Paul Girard 560  
Music of Worth to the Movies..... Verna Arvey 562  
Climbing..... Rowena Gailley 562  
Recent Record Releases..... Peter Hugh Reed 564  
Independent Finger Motion..... Esther Wallace Dixon 564  
A Schumann Drill..... Annette M. Lingelbach 564  
Painless Review Work..... D. D. Freus 566  
A Liszt Trick..... Gertrude Greenhalgh Walker 566  
A Notable Philadelphia Girls High School Orchestra..... 608

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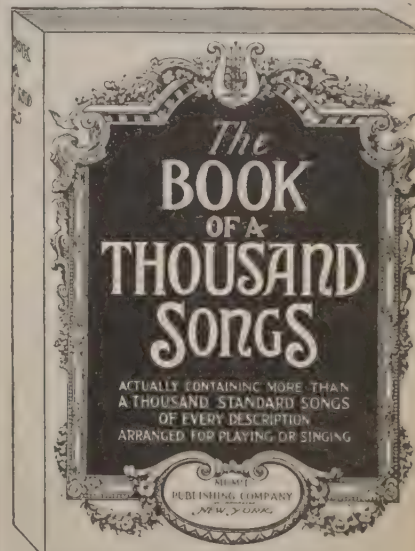
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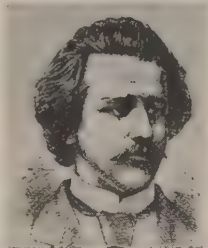
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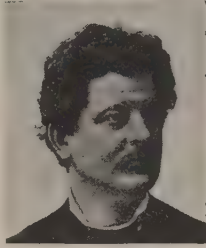
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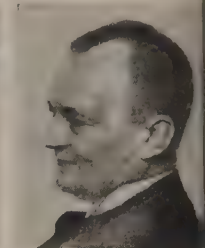
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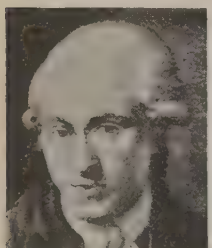
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**Frank Edwin Ward**—B. Wysox, Pa., Oct. 7, 1872. Comp., orgnst. Pupil of W. C. Macfarlane & MacDowell. Filled import. techng. posts in N. Y. Wks. incl. cant., org., and pia. pcs., songs and anthems.



**Herbert Ralph Ward**—B. Brooklyn, N. Y., Nov. 28, 1885. Comp., orgnst., pianist. For many years orgnst. of prom. churches in N. Y. Has written songs and melodious piano pieces.



**John M'E. Ward**—B. Phila. Orgnlist. Has had a distinguished career of over fifty years as orgnst. and choir master, St. Mark's Lutheran Ch., Phila. Pres., Amer. Organ Players' Club.



**Harriet Ware**—B. Waupun, Wis. Comp., pianist. Stud. in New York, Paris, and Berlin. Many appearances in concerts of own works. Has written songs, a one-act op., choruses, and pia. pcs.



**Helen Ware**—B. Woodbury, N. J. Comp., vlnst. Pupil. Servick and Hubay. Deb. Budapest, 1912. Tours of E. and Amer. Spec. in Hu. programs. Orig. vln. w. and arr. Res. Wash., D.



**Herbert Walter Wareing**—B. Birmingham, Eng., Apr. 5, 1857. Comp., orgnst. Filled important positions in English churches and colleges. Wrote cantatas, org. and pia. pcs., and songs.



**Claude Warford**—B. Newton, N. J., July 11, 1877. Comp., vocal tchr. Studied Stuttgart, Berlin and Paris. Has written sacred and secular songs. Conducts studios, N. Y. and Paris.



**James C. Warhurst**—B. Hyde, Cheshire, England. Comp., orgnst., tchr. Studied with H. A. Clarke, C. von Sternberg. Many yrs. in Phila. Former Dean, Penn. Chapter, A.G.O. Ch. music.



**Frank Howard Warner**—B. Wilbraham, Mass., Jan. 24, 1875. Comp., orgnst. Studied in New York with T. Tertius Noble. In 1910 joined fac. N. Y. Sch. of Mus. & Arts. Songs, org. pcs. & pia. stud.



**Harry Waldo Warner**—B. Northampton, Eng., Jan. 4, 1874. Comp., violinist, violist. For 21 yrs., violist of London Str. Q. Has written light operas, orch. and ensemble works.



**Alfred E. Warren**—B. Edmont, Eng., 1834. Comp., pianist, tchr. Studied in London. Settled in Boston, 1861. Wrote many marches and waltzes which attained great popularity in their day.



**Elinor Remick Warren**—B. Los Angeles, Cal. Comp., pianist. Has appeared as soloist with Los Angeles Philh. Orch. Has toured as soloist and accompanist with Grete Stueckgold.



**Frederic Warren**—B. Chicago, Tenor, teacher. Stud. with Sbrigella and J. Reszke. Toured U. S., 1900. Debut in London, 1904. C. and con. appearances E. and U. S. Res. New York.



**Richard Henry Warren**—B. Albany, N. Y., Sept. 17, 1850; d. So. Chatham, Mass., Dec. 3, 1933. Comp., cond., orgnst. Fdr.-cond. Church Chl. Soc., N. Y., which gave Amer. prems., many works.



**Samuel Prowse Warren**—B. Montreal, Feb. 18, 1841; d. N. Y., Oct. 7, 1915. Comp., cond., orgnst. From 1895-1915, orgnst. First Presb. Ch., E. Orange, N. J. W. ch. mus. and org. pieces.



**Sergei Wassilenko**—B. Moscow, Mar. 31, 1872. Comp., tchr. Was a pupil at Moscow Cons., where later he became a teacher. Has written operas, orch. and ensemble works, songs.



**Crystal Waters**—B. Chicago. Soprano, tchr., writer. Stud. in Italy and New York. Debut, N. Y., 1924. Concert appearance. Has written on the voice. Etude contrb. New York studio.



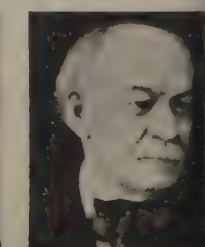
**Henry Watson**—B. Burnley, Lancashire, April 30, 1846; d. Salford, Jan. 8, 1911. Comp., choral cond., orgnst. A fdr.-cond., Manchester Choral Union. W. an op., cantatas, orch. mus., songs.



**Mabel Madison Watson**—B. Elizabeth, N. J. Comp., pl. and vio. tchr. A child spec. Works incl. "Bel Canto Violin Method," and "First Folk Songs," for v. and p. Phila. studio.



**(William) Michael Watson**—B. Newcastle-on-Tyne, July 31, 1840; d. London, Oct. 8, 1889. Comp. In 1883 he estbld. West End Sch. of M., London. Many wks., incl. famous *Anchored*.



**Charles E. Watt**—B. Lincoln, O., April 1862; d. Chicago, Feb. 23, 1933. Pnst., orgnst. edit., tchr. Stud. at Ch. Musical Coll. In 1895 founded Chicago Piano Coll. in 1908 the *Musical News*.



**Wintter Watts**—B. Conn., O., Mar. 11, 1886. Comp. Stud. at Inst. of Mus. Art, N. Y. and in Milan. In 1916-17, fac. mem., Inst. of Mus. Art. Has publ'd. songs, many used by leading artists.



**Paul John Weaver**—B. Reedsburg, Wis., July 8, 1889. Educ. Mus. dir., Univ. of N. Car., 1919-29; since then at Cornell Univ. Orgn. and 1st Pres. So. Conf. Mus. Educ. Active also in Nat. Conf.



**Powell Weaver**—B. Clearfield, Pa., June 18, 1890. Comp., orgnst., pnst. Toured as acc. with Galski, Julia Claussen, Chamlee, and others. Since 1912 active in Kansas City, Mo.



**Frank Rush Webb**—B. Covington, Ind., Oct. 8, 1851; d. Balt., Md., Oct. 29, 1934. Comp., bndmstr., tchr., wr. Active in Staunton, Va., Ala., O., and Balt. W. band mus. and pia. pcs.



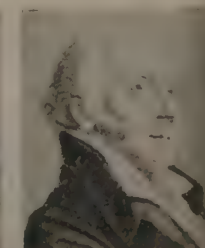
**George James Webb**—B. near Salisbury, Eng., June 24, 1803; d. Orange, N. J., Oct. 7, 1887. Orgnst., editr., wr. fdr., 1856, Boston Acad. of Mus. In 1840 pres. Handel and Haydn Soc.



**Theodore Webb**—B. Winnipeg, Baritone. Many concert tours of U. S. Oratorio appearances. Has been active on important radio features. Soloist, Cincinnati May Festival.



**Samuel Webbs, Sr.**—B. Lon., 1740; d. there May 25, 1816. Comp., orgnst. Was sec. of Catch Club and lib. of Glee Club, Lon. W. many glee and hymn-tunes. Incl. *Come Ye Disconsolate*.



**Bernhard Anselm Weber**—B. Mannheim, Ger., Apr. 1766; d. Berlin, Mar. 3, 1821. Pnst. Pupil of A. Vögel, H. Kapellm., Königl. städt. Th., Berlin. Int. Gluck's wks. in Berlin.



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# THE WORLD OF MUSIC



HENRI ELKAN

THE STEEL PIER OPERA COMPANY of Atlantic City opened its season with performances of Verdi's "Il Trovatore" on June 29th and 30th, with Henri Elkan conducting. This is the twelfth season of this enterprise, which would seem rather definitely to answer the question as to whether Americans like their "Opera in English." In all, this organization has presented thirty-four operas in four hundred performances.

HANS PFITZNER, eminent German composer, celebrated his seventy-fifth birthday on May 5th. The scion of a musical lineage, he has devoted himself to the expression of ideas in music, so that he often has been called the "last of the German romanticists."

THE OHIO MUSIC TEACHERS ASSOCIATION held its fifty-seventh Annual Convention, at Toledo, from June 20th to 23rd.

MRS. KATHERINE FLEMING HINRICHS, a popular contralto at the turn of the century, first in the productions of Gustav Hinrichs, "the father of opera in Philadelphia," and then in the Metropolitan Company of New York, died on July 10th, while visiting a daughter in Norristown, Pennsylvania.

LEOPOLD STOKOWSKI, co-conductor with Eugene Ormandy of the Philadelphia Orchestra and musician of the world, is reported to be experimenting on a complete electrical orchestra.

THE HOLLYWOOD BOWL SEASON of "Symphonies Under the Stars" opened on the evening of June eleventh, with Pierre Monteux conducting and Josef Hofmann as soloist.

THE AMERICAN GUILD OF ORGANISTS held its First National Biennial Convention (Eighteenth National Convention) at Philadelphia from June 19th to 23rd, with Charles Henry Doersam in the chair as Warden and with James C. Warhurst as General Chairman. Leading events were recitals on various church organs by E. Power Biggs, Ernest White, Edwin Arthur Kraft, Mary Ann Mathewson, John Klein, Clare Coci, Harold Heeremans, and on the Wanamaker Organ by Virgil Fox. With these were addresses, round table discussions, and a Reception and Luncheon for delegates and members at the Presser Home for Retired Music Teachers at Germantown.

M. ALFRED FRADEL has completed thirty years as conductor at the Casino-Theatre of Geneva, Switzerland, for the celebration of which event M. Péron, consul general of France, organized the celebration.

THE NATIONAL SYMPHONY ORCHESTRA of Washington, D. C. with Dr. Hans Kindler as conductor, is giving its usual series of "Sunset Symphonies" on Sundays and Wednesdays, at the Potomac Water Gap.

FOR THE J. S. BACH PRIZE competition recently held at Leipzig, one hundred and twenty-one composers entered works, including fifty-one symphonies and twenty-four operas.



CHARLES HENRY DOERSAM

## Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

THE RAVINIA PARK SEASON of the Chicago Symphony Orchestra opened with its program on the evening of June 29th. Conductors for the series are Sir Adrian Boult, from England; Vladimir Golschmann, of St. Louis; and Arthur Rodzinski, of Cleveland, Ohio.

MISS HELEN L. CRAMM, popular composer and creator of musical books for children, left by her will a gift of two thousand dollars to create a musical scholarship in her home city, Haverhill, Massachusetts.

THE NETHERLAND SOCIETY of Contemporary Music, of Amsterdam, Holland, has given an evening program in memory of the eminent Czech composer, Léos Janacek.

ROBERT ELMORE has been appointed to the post at the University of Pennsylvania formerly held by Dr. Harl McDonald who has become manager of the Philadelphia Orchestra. Mr. Elmore will teach the classes in composition and will share with Dr. McDonald the leading of the University Choral Society of two hundred voices.

LILY PONS as soloist, with her husband André Kostelanetz conducting, drew on July 6th a record attendance for the Robin Hood Concerts at Philadelphia, when ninety-nine hundred and five paid admissions and at least ten thousand were seated on the grassy slopes encircling the Dell.

THE TABERNACLE CHOIR of S. Lake City, Utah, inaugurated summer festivals of sacred and secular music in S. Valley, Idaho, on July twenty-second, with J. Spencer Cornwall conducting. This choir of three hundred twenty-five voices—said to be one of the finest musically trained in the world—has been in existence for seventy-five years.

THE NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA opened its season of summer concerts on the evening of June fourteenth, with Walter Damrosch conducting and Albert Spalding as soloist in the great "Concerto for Violin and Orchestra" by Tschai-kowsky. On June nineteenth Josef Hofmann was soloist in the "Emperor" Concerto for Piano and Orchestra by Beethoven; and the first week brought the début and warm reception of these concerts of the youthful Italian conductor, Massimo Freccia, so successful last year at the Stadium, and for this season a sensational success at the Robin Hood Concerts of the Philadelphia Orchestra.



MASSIMO FRECCIA

COLONIAL WILLIAMSBURG announced two series of Festival Concerts on the evenings of October 19th to 22nd and October 26th to 29th, the programs to be given in the ballroom of the restored Governor's Palace, by Ralph Kirkpatrick, harpsichordist and assisting artists.

JOHN BARBIROLLI, conductor of the New York Philharmonic-Symphony Orchestra, was married early in July to Miss Evelyn Rothwell, oboist, the ceremony transpiring in the Registrar's Office of Bloomsbury, London.

THE FREE SUMMERTIME CONCERTS in Chicago's Grant Park attracted a record breaking audience of seventy-five thousand for its opening concert on July 1st, when the program was given by the Woman's Symphony Orchestra under Izle Solomon and the All-Girl Orchestra of Philadelphia.

JOHN McCORMACK has entered the managerial field as a member of John McCormack and Frank L. Cooper, Ltd., with headquarters in Steinway Hall, London, England.

A DELIUS MEMORIAL FUND has been endowed by Mrs. Henry L. Richmond of Jacksonville, Florida, for the promotion of music education in that locality. In honor of Frederick Delius, the eminent romantic composer of England, who spent his youth at Solano Grove and Jacksonville, the fund is to be administered by the Duval County Board of Public Instruction and the Jacksonville Public Library.

JOHN FOULDS, composer of the "World Requiem" that was performed at the British Legion's Festival at Albert Hall in 1924 and of the incidental music for Bernard Shaw's "Saint Joan," recently passed away. (Continued on Page 617)

## Competitions

PRIZES OF TWO HUNDRED FIFTY DOLLARS and One Hundred Fifty Dollars, each, are offered for the best and second best Concert Piano Solo and for the best and second best Entertaining Piano Solo, entered in THE ETUDE Piano Solo Composition Prize Contest. Competition open to all composers excepting members of the staff of THE ETUDE and employees of the Theodore Presser Co.; closes November 1, 1939; complete information from THE ETUDE Piano Composition Prize Contest, 1712 Chestnut Street, Philadelphia, Pennsylvania.

THE CHICAGO COUNCIL OF TEACHERS OF SINGING offers its annual prize of One Hundred Dollars for a song to words chosen from the Psalms, by the composer. The prize is endowed by the W. W. Kimball Company; the competition closes November Fifteenth; and complete information may be had from Walter Allen Stults, P. O. Box 694, Evanston, Illinois.

THE PADEREWSKI PRIZE COMPETITION offers \$1,000 for the best work for Chamber Orchestra, and a second \$1,000 for a concerto or other serious

work for a solo instrument with symphonic orchestra. Works must not exceed fifteen to twenty minutes in performance, and must be received before February 1, 1940.

Full information from Mrs. Elizabeth C. Allen, Secretary Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

A PRIZE OF FIVE HUNDRED DOLLARS is offered by the Henry Hadley Foundation for the best composition in any of the major forms to be submitted within the autumn months. Full particulars may be had from the Henry Hadley Foundation, 633 West 155th Street, New York City.

THE EURIDICE CHORUS of Philadelphia offers a Prize of One Hundred Dollars for a Chorus for Women's Voices, in three or more parts, either a capella or unaccompanied, and to words of the composer's choice. Compositions must be received not later than October 1, 1939, addressed to The Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania, to whom application may be made for further information.

THE MUSIC TEACHERS' ASSOCIATIONS of Washington, Oregon and California met in a Tri-State Convention at Santa Cruz, California, from June 28th to July 1st. Lectures, recitals, and side excursions filled the days.

ALEXANDER GRETCHANINOFF, who soon will be celebrating his seventy-fifth birthday, is reported to be busily at work on a "Sixth Symphony."

MARY ANN CULMER, a young American conductor from Indianapolis, Indiana, recently led a Landes-Orchester concert in Berlin, when the program included Mozart's "Symphony in G minor," Strauss's "Don Juan," Cesar Franck's "Symphony in D minor," and Berlioz's "Carnival Romain."

A LONG LOST BEETHOVEN WORK has been discovered and performed during the past season at Düsseldorf, Germany. It is the incidental music to a Roman tragedy called "Tarpeja," which was first performed in 1813, and of which a printed edition appeared in 1825.

THE ORCHESTRA OF PALESTINE lately gave a pair of concerts at Cairo, and another pair at Alexandria, Egypt, with Eugen Szenkar (Isen-kahr) conducting.

VERDI'S "AIDA" was the pre-season offering of the Southern California Symphony Association, at the Hollywood Bowl, on July seventh and eighth. The cast, of Americans, included Dusolina Giannini as Aida, Bruna Castagna as Amneris, Frederick Jagel as Rhadames; Richard Bonelli as Amonasro, Douglas Beattie as High Priest, Tudor Williams as King of Egypt, and Eleanore Woodford as Priestess. Pietro Cimini conducted; and Catherine Littlefield's all-American company interpreted the ballet features.



BRUNA CASTAGNA

FERNANDEZ ARBOS, eminent Spanish musician, composer, and conductor of the Symphony Orchestra of Madrid, died recently at the age of seventy-six.





ISN'T THIS A FINE LOOKING BAND? This band is made up entirely of inmates of the famous San Quentin Prison in California. Read what its director, John A. Hendricks, says about the priceless value of music for self discipline, learn what music does to keep young folks out of trouble.

## Practical Crime Prevention

### "Better Spend \$5000 for a Band Than \$50,000 for a Jail"

**T**O-DAY a little news sheet printed upon green paper drifted on to our desk. It came from an institution the inmates of which the press has advertised as a peculiarly dangerous group of the toughest criminals in the country—the San Quentin Prison, in California, the largest prison in the world. Most of these inmates would not be fundamentally tough, if the machinery of society had not broken down somewhere. They are largely pitiable instances of individuals who never have had the advantages of the right early discipline. They have gone on and on, butting their heads against the walls of law and order, largely because no one cared enough or was wise enough to start them right. If these inmates had been taught to think right, few of them would have acted wrong.

Any right-minded parent would give anything he owns to prevent his child from getting behind prison bars. Some months ago an Etude Editorial, called "He Played the Wrong Instrument", told the story of a father who pleaded with a judge to release his son who had been caught in the crime mesh from playing automatic gambling machines. The father said, "I was too mean to lay out the money for a musical instrument he wanted to play." It gave parents and tax-payers a new conception of the worthwhileness of grants made for music study. Here we have an opinion of a man, acquainted with penal affairs, who has for years been watching the disciplinary effect of music. If the discipline had begun earlier, prison life might have been averted.

The *San Quentin Sports-News* contained one of the best expositions of the value of music we have ever read. "Why did Willie go wrong?" "What put him behind the bars?"

The main reason is that Willie evaded the discipline of society and determined to quarrel with it. The first real discipline he knew was that forced upon him within the prison walls. John Hendricks, Conductor of the San Quentin Prison Band, tells how music lessons might have kept Willie away from the prison gates. It is valuable, hard, cold logic from a man who has had years of experience in prison matters. Of course all parents are concerned about the success of their child; but, more than any material gain, is the need of protection of the child's life from those dangers of modern society which may bring disgrace and shame. Few parents, when they look at a child, ever imagine that the little one could by any possible chance lodge in prison. Still the prisons are filled with thousands of miserable men and women. But they are not the chief sufferers. Their sufferings are insignificant in comparison with those of the broken father and the crushed mother, with their heads bowed in misery every moment their dear one is in trouble. It is for this reason that we present in part the very fine article from this prison newspaper, the *San Quentin Sports-News*, which is reprinted from *The Cue* of Los Angeles. Let "Little Willie" have the disciplinary value of music study and his chances of getting into destructive mischief are reduced to a minimum. The father, who invests in a musical instrument and music study for his child, may be making the wisest possible expenditure of his money.

Writing in *The Cue*, John Hendricks says:

"A prison is not a place for amusement, but for discipline and rehabilitation. 'What,' might question the one who knows nothing of the subject, 'has music to do with



discipline and rehabilitation? To those who may have gone through the discipline of musical study, or have experienced rehabilitation through the influence of great music, the answer is very clear. The effect of hearing and really knowing music, on the human character, is intangible, but none the less profound.

"It is a significant fact that a surprisingly small number of inmates have had former musical training, especially in their young years. Why is this? It is unquestionably because those who had this discipline in their youth did not go wrong. Music helped them in two ways—discipline and character-building. Why doesn't the traditional Little Willie want to study music? Every parent knows that Little Willie would rather do almost anything else. Is it because Little Willie isn't musical? Not at all. Little Willie doesn't like to do anything which requires concentrated and disciplined effort, day in and day out over a period of years; something which means hourly practice or more before or after the regular school day. If Little Willie, in spite of the distaste for discipline natural to any healthy growing boy, succeeds in sticking with a musical instrument until it is mastered, he will rarely go wrong. He has had a training in self-mastery, represented by hours of work daily over a long period of time. He has also had the subtle influence of being on intimate terms with musical masterpieces. That is the reason that we find practically no inmates who had a vigorous early musical training. Such students almost never become inmates.

"It is known to psychologists that forms of discipline which cause secret resentment are unsatisfactory. It is often very difficult to find forms of discipline which do not produce this bad condition. But a musical rehearsal is such a form.

"Men playing in a band rehearsal must come to rehearsal with parts prepared. This means that they must present audible proof that they have done work on the parts by themselves, and with no one to prod them. If they have done this, it shows a certain amount of self-discipline. But in the band rehearsal there is a new and important element which enters—that of social discipline. Each man is individually responsible for his own part—no one else can play it for him. But he must balance his part with the rest of the bandsmen. He cannot blow his part too loudly, to show off. This would unbalance all the rest of the band. Neither can he play timorously; this unbalances the band just as much. He must do exactly his own share, neither more nor less. He must, to accomplish this end, take orders. The conductor's baton must be followed; every beat of the time is set by the baton. If he follows it, he is taking orders. If he does not follow it, he knows that he is disrupting the music, and that the conductor will be forced to stop and give him individual correction. The baton also tells him whether to bring out his part over the rest, or whether to subordinate it for the good of the whole group. He must obey. This represents social discipline; yet the taking of such orders is not accompanied by any resentment, and the musical result of his obedience exerts that intangible influence of which we spoke before, for his betterment. It is a more powerful influence when he shares in the music through playing one small part in it. The discipline of the baton is impersonal.

"An excellent feature from the standpoint of discipline is that no man can attempt to throw his guilt upon someone else. If there has been a mistake played in the bass trombone part, then the player of the bass trombone must be the one who made it! The men learn to admit that they have the wrong idea, and to change it for the right one. They find that they are respected for doing so; that it is not necessary to try to deny their guilt—the guilt of playing wrong notes, or an off-rhythm. If one of them does try to deny it, he merely becomes a laughingstock, since all the band can easily tell whence the mistake comes. These things occur, of course, as purely musical matters; yet there is no question but that they enter the lives of the inmates very deeply.

"The rehearsals are character-building, both in their discipline and in their musical influence. The man who learns

to obey the conductor and his baton is not so apt to disobey the representative of the law. The man who hears unfolding in front of him the better musical result caused by his conforming to orders will not be apt to be resentful of the orders of society. The man who has learned to admit, publicly, playing wrong notes, and has also publicly corrected it, will be less apt to try to shift onto others his own guilt of weightier crimes!

"A prison is a place of discipline, but also one of rehabilitation. Band work is a discipline of the best sort, the sort that leaves no bad effects, and is rehabilitating. There are very few inmates who have not been bettered through their contact with the best music which is presented to them by their confrères through the band; and when the inmate who has had band training graduates to the point of being paroled again to the outside world, he has not been degraded through experience as a convict, but on the other hand his is a graduation to a higher level of human behavior, understanding, coöperation, and self-respect."

Accompanying this article was a series of ten programs which look far more like what might be heard in Carnegie Hall than behind prison walls. "Don Juan," "Siegfried," "Tannhäuser," "Peer Gynt," "Egmont," "Fidelio," "Lohengrin," and other works, start the programs; and they are properly followed by popular numbers for the less advanced musical intelligences. With a touch of grim humor, one program bears the theme song, *Time on My Hands*.

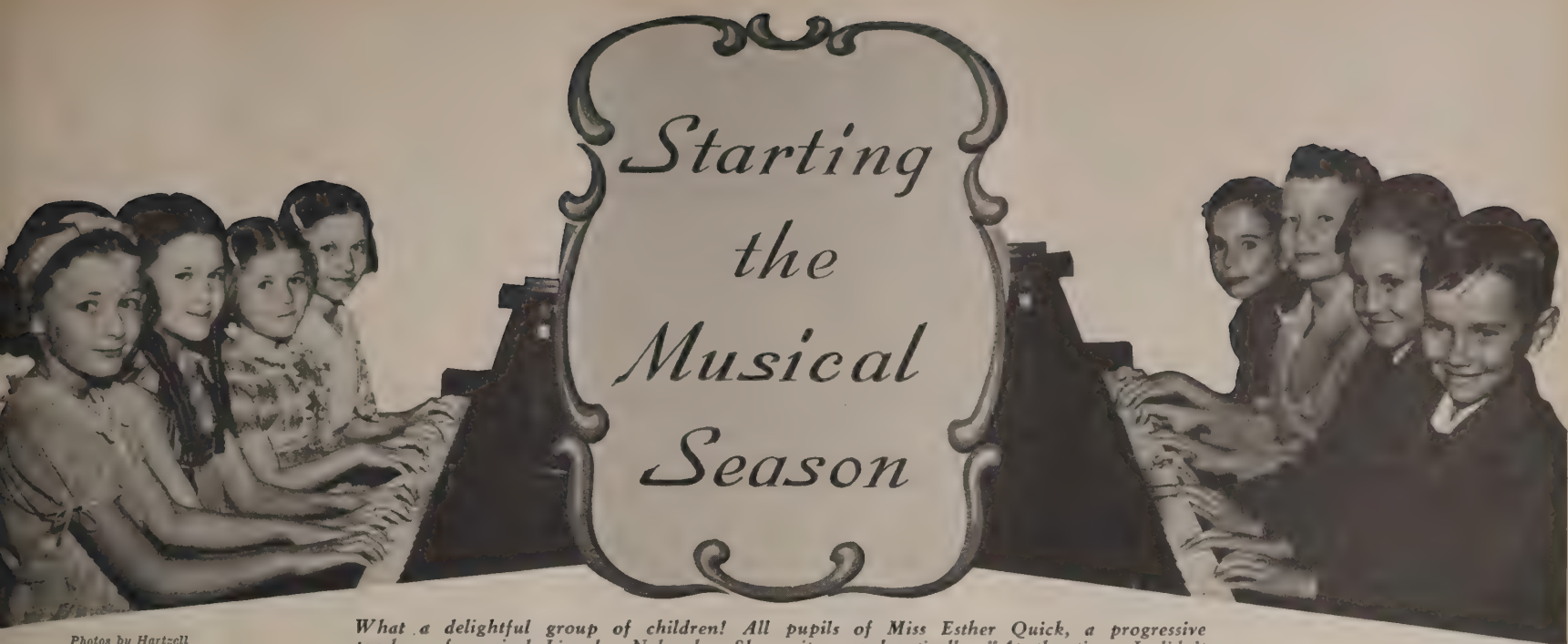
In a supplementary letter to *The Etude*, Mr. Hendricks writes:

"Music at San Quentin may be divided into four groups; the band, the orchestra, the choirs, and the music educational program. All of these activities are in coöperation with the band, which acts as the focal point of all of the music work in the institution. The instrumental equipment is good, and the library of music is unusually complete. In the band department there are classes in music appreciation; in elementary music, in intermediate music, and in harmony and in arranging, for advanced musicians interested in professional or creative work. There are also available correspondence courses in these same subjects, for which high school or, in the case of harmony, university credits are obtainable. Under the supervision of the band, some of the men have been trained in various musical professional work—not only in skilled performance on an instrument but also in composing, arranging and in copying notes. The band's arrangers are given such difficult orchestral scores as Richard Strauss's 'Thus Spake Zarathustra', Tchaikowsky's 'Fourth Symphony', Dukas' 'The Sorcerer's Apprentice', etc., and make arrangements of them for band. I am quite sure that there are at present but *two*, even here in San Quentin Prison, who have had in their school days any serious training in music.

"The use of music is found to have a most excellent effect on the inmates, in a large number of cases. It is felt that the music causes greater contentment, to say nothing of a balancing emotional effect. Aside from these more or less passive uses in preserving peace and order, music also has a very positive rehabilitating influence in many cases. Inmates who come into the institution are usually emotionally unbalanced. Some are psychopathically unbalanced, and others are at the very least in an overwrought condition. Nothing is more powerful than music in acting as an emotional stabilizer. No matter what the background of the inmate, he will be better off for having heard fine music; and the band is often his first introduction to music of a better class. It is remarkable how many inmates learn to perform on instruments, or compose music, or both; who find an invaluable avocation, and in some cases a profession—which is a preventative against their forming bad associations or brooding over their troubles. Many of the *several hundred* men who are studying music spend a great deal of time in practicing their instruments, and take a genuine pride in their achievements on them. This is the largest prison in the world and perhaps one of the best governed. The Warden and the Captain are both

(Continued on Page 608)





Photos by Hartzell

What a delightful group of children! All pupils of Miss Esther Quick, a progressive teacher of musical Lincoln, Nebraska. She writes, apologetically, "At the time, I didn't think of telling them to get their hands in correct position." One of her recital programs appears at the end of this article.

## Make Your Pupils' Recitals Fascinating

IN A MID-WESTERN CITY, one teacher was so extraordinarily successful that he naturally made many of the other teachers jealous. One of his bitter rivals was heard to say, "I don't see how he does it. Here it is only the second week in September and he gives a recital in a crowded hall, and pupils fairly rush in upon him." They did not know that the envied teacher had been hard at work preparing for that recital all during the springtime.

Considering the matter merely from a very material standpoint, a fine pupils' recital is the rational and logical way of increasing the teacher's patronage. In fact, the pupils' recital is really the teacher's "show window," far better than any other kind of advertising. No matter what the teacher may say by word of mouth or in print, about himself, the thing that counts is what he is able to show through the work of his pupils. Professor Strutter may tell, in none too modest orotund tones, about his famous teachers or his great success with audiences; but, if he is not able to produce pupils, he is like the doctor who passes his patients over to the undertaker. What the public is interested in, in these days, are fine pupils, not the teacher's memoirs.

More than this, the pupils' recital is based upon one of the most powerful and persistent of all human traits. Psychologists call it "exhibitionism", the natural desire to have others see what we can do. This is particularly strong with children. Do not look down upon a child who is called a "show off". Almost all children are "show offs." This characteristic should be used as a means of fostering the child's interest. We knew the teacher who had competitions in scale and arpeggio playing, with prizes given for the best work at her recitals. No track meet ever aroused more interest. Those who excelled in speed, precision and ease of performance were cheered just as the spurts of a Cunningham on the cinder track are hailed by joyous crowds. There is nothing so convincing to a parent as to witness and hear the success of his child. Of course he is biased from the start. How could he be otherwise? The pupil may not do as well as some others, but his chief concern is in hearing his own child. More than this, he does not purpose having other children to enjoy advantages better than those of his own child. There is the story of one father who noted that another pupil of the same teacher was advancing more rapidly than his own son. He made inquiries and found that the other pupil was taking two half-hour lessons a week, while his child was receiving only one. The father of the other child was a business man; and this irate parent saw to it at once that his child received two one-hour lessons a week.

Your recital will produce for you in proportion to the interest you put into it. A perfunctory recital of ordinary material may be made interesting, with trimmings. This

depends upon the ingenuity of the teacher, not merely on the pieces selected, but also in the decoration of the studio and even in the costumes of the pupils.

One teacher of our acquaintance gave a recital by little tots that was called "Musical Playtime." At the expense of a few dollars she had one end of her studio decorated with colored balloons and a few toys. At the beginning, a pretty little girl who looked as though she might have been a not distant relative of Shirley Temple, came out and gave a greeting!

This is the hour for playtime,  
Music is lots of fun;  
Now let us have a gay time,  
Just watch our fingers run.

This was followed by the ensuing program in which every child was dressed in a homemade costume suggested by the piece to be played:

### PROGRAM

*Little Indian Chief*.....Strickland  
*The Alpine Yodeler*.....MacLachlan  
*Fairy Foot Steps*.....Farrar  
*Bubble Dance*.....Dean  
*Rose Petals*.....Lawson  
*Captain Hook of The Pirate Band*.....Miles  
*Dixie Land*.....Steinhammer  
*The Ginger Snap Brigade*.....Eckstein  
*Mac Plays the Bagpipes*.....Nicholls  
*On Stilts*.....Hall  
*Let's Play Soldiers*.....Geibel

By

WILLIAM ROBERTS TILFORD

*Gypsy Fires*.....Rebe  
*The Clown*.....Risher  
*The Brownies' Morning Song*.....Brown  
*Captain Kidd*.....Blake

The following supplementary list of desirable material in the early grades might be used in a similar recital:

### GRADE 1 TO 1½

*A Pirate Bold*.....Stairs  
*Soldiers at Play*.....Stairs  
*Little Fingers at Play*.....Dunn  
*Betty's First Waltz*.....Light  
*Sailboats*.....Stairs  
*Heads Up! Forward March!*.....Copeland  
*Indian Medicine Man*.....Richter  
*Tripping Along*.....Thompson

### GRADE 2 TO 2½

*In a Chinese Garden*.....Overholt

*Zuyder Zee*.....MacLachlan  
*Three Characteristic Sketches*.....Ketterer  
*From a Colonial Garden*.....Mana-Zucca  
*Three Characteristic Pieces*.....Endres  
*Indian Sunset*.....Klemm

### GRADE 3 TO 3½

*Carnival Dancers*.....Chauncey  
*Swaying Dajodils*.....Overlade  
*Twilight Melody*.....Brown  
*March of The Candy Dolls*.....Renton

### GRADE 4

*June Caprice*.....King  
*Sleeping Waters*.....Mainville  
*Lady of The Gardens*.....Roberts  
*Blue Veils*.....Federer  
*Deux Pieces*.....Beaudoux  
*Moon Mist*.....Cooke

Another ingenious teacher hit upon the idea of beginning a colonial recital with an imaginary conversation between George Washington, Thomas Jefferson and Francis Hopkinson. It ran like this:

### In Old Philadelphia

Scene: The home of Francis Hopkinson in Philadelphia. Hopkinson is seated at the keyboard of the piano, which, to carry out the illusion, may be made to sound something like a harpsichord by laying lengths of thick paper over the piano wires. Enter George Washington and Thomas Jefferson. Jefferson is carrying a violin case. Time about 1790.

HOPKINSON

Hello, Mr. President; Hello Mr. Secretary!

WASHINGTON

Why not George and Tom as it always used to be?

HOPKINSON

I did not know but that, since you have both risen to such heights, you would want to be addressed by your titles.

WASHINGTON

Nonsense, you know how Alexander Pope, in his "Essay on Criticism," called pride "The never failing vice of fools." But we have come together for music, wonderful music, and Tom has brought his violin and you are to play for us. And you, Francis, although you belong to the legal profession and are interested in banking, are also a musician and our first composer. You, too, must play for us.

JEFFERSON

All I can play are a few jigs and ballads, but I have a great joy in playing those. Music has meant a great deal in my life. When I am tired out with trouble and work, I take up my fiddle and play until I am happy.

WASHINGTON

I wish that I could do that. The report has gotten



around that I can play the flute. This is not true, but I am a very great lover of music and I go to concerts and to the theater whenever I find an opportunity. I am very fond of the tunes from John Gay's "The Beggar's Opera."

JEFFERSON

Now, I think that Francis ought to play his own famous song, "My Days Have Been so Wondrous Free."

(Francis Hopkinson plays this song, which is obtainable in printed form.)

WASHINGTON

Francis, that was fine. What do you think of this music that comes from Germany?

HOPKINSON

It is wonderful. Would you like to hear some? I have some German friends who arrived just last week. They speak little English, but I am sure that they would be glad to play for us.

JEFFERSON

Fine. Let them come.

(Hopkinson opens a door and beckons. Enter the Wildach Family: Father, mother, two daughters and two sons.)

HOPKINSON

Mr. President, and Mr. Secretary of State, these are my friends, The Wildach Family.

THE WILDACH FAMILY (together)

Ich habe die Ehre (ish hob-be dee air-uh; meaning, 'I have the honor')—as all bow deeply.

HOPKINSON

They want you to play for us. *Spielen sie bitte*, Vater Wildach (speel-en see bit-tuh, fah-ter veel-dahk; meaning, 'Play, if you please, Father Wildach'). Freilich! Freilich! (fry-lish; meaning, willingly).

(Here the Teacher may insert a program of classics in various grades, with each number announced by its player, before performance. At the end the Wildach Family leave the room, while the American statesmen applaud.)

The teacher will find excellent material in the "Guide to New Teachers," which will be sent to readers of THE ETUDE, gratis, by its publisher. It will be invaluable in the preparation of this program.)

WASHINGTON

That was very beautiful music, gentlemen.

JEFFERSON

I liked it, but I like my jigs and reels better.

HOPKINSON

But the world has to advance.

WASHINGTON

Right you are, Francis; but I wonder what kind of music there will be in our America one hundred and fifty years or so from now.

JEFFERSON

Yes, I wonder; but I get fearfully sleepy this time of day. I can hardly keep my eyes open. (Goes to sleep.)

WASHINGTON

So do I. Last night I dreamed that I had been dead for eight score years, and that I awoke in a concert hall. (Goes to sleep.)

HOPKINSON

You must have heard much very strange music. Goodness! sleep is overcoming me too. I wonder if we all will have a dream like that (Goes to sleep.)

Here the teacher may introduce a program of modern music taken from the following list:

A RECITAL OF EDUCATIONAL MUSIC OF THE

TWENTIETH CENTURY

Tarantelle Humoresque (Medium),

E. Stevenson

Danse Ancienne (Medium)....F. Zachara

Danse Negre (Medium).....Cyril Scott

Playera (Medium).....E. Granados

Cuban Dance (Medium).....Mana-Zucca

Souvenir (Easy).....T. Torjussen

The Green Lizard (Easy).....P. Vellones

Vision Infernale (Medium).....E. Poldini

On the Village Green (Easy)...Henriques  
The Lure of the Sea (Medium)...A. Mason  
Polka from "Schwanda der Dudelsack-  
pfeifer" (Difficult).....J. Weinberger  
Danse Russe (Difficult).....I. Stravinsky  
Preludes, Opus 34, Nos. 13, 16, 17, 24  
(Medium).....D. Shostakovich

A Juggler in Normandy (Easy),

E. Lehman

Cubanela (Easy).....D. Saperton

Marche Militaire (Medium)....E. Poldini

Festival of the Dragon.....C. Haubiel

The Fountain of the Acqua Paola

(Difficult).....C. Griffes

Espana (Difficult)....Chevallard-Chabrier

Majesty of the Deep (Medium)...G. Hamer  
Valse Tzigane (Easy).....M. Levitski  
Valse Petite (Easy).....H. H. Huss  
Triana (Difficult).....I. Albeniz  
A Fountain Set in Flowers

(Easy).....J. Weissheyer

Nocturno (Difficult).....O. Respighi

Pondering (Easy).....C. Burleigh

The Pompadour's Fan (Medium),

C. W. Cadman

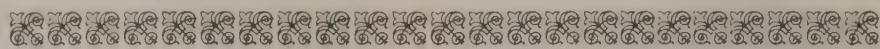
Villanelle (Medium).....J. H. Rogers

Minuetto Classico (Easy).....L. V. Saar

Petite Scene de Ballet (Easy)...E. Schütt

Mascarade (Medium).....F. Borowski

(Continued on Page 612)



## FIFTY YEARS AGO THIS MONTH

EDWARD BAXTER

PERRY, who shamed

physical handicaps by

becoming, in spite of

blindness, one of the

most brilliant pianists

and most broadly

learned musicians in

the American profes-

sion of his day, gave

this charming word picture of the man-

ner in which Liszt, his teacher, con-

ducted his classes in which several of

his favorite pupils were from our land:

"His manner with pupils and social

friends varied widely according to his

mood and the persons he was with. It

comprised all the shades, from an in-

imitable courtly politeness, an almost

caricatured suavity, to positive rude-

ness and supercilious snobbishness. One

evening, having found special favor with

the master, rather through a sudden

whim of his own than any unusual

merit, he cordially invited myself and

friend to come and smoke with him

at an appointed hour next day; but

on our arrival the wind of his temper

had changed, and he audibly commanded

the valet to 'tell the fellows he was

sick, or dead, or not at home; or any-

thing that would send them where the

pepper grows.'

"No consideration for the feelings or

opinions of others seemed to have

weight with him, and his imperious will

brooked no check, not even from official

authority. Once, having accompanied

one of his many favorites to the railway

station, an unusual piece of gallantry

for him, who was ordinarily content

with receiving without returning atten-

tions, and finding the train late and

waiting-room close, the party moved



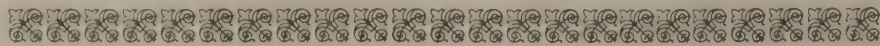
chairs to the broad shady platform.

"Scarcely were they seated when the depot master, with all the pompous and aggressive authority of a small German official, bustled up, declaring they must not sit there; it was not permitted. Liszt rose with his most crushing dignity, demanding: 'Do you know, sir, whom you are addressing? I am the Doctor Liszt.'

"The little official, not to be daunted, replied: 'I can't help it if you're Doctor Lord Almighty; I have my orders, and if you don't vacate this platform I shall help you to do so.'

"Not disposed for a scuffle, the party withdrew. But that afternoon, by special order of the Grand Duke, that platform was wreathed in flowers and hung with banners. A grand piano was moved on, and seats for several hundred, and the élite of Weimar assembled to listen to a grand concert in which the great, the world-famous Liszt fairly outdid himself, proud to demonstrate before all eyes that he would sit on that platform if he chose. Worthy triumph for immortal genius!

"Yet on occasion he could be noble, kindly and benevolent. Much that he has done for art is grand and lasting, and all who have heard him play must count those moments as among the most memorable of their lives. And when we remember that from boyhood on he was the spoiled pet of royalty, the idol of a world, that the Pope of Rome was for years his friend and host, and that now, in his old age, he lives like a prince, without earning or owning a dollar, the guest of monarchs wherever he goes—which one of us could say with confidence: 'I could have borne greatness better?'"



## Getting Acquainted With the Keyboard

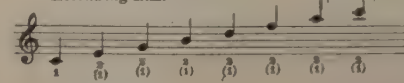
By LYNN C. CHAMBERS

THE FOLLOWING exercise is a good one for giving the young piano student an acquaintance with the keyboard; and it will also exercise the underarm muscles.

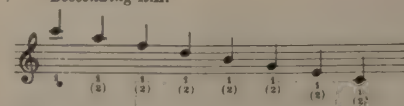
Begin with the thumb on the right hand on Middle C, and skip to E, using second finger; bring the thumb up to E and hold it down while the second finger skips again to G. Bring the thumb up to G and let second finger go on to B, and so on up the keyboard to second C above middle C, using only the thumb and second finger on every other white key. The thumb will lead in coming back down the keyboard, holding every other white key until the second finger catches it. Do this, using the thumb and each of the

fingers in turn till all are exercised.

Ascending R.H.



Descending R.H.



Follow the same procedure with the left hand, only begin with middle C and proceed downward to second C below, and return. The keys should be struck with a firm, decisive touch, avoiding all tendency toward staccato.

# Radio Flashes

By PAUL GIRARD

How FAR DOES the influence of radio extend? How many listeners are represented by each letter sent to a radio station? So far, no one can answer either of these questions accurately. The circle widens, however, and interest grows even beyond the confines of our own country. The National Broadcasting Company tells us that a year ago, when its short-wave stations to foreign countries were inaugurated, the first month of broadcasts brought in only one hundred fifty-seven pieces of mail. Four months later the number had increased to over ten times as many. At the end of the ninth month over three thousand letters were being received monthly, and at the end of the year there were some three thousand, five hundred letters coming in each month, from over eighty-two countries, protectorates and colonies.

Letters from Brazil claim that over forty percent of the people of a town of five thousand are tuning in regularly on NBC's short-wave stations every night. A listener in Guatamala relays that he knows of over fifty families who tune in regularly.

The fixed language system, an outgrowth of extended research into the program needs of short-wave listeners in Latin America and Europe, is given greatest credit for the gain in audience response reports an NBC official. The schedule is so arranged that uninterrupted sixty-minute programs in Spanish, Portuguese, French, German, Italian and English are broadcast seven days a week, at exactly the same hours each day, between 9:00 A.M. and 1:00 A. M. EDST.

Off for the summer, the popular program Tune Up Time, featuring Andre Kostelanetz's forty-five piece orchestra and Kay Thompson and her Rhythm Singers returned recently to the airways via Columbia Broadcasting System on Mondays 8:00 to 8:30 P.M., EDST.

A new show on the airways, which seems to be attracting some attention, is Columbia's Gay Nineties, heard Sundays at 6:00 to 6:30 P.M., EDST. All the old tunes that grandad and grandma, pop and mammy sang are featured. The producer of the show peered back more than four decades for his material. It is an hilarious program of song and story. And to make it more realistic for the audience at the broadcasts, the cast is garbed in costume of the era. Audiences are invited to join in the singing of some of the old numbers, but no one knows the size of the audience actually singing a song for it is safe to conjecture that there is one or more in front of every loud speaker that is tuned in. All the world loves to remember old times and to relax for a little while in their memories. Columbia's Gay Nineties has its possibilities.

Summertime being over, the transient shows of the airways will be giving way to some interesting new as well as old regular features. Now is the time to begin looking over the weekly schedules and marking down your favorite broadcasts. It is a good idea to keep a notebook handy around your radio with a page for each day in the week. Jot down the program that look good, then when you are home and want to listen to the radio you will know just what to turn to and at what time. Later on you can revise your list so that it contains only your favorites. Some listeners like to keep a radio log so that they can look back and not only recall the night that they heard a great singer but also the songs he or she sang.



# "The Style's The Thing"

By  
JOHN BROWNLEE

Leading Baritone of The Metropolitan Opera

A Conference Secured Expressly for THE ETUDE

By STEPHEN WEST

TO THE ZEALOUS YOUNG SINGER who would make his career something more than a mere means of livelihood, a mastery of musical style ranks equally important with vocal technic. This, to my mind, is a point all too often neglected. There seems to be current a nebulous impression that one has only to learn to sing, after which happy event he is quite ready to mount upon any stage, acquiring the details of acting as time goes on, and leaving the chief responsibility with the dramatic coaches. Nothing could be more erroneous. Neither singing nor acting can raise one's work to the level of artistry until a sure mastery of musical style has been acquired.

What, exactly, is musical style? It is an enormously big thing, and difficult to define. Let us begin by illustration. The reader has doubtless attended performances, either concert or operatic, in which the singer emitted all the correct notes, went through all the proper motions, and still left the listener with a profound feeling of something wanting. Such a performance creates no positive impression of character or of conviction. On the other hand, a truly great artist at work—an artist like Chaliapin or Schumann-Heink, let us say—leaves upon one the impression of having witnessed a living, flesh and blood character at grips with his problems. The notes and the gestures, agreeable as they may be, are not the important features of the impression received by the hearer. They are simply contributory factors in a portrayal of real life. All of which means that the unconvincing portrayal lacks vital style, while Chaliapin's performance had it. Which, in turn, means that this matter of style has to do with digging one's way under the externals of arias and motions, and bringing to the surface the psychological truth of every character, and every song, one performs.

## Authenticity in Style

MANY DIFFERENT ELEMENTS go to the building of style. First is the distinction between concert and operatic styles. The great concert stylist creates his own pictures with no external help by way of costumes, effects, or orchestral color; he externalizes his ideas so as to convince his hearers of the truth of all they do not see.

The great operatic stylist uses the more elaborate materials at his disposal to recreate, not an idea, but a moving picture of life and character. His most readily accessible aids are, of course, the external elements, accuracy of costumes and wigs and make-up, authenticity of deportment, conviction of stage business. He not only must permit his *Rigoletto* and his *Don Giovanni* to behave differently from each other; he also must calculate his effects with very definite reasons why they behave so, and the reasons must penetrate beneath mere gestures and find root in the time, the age, the circumstances, and the characters of the men. Things like these, of course, can be verified in books and pictures. There is something more important, though, than these external aids. That is the inner truth of a portrayal. To project this inner truth, one must first possess it. And, to possess it, one must do a great deal of studying *beyond* the matter of singing and making gestures. It is an emphasis on precisely this point of training that the young artist most needs.

I speak very feelingly of this aspect of artistic preparation, because my own career began in an atmosphere that lacked it. I grew up in Melbourne, Australia, which is about as far removed as a place can be from the things we sum up as "tradition," and where stylistic values reach us only by hearsay. Then, in my student

days there were no short wave radio programs. Thus I know at first hand the problems confronting a beginner who must carve out his traditions for himself. And I know, too, that the thing can be done.

Australians cling with affectionate tenacity to the tradition of home. Having fewer outside distractions, we



JOHN BROWNLEE

make our own amusements. The old Scotch tradition of making music at home was kept vigorously alive in my family. We had Sunday night home concerts, and I can recall no time in my life when I was not actively familiar with music. We also have the British fondness for choral music, and many contests are organized on the pattern of the old Welsh Eisteddfods, for the encouragement of the young people. At nineteen I was fortunate enough to win first place in one of these contests. It brought me a gold medal, several prizes, and much encouragement. This led to engagements to take part in the "Elijah" of Mendelssohn and in several performances of the "Passions" of Bach, all of which were thoroughly enjoyed, though I was in no sense a professional.

While rehearsing for one of these events, there was a sudden commotion in the hall. A very imperious lady appeared, with emphatic inquiries as to who the young

baritone might be. But this was not so interesting to me as her later insistence that I must go straight off to Europe to study for something more than occasional appearances in non-professional choral concerts. This was all very agreeable to hear, but I did not take the lady's words too seriously because I did not yet know who she might be. Imagine my feverish excitement when I learned that it was Melba; and I owe much to her continued kindly interest.

## "The Style's the Man"

UPON MELBA'S ADVICE I gave up my work as chartered accountant and went to Europe to study. There I discovered the amazing difference between "studying voice" and mastering musical style.

I have spoken of my own experiences only to draw a possible parallel between them and the problem facing many young Americans: How to get hold of this mastery of style which is difficult to acquire at home. There must be many gifted young beginners in the more outlying communities, who wish ardently to learn and yet do not know quite what to do next. My advice to them is to go abroad, to take the smallest opening available, no matter how poorly paid or unglamorous it may be, and to absorb the very spirit of style, at its source. Do small work; learn while you do it; and let the big offers wait until you have something more than mere voice to bring to them.

This will sound extremely reactionary, I am afraid, to those Americans who take pride in their very excellent conservatories and the all American opportunities they offer. Can we not learn to sing at home?

they will ask. If the ultimate goal were merely singing, I should answer, "Yes." One can learn to sing anywhere. But once you are launched upon a career, it will be found that the fight for advancement requires stronger weapons than mere singing. The difference between the vocal craftsman and the finished artist is calculated in terms of that elusive style which, logically enough, is best absorbed at its source. I say this in no disparagement of America's many excellent opportunities; but I have learned through experience that secondhand impressions lose their vitality. To study about the traditions of the great Opéra in Paris and the smaller houses in Italy is better than nothing; but best of all is to take even the smallest position in one of these very houses, and there to learn operatic traditions at first hand, from the ground up.

## Our Maiden Voyage on Operatic Seas

MY OPERATIC DEBUT was made at Covent Garden, in 1926, in the very performance of *La Bohème* which marked Melba's farewell to the stage. A year later, I made my Parisian début, at the Opéra, in "Thaïs." I was then invited to become a *pensionnaire* of the Paris Opéra, an appointment seldom made to foreigners. And there it was that I was able to plunge into the study of style.

The Paris Opéra maintains perhaps the most useful system in the world for helping beginning artists. Besides functioning as a public opera house, it acts as a complete training school. There are classes and practice periods and endless concentrated drills; and the veteran members of the company act as teachers, taking the youngsters in hand, and showing them how to walk, to rise, to cross the stage. A special

section of the gallery is set aside for the students, who pay reduced prices for their tickets and sit there, score in hand, watching the morning's theoretic studies come to life. Then, too, there are the archives of the Opéra to consult, with their old programs, books of operatic and dramatic history, old pictures and prints. It means much to a youngster, who knows nothing of anything, to be able to consult these treasures and so to find out exactly how Maurel and Plançon and De Reszke dressed their parts; to copy details of dress and make-up for use in his own work. Altogether a different matter from going to some costumer and asking him to design you a suit!

Another advantage of foreign apprenticeship is the sense of the languages. One can learn Latin and Greek from a book, but living tongues are not properly learned until they are spoken. The conscientious singer should speak the languages in which he sings. My actual vocal



studies in Paris were under Dinh Gilly, famous at the Metropolitan thirty years ago, and especially distinguished for his performance, with Caruso and Destinn, in Puccini's "Girl of the Golden West." I learned much from him, but just as much away from the studio, drinking the atmosphere of Saint-Sulpice into my studies for "Manon"; getting the feel of the very Latin Quarter where the people of "La Bohème" held sway; chattering French with a dozen other students, from all parts of the world, all ardently engaged in the same business of first hand absorption; or reporting some especially exciting new discovery to some pompously dignified old member of the Opéra, who had known Gounod and Massenet and Puccini, and could crown one's efforts with a bit of first hand advice, personally transmitted. There I learned the excellent trick of playing my own guitar accompaniment to the *Serenade* of *Don Giovanni*. Things like that make up study in its best sense.

Let me emphasize, however, that study of this kind is suitable only for those young artists already on their way to a career. Student beginners, who have no idea of what they are working towards, for the excellent reason that they have yet to prove themselves, are not ready for it. They would do much better to stop at home. I had my best training in style after I had made my Parisian début. Young professionals, however, would find it a distinct advantage in their future careers to let the Metropolitan and the big offers wait for three or four years, until they have had a period of working experience in some traditional company (no matter how small), where they can absorb style, language, and atmosphere, at first hand. There is a great temptation, I know, to blossom out at once with fine sounding and well paying engagements; but it pays best in the end to go ahead slowly, consecrating one's best efforts over a given period of years, to a mastery of that all important style which alone can make for finished artistry.

### The Golden Era of Song

AS A MATTER OF FACT, none of us to-day can have the same ideal working conditions that Melba's generation enjoyed. Possibly this is why that particular generation of singers stand supreme. Besides absorbing the elements of style and tradition, these artists actually knew the composers who wrote the works. I have heard Melba tell often of working out some detail of characterization with Massenet or Gounod. And what did such discussions consist of? Never of how to produce tones or make gestures. All the study centered in the background of psychological accuracy, in the basic character of the personage. How did he think and feel? What did he do in any given situation, as the result of his nature and his emotions? That is how good characterizations are built.

Melba was an enormously stimulating person with whom to work. She had two separate personalities; a public one and a private one. In public, or at work, she was completely intolerant of mediocrity. The least show of deficiency in singing or in general musicianship would bring forth a sharply outspoken rebuke. She had tremendous respect for the music as it was written. When less faithful artists ventured to take liberties with some phrase, Melba could be heard to inquire whether this score was actually the work of Gounod, or whether he had had collaborators? When one worked in a cast with her, there was that in her personality that made one strike sparks, almost in spite of one's self. She could hold up the level of an entire performance, sheerly through the force of her natural personality. Melba was an accomplished musician, a fine pianist and organist, and a thorough student. She founded the Melba Conservatorium in Melbourne, and devoted much time to the work

there whenever she was at home. And my own experience bears witness to her kindness to beginners.

In private life she was warm, kindly and tolerant. She would have been a distinguished person if she had never sung a note. She had a great mind and an inborn gift for dominating people—in such an agreeable way that they did not realize they were being led in control. I well remember how Melba held court in Paris. Her drawing room would be crowded with artists, writers, musicians, statesmen, politicians; and Melba would circulate from group to group, talking to each guest in

his own language and about the topics which interested him most. It was a remarkable experience to hear Melba explain the truth of the political situation to some cabinet minister, just arrived from the Senate.

Melba made a point of singing for the men in prison; and she regularly refused to sing *Home, Sweet Home* on such visits, lest she hurt the men too deeply. My favorite recollection of Melba concerns the day on which she stood god-mother to my own small daughter.

Many people say that Melba was a fine vocalist but an indifferent actress; that she

was cold. In the later years of her career when I knew her, this was certainly not true. Although no longer young then, she dominated the scene, not only portraying but becoming every character she played. If the charge was true in her earlier years, I wonder if the fault did not lie in the general demands of the times? In the Golden Age of song, the singing itself stood supreme. It is only in recent years, it would seem, that audiences have become conscious of the eye values in music. Doubtless the movies have contributed to this. No matter how gloriously a lady might sing to-day we would no longer be willing to accept the overbuxom *Mimis* and *Violettas* of past decades, whose death by consumption, as per the libretto's requirements, must have called for an artist's imagination on the part of the audience.

On one point Melba remained inflexible. Kind as was her interest in me, and greatly as she helped me in mastering style, she would never give me the least bit of vocal teaching. In this, she held to the view of her own great teacher, Marchesi: "Only a man can develop a man's voice, and only a woman can develop a woman's." Looking back it seems that Melba did very little talking about vocal theory. If one were a professional singer at all, that phase of his equipment was to be taken quite for granted—exactly as an athletic instructor takes for granted that his pupils know how to walk. Her concern was with the meaning behind the music, and with the stylistic accuracy of its interpretation and projection. This is the point upon which our younger artists of to-day would do well to concentrate.

\* \* \* \* \*

### Climbing

By ROWENA GAILEY

THE LATE FANNIE BLOOMFIELD-ZEISLER, world famous pianist and teacher, likened a student's progress in piano playing to climbing a ladder. First one foot is thrust ahead, and next the foot behind is pulled up and put ahead of the first one.

The application of the simile is obvious. The "foot behind" is the student's weakest point. With this thought in mind Mrs. Zeisler was constantly on the lookout for her pupil's "foot behind." When located, work was concentrated on this point until in time the student invariably found that the "foot behind" had gone up ahead and the time had come to search for the next weakest point. A uniform progress was gained in this way.

Perhaps the student's scales and runs were not as smooth as they should be. In that case one certain finger might be weaker than the others. That finger was located and trained until it became even stronger than the others.

Perhaps the arpeggios were the least bit jerky. Was the student's hand tightly bound? Was he putting his thumb under quickly enough? Was the thumb curved properly? The detail causing the trouble was sought out and given intensive work and study. The point which to-day might be the pupil's weakest would later on very likely be one of his strongest. By that time another "weakest point" probably would have crept to the foreground and be next in line for attention.

Mrs. Zeisler often remarked, "I do not teach just piano playing," and she pointed out that the same principles she taught in connection with music study could be applied to many other things. We can climb the ladder in a broader way by singling out the greatest fault of our character and giving it our concentrated attention.

\* \* \* \* \*

"The works of Bach for the clavichord (clavichord and harpsichord) are the Old Testament; Beethoven's sonatas the New; we must believe in the one and the other."

—von Bulow.

## Music of Worth to the Movies

By VERNA ARVEY

IT SOMETIMES HAPPENS that the beauty of a single theme is the outstanding element in a musical creation; but it may also happen that the theme itself is unimportant, while the composer's method of development assumes the greater importance. This is no less true of film music, depending on the ability of the composers or composer assigned to each picture. For example, Twentieth Century Fox has produced "Three Musketeers" with Don Ameche and the Ritz Brothers: a film that is almost completely underscored. For this, the original songs (that is, the thematic material) were supplied by Sam Pokrass. These are topical songs, in light mood, with the exception of one love song that is heard throughout the picture. But the development of the themes and the intricate job of weaving them into the film were entrusted to two men, Charles Maxwell and Dr. Ernst Toch, noted Viennese modernist. Naturally, the work called for all the technical resources at their command, and the completed score contains much of their own original material.

He, as composer, was actually a collaborator. When he came to Hollywood he discovered that the composer usually is unacquainted with the director! The film is made, shown to the composer, and the music required to be ready in a very few days—a breath taking and often thankless process. "Up to now music has been a sort of queer stepchild in films," Toch once declared. "It has been given little attention, while every other detail is planned painstakingly. It could have a much bigger function." Toch is of the opinion that films would benefit by the employment of more serious composers, but only in the event that these men were engaged to underscore two pictures a year, then allowed freedom for their own creative work, so that they would not become stale in an atmosphere which converts inspiration to a commercial proposition.

Incidentally, Don Ameche (who sings a great deal in "Three Musketeers") sang in St. Borchman's Choir in his boyhood. Since then his baritone voice has been heard a great deal over the radio as well



A MUSICAL CINEMA STAR

Many of Hollywood's shining lights have been very capable musicians, including Ernest Torrence, Lewis Stone, Wallace Beery, Ramon Novarro and many others. Elissa Landi, who has been variously reported as a grandchild of the Empress Elizabeth of Austria and again as a member of an English theatrical family, is likewise a musician and is here seated at one of the new console pianos.

Dr. Toch's experience in films has been unique, for he has underscored British films, as well as some Hollywood products. "Catherine the Great," "Private Life of Don Juan," "Little Friend," "Peter Ibbetson" and "Outcast" are some of those on which he has worked. In England, he worked from the script with the director.

as in interesting stellar rôles in the films.

Yet another film promises to make use of Stephen Foster's songs, as well as of Negro spirituals and other Southern folk-songs. This is "Way Down South," starring Bobby Breen and dealing with that so romantic and picturesque plantation life on the Mississippi.



A NOTED ENGLISH PEDAGOG, who was a devotee of Czerny, enjoyed pointing to the fact that, as the teacher of Liszt, Döhler, Thalberg, Jaëll, Leschetizky and Anna Caroline de Belleville, Czerny was the educational ancestor of more pianists than any master in history. When one thinks of all the pupils of Czerny's pupils, and all of their pupils, it is evident that a great dynasty of pianism may be traced to this Czech pedagog. It should be remembered that his more than a thousand works are, in many instances, in themselves composed of sets of studies. In this manner, this remarkable genius penetrated to almost every nook and cranny of piano technic.

Time and again, pedagogs have striven to find substitutes for Czerny. Many of these have been very ingenious and well worthy of consideration; yet, somehow, the pianist who has been through the refining course of a series of Czerny studies acquires a finish, an ease, and a force, which are indispensable to fine playing. This does not mean that every pupil must be put through the entire Czerny mill. In fact, many of the studies I have written have been issued to economize time and avoid unnecessary redundancy. Yet I believe that every student should have a comprehensive course of Czerny. The late Emil Liebling, a "grand pupil" of Czerny, as he was a pupil of Liszt, made a collection in three volumes known as the "Czerny-Liebling," which contains many of the indispensable studies. The student who is making a serious study of piano may well investigate upon the completion of this list the following extremely valuable studies.

- "School for the Left Hand, Op. 399."
- "The Art of Finger Dexterity, Op. 740."
- "School of Ornaments, Op. 355."
- "Sonate d'Etude, Op. 258."
- "Grand Exercise de Trille, Op. 151."
- "Toccat, Op. 92."
- "School of the Virtuoso, Op. 365."
- "Forty Daily Studies, Op. 337."
- "12 Preludes and Fugues, Op. 400," above all his others, a master work of science and of technic.

These should be the daily vitamins for every virtuoso who wishes to preserve his clearness, precision and purity of execution. The late Ferruccio Busoni used to say that he could hear in the technic of an unknown pianist whether his education was "with Czerny" or "without Czerny." The same criticism might be directed to the student who has had a course of Bach or has not had the blessing of the "Cantor of Leipzig."

Czerny was no mere mechanical ring master. Remember that he was a pupil of no less than Ludwig von Beethoven; and the records indicate that he devoted far more time, with his famous pupils, to interpretative and artistic problems than to the mechanical studies for which he is famous. Musicians realize that many of his works have genuine musical feeling and excellent taste. It must also be remembered that Czerny was an extremely well read man and had many distinguished friends. His "*Umriss der ganzen Musikgeschichte*" ("Survey of the Entire Music History") was considered one of the finest musical histories of its time.

### Ousting Kinks from History

MOST OF THE BIOGRAPHIES OF LISZT devote only a few lines to the relations between the great teacher and his pupil of genius. Many of them also seem to understand nothing of the generous personality, of the talent of the perfect musician, which was a part of Czerny's character. They speak of Czerny as though he were a dry and unmusical pedant, who would have made a martyr of the young Liszt by obliging him to work for hours at foolish exercises and to play the "empty" and "useless" compositions of Clementi; for so they called those works. But these learned people are more royalist than the king himself. For Liszt always held his first teacher in the highest and most grateful esteem. He respected Czerny's compositions and took pleasure in praising his patience, his extraordinary pedagogical intelligence, his knowledge, loyalty, courtesy, and modesty.

Some time ago, when I was in Vienna, to assist in judging an international competition in piano playing, I became acquainted with some "Memoirs of Czerny" which have not been published. They were written in 1842, when Czerny was fifty-one years old. In these memoirs it was revealed that all Czerny's contemporaries regarded him as a fine man, somewhat reserved and quiet, and as an artist, distinguished. Evidently he was a born teacher. When only fifteen he was sought as a teacher and was already known as an excellent one. Gradually his fame increased and his works were found everywhere that the piano was played or taught, until Czerny became the most renowned teacher in Europe.

# Czerny, Master of Masters



CARL CZERNY

By the Celebrated  
French Piano Virtuoso  
and Author  
M. ISIDOR PHILIPP

*M. Philipp's high position in the musical world is indicated by Ignace Jan Paderewski's introduction to a book upon the works of Chopin, which M. Philipp has been preparing.*

*Mr. Paderewski writes: "My dear colleague, I. Philipp, is an artist by the grace of the muses, teacher of world-wide renown, occupying one of the highest places in musical life, not only in France, but in the entire world. His profound knowledge of the piano, his brilliant career as a pedagog, his rare culture, and his methodical mind, have given him the qualities demanded by his great work."*

His "Preludes and Fugues, Op. 400" are sufficient evidence of his musical knowledge.

It is hard to imagine how conscientiously and how carefully Czerny devoted himself to the extraordinary child who had been intrusted to him. He felt responsible for the boy's whole musical education, and it is easy to see from passages in the memoirs what fatherly care he bestowed, without remuneration, on the little "Franzi," as he called the boy. He believed that a young artist, no matter how remarkable, could not be rightly developed without the guidance of a master, an understanding, devoted and disinterested friend. How many years of unproductive effort were thus spared the young Liszt! It is not at all improbable that Czerny's generosity in giving Liszt instruction without any fees inspired the Hungarian master to teach for many years and without fees the long list of noted pupils who later became great virtuosi. Czerny was, naturally, very proud of his distinguished protégé.

Madame Ramann, in a biography of Liszt, which is full of errors, and intentional errors, accuses Czerny of not having understood his talented pupil; and she says that he obliged Liszt to work for hours on exercises and Clementi. This story of Ramann's has been repeated by almost all the biographers of Liszt; and not one of them took the trouble to verify it by going to the source, that is, by reading the "Recollections of Czerny," a part of which were published in 1842. The complete manuscript of the recollections, from which one could learn so many interesting facts about Beethoven, Hummel, Liszt, Thalberg, and others, is in Vienna and has never been published as a whole.

### The Master Does Justice

IN READING THESE MEMOIRS it is easy to see the conscientiousness with which Czerny devoted himself to his talented little pupil. A genius can only be developed by a wise guide, a friend who seeks to help him avoid the mistakes of early study which waste precious time; and in this respect Czerny was marvelous as an educator of Liszt. Liszt, indeed, had for his master a great affection and an unbounded gratitude. As for Czerny, the great pedagog foresaw the extraordinary rôle which his pupil was going to play, not alone as a performer, but also as a composer. Fortunately his description of his first relations with Liszt have been preserved. He wrote, "One morning in 1819, I received a visit from a man accompanied by a little boy of about eight years. He asked me to hear and to judge the playing of the child. It was a poor little creature, delicate and pale, who behaved at the piano as if he were possessed. I was quite overwhelmed. His playing was irregular, not correct, superficial, and he used any fingering at all. Nevertheless, I was surprised by the innate talent of the child. I made him read at sight some little pieces; and, although he made some errors, he put into them a meaning so musical that I was interested in the highest degree.

'Nature has truly created here a pianist,' I said to myself. His father wished me to give him a theme for improvising; and, without knowing one rule of harmony, he invented charming things which astonished me greatly.

"The father told me that his name was Liszt and informed me further that he was in the employ of Prince Esterhazy, and that, as he knew something about music, he had made little Franz study. He asked me to undertake the musical education of his son the following year, when he was coming to live in Vienna. I accepted with pleasure, for the child had made such an impression upon me, and I made out immediately a scheme of exercises and scales for him to work on. Several months later Liszt came to Vienna with his son, took the apartment next to mine, and, as I was very busy during the day, I worked with the child in the evening.

"I never had a more intelligent pupil, more industrious, more understanding, more deferential. Experience had taught me that such a talented child would not willingly devote himself to the necessary technic, so it seemed unavoidable to me to pay attention, above all, to the skill of his fingers, so that later his musical development would not have to suffer for lack of technic. In a short time he was able to play all the scales in all keys, with rare evenness and perfection of touch. I had him study sonatinas of Clementi; and, in working carefully on those principles in which he was lacking, I tried to impart to him rhythm, beauty of tone, musical declamation, and correct fingering.

"The little boy was so lively, so gay, so mischievous, that it was some time before he could accustom himself to such severe discipline; but, at the end of several months of this work, I had him play some Hummel, some Ries, Moscheles, and even Beethoven and Bach. His



technic was so far advanced that he had only to think of the musical aspect of these works and he understood immediately the character and spirit of them.

"I obliged him to read a great deal of music, and therefore he became an extraordinary sight-reader and was able very soon to play at sight, even in public, complicated compositions. At the same time I tried also to cultivate his great talent for improvising.

### A World Does Homage

"THE INCOMPARABLE CHARM of this child and his constant good humor, combined with his astonishing talents, made my parents as devoted to him as I myself was, and he was like a child of our own. Of course I gave him lessons gratis; and I made him a present of all of the music which he would need. A year later I had him appear in his first concert, and there were few artists who could flatter themselves with having achieved so triumphant a success as this child. The following year his father arranged a concert with an orchestra in which the little Franz performed concertos in A minor and B minor by Hummel, which had just appeared, and several compositions by Ries and by himself. The public made no mistake in going into ecstasies and saying that a new Mozart had arrived.

"Unfortunately, Liszt the elder was counting on pecuniary advantages from his son's talent and began to make him travel. From Hungary, he took him to London and Paris where he made a sensation. Everybody was talking of the little Liszt. In Paris he earned much money, but he lost the freshness and spontaneity which were so characteristic of his talent. When I saw him again in 1837, I was distressed that I found in him no longer, in spite of his diabolical *bravura*, the clearness, purity, and balance, that I loved so much. All I could do was advise him to forget the exaggerations of style and of technic and to return to the more classic style. In fact, from the time when he returned to Vienna, his enormous talents became more and more polished from contact with the musically artistic public of this City of Art."

Liszt preserved for Czerny the same affection, the same gratitude to the last days of the life of this famous teacher.

In spite of his prodigious facility, Czerny was able to write such a large number of works, and to teach so extensively, only because of his very retired way of living. This was not caused by a natural weariness and irritability, which sometimes leads certain artists towards a solitary life, as was the case for the great French musician, Valentine Alka. No, he was, as I have stated, a kind and sociable man; but the conditions, which he had imposed upon himself for his work, obliged him to keep isolated, to delve within himself.

Czerny was of small stature, frail, and very unassuming in appearance. He will not remain unnoticed in musical history. His life is summed up in his works; some of which will forever remain indispensable to those who wish to study the piano thoroughly.

## Independent Finger Motion

By ESTHER WALLACE DIXON

THE easy relaxed finger motion is very difficult to teach to small children. Their fingers are so tiny that they are inclined to swing the whole arm when playing a single note. The independent finger motion may be practiced on a table away from the piano, or the teacher might open the front of the piano and show the pupil how the hammers in the piano work and explain the similarity in the action of the piano and fingers. No child can ever be a good pianist without learning and applying this independent finger motion.

# RECENT RECORD RELEASES

By PETER HUGH REED

CURIOUSLY, TWO RECORD COMPANIES decided recently to honor Schubert at about the same time with wider representation of his symphonic genius. Almost coincidentally with Columbia's treasurable performance of his "Fifth Symphony" (reviewed last month) came a Victor performance of his "Fourth" or "Tragic" Symphony" (Set M-562). Barbirolli, conducting the New York Philharmonic-Symphony Orchestra, gives a performance distinguished for its stylistic security and tonal opulence. Both the "Fourth" and "Fifth Symphonies" represent a lighter and gentler Schubert than the "Seventh" and "Unfinished." Like the "Fifth," the "Fourth" was written in his nineteenth year, for an amateur orchestral group with whom he played. The sobriquet "Tragic" seems to have been Schubert's own, given to the work after its completion. The dark hued opening motive, which is surely among the composer's most impressive inventions of its kind, and the fact that the first movement proper and the *finale* are planned mostly in the minor key (both end in the major) would seem to be the composer's reasons for the name. The symphony is distinguished by a genuinely beautiful slow movement and a particularly buoyant minuet.

Ernest Bloch's "Concerto Grosso, for piano and string orchestra," has long needed an up to date recording. Hence Victor's new release of it, played by the Curtis Chamber Music Ensemble, should be most welcome (Victor set M-563). Although the work can hardly be said to represent Bloch's extraordinarily expressive genius at its greatest, it is none the less an interesting and glowing one, with a brilliant fugal ending.

For his third recording, Howard Barlow selected another Haydn symphony—the one in B-flat major, the fourth of the famous twelve composed in 1791 for the Salomon concerts in London. The "Symphony in B-flat" is one of the composer's most imposing. It offers an interesting demonstration of his thematic economy—for the main motive of the slow introduction to the first movement becomes the gay opening theme of the movement proper. It has been said that Haydn might have termed his deeply felt and tenderly expressive slow movement a

"Requiem" for Mozart, for it was composed shortly after the death of this master, which shocked Haydn greatly. Barlow and the Columbia Broadcasting Symphony Orchestra play this work with considerable force and fervor, reminding us that in spirit it is not far removed from Beethoven (Columbia set M-370).

Some musical compositions lend themselves to ballet treatment. To Debussy's *L'après-midi d'une faune* and Griffes' *The White Peacock*. Sir Thomas Beecham, conducting the London Philharmonic Orchestra, gives a rarely nuanced reading of the languorous and nostalgic music of the faun (Columbia disc 69600D). Howard Barlow with the Columbia Broadcasting Symphony Orchestra repeats his expressive performance of *The White Peacock*, familiar to and much admired by his radio audiences (Columbia disc 17140D).

Those who know and admire Liszt's *Totentanz* and *Hungarian Fantasy*, for piano and orchestra, will welcome the recording of his *Fantasia on Beethoven's "Ruins of Athens"* (Columbia set X-136). Egon Petri, Leslie Heward and the London Philharmonic Orchestra play this glowingly scored work with superb energy and technical finish. Using some of the incidental music that Beethoven wrote for Kotzebue's play "The Ruins of Athens," Liszt has devised an opulent score.

One of the most popular records in the Victor list of the past ten years was the one that included the performances of Johann Strauss' waltzes—"Blue Danube" and "Tales of the Vienna Woods," by Stokowski and Philadelphia Orchestra. In the past year Mr. Stokowski has re-recorded these waltzes in his abridged and effective arrangements (Victor disc 15425).

Chamber music enthusiasts will find Musicraft's Mozart Trio Album (No. 29) a welcome addition to their libraries. It contains the "Trio in E major," K. 542, a masterpiece in its form, and the "Trio in C major," K. 548, a work somewhat reminiscent of Haydn. Played with admirable precision and expressive restraint by Kurt Appelbaum, pianist, Roman Totenburg, violinist and Fritz Magg, violoncellist, these two works are equally friendly, but if one must make a choice we recommend the "E major" (discs 1103-04)—it is a

"must have" for all our ardent Mozartians.

In their set 33, Musicraft brings us another trio, the work of a highly talented American composer, Aurelio Giorni, who was killed last fall in the hurricane off the New England coast. This "Trio in C major" (1934) is a richly voiced and excellently devised work, showing the composer's predilection for polyphony. The music, although original in texture and spirit, shows the influence of Bach and Beethoven. There is some unusual and ingenious writing in this trio, and the expression of a deep sincerity. It is excellently performed by Hollaender (violin), Hunkins (violoncello), and Kusmiak (piano).

In his chamber music Dvořák created some cherishable works. Among these must be numbered his "Quartet No. 3, in E-flat, Op. 51." It bears every mark of that happy time in the composer's life known as his "Slavonic" period, the period that saw the creation of the "Slavonic Dances" and the lovely "Sextet in A major," among other works. In an excellent Columbia recording (set M-369), this quartet is played with affectionate regard by the Lener String Quartet, one of the best contributions this ensemble has made to the phonograph.

The first of Brahms' sonatas in duet form is the "Sonata in E minor, Op. 38, for violoncello and piano," a work of elegiac as well as pastoral expression. A new recording of it, made by Gregor Piatigorsky and Arthur Rubinstein (Victor set M-564), is better balanced, as far as the piano is concerned, than the set Feuermann and van der Pas made for Columbia.

One of Beethoven's lighter, more jovial moods is evinced in his "Sonata, No. 8, in G major, Op. 30, No. 3," for violin and piano. The two outer movements are full of exhilarating elation and the middle *Tempo di Menuetto* is more gracefully sedate. Nathan Milstein and Arthur Balsam play this work for Columbia (set X-137), the violinist turning in one of the best performances he has on records.

A popular piano sonata by Mozart, the one in F major, K. 332 has been recorded by the nimble fingered José Iturbi with admirable clarity and poise (Victor set M-565). The recording here is unusually lifelike and tonally rich. Another fine piano recording is Walter Gieseking's performance of Bach's "Partita No. 6, in E minor" (Columbia set X-135). The sensitivity and deftness of Gieseking's touch is happily mated to Bach's music.

Lotte Lehmann and Lauritz Melchior unite to sing some fine lieder duets by Schumann, in the manner of opera rather than lieder (Victor album M-560). This is a vocal art that to-day is sadly neglected.

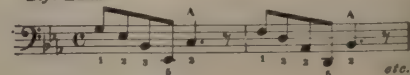
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## A Schumann Drill

By ANNETTE M. LINGELBACH

TO LIMBER, relax, and ease a stiff hand, either left or right, practice this first measure from Robert Schumann's *The Wayside Inn, Op 82, No. 61*

Left Hand





HOW MANY CHILDREN, whether highly gifted or having merely a love for music, have been repelled by the piano at an early age, and have never entirely overcome this feeling that the piano is a monster, surly and invincible, created only to torment them. These children were not shown how to understand the piano, in the first years of their study.

As the child advances, there should be no hostile deities to command, "Stop, child! Study your scales; 1-2-3-1 repeat this passage twenty to fifty times!"

Poor little squirrel, caged by conventions and traditions. Repetitions are necessary, yes! But there are ways of repeating—many ways of encouraging the child to conquer the difficulties instead of being forever repelled by them.

Every healthy child is gay and lively. He is an impulsive little creature, with eyes open to all the wonders of the world, demanding, above everything else, to act, to exercise his powers with unrestrained spontaneity. Why not apply to piano study these impulsive faculties?



Illustration No. 1

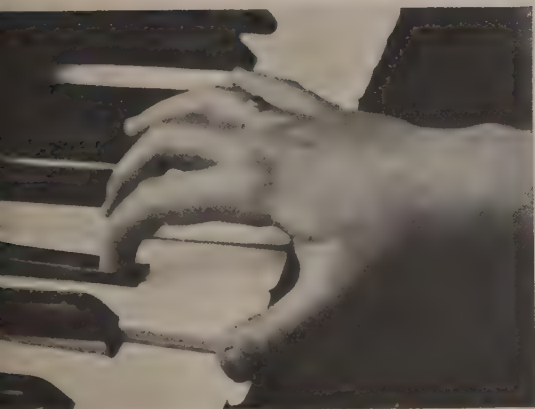


Illustration No. 2

Let us then amuse the child by making a continual appeal to his imagination, to his inventive faculties?

### *The Rôle of the Instructor*

THE TEACHER MUST UNDERSTAND the personality of the child. He must find the line of action which suits each separate pupil, and must vary his course according to the subject to be taught. The teacher must be always ready to modify his general principles according to the needs of a lively intelligence, as well as to those of less developed abilities. He must be able to explain everything. Otherwise he cannot hold the confidence of his pupil.

Technical study may be begun in the first lessons, while the supple little hand can lend itself to any movement; but this work must be never without interest for the child. From the first days of work, the music must be *always music*. It must be a joy for everyone, but especially for the little learner trying to lisp its first syllables.

It is evident that the child's first feeling for music ought to be awakened before he begins the actual study of an instrument. This is an essential condition, if musical feeling and technic are to develop rapidly and at the same time.

### *Power in Repose*

THE MOST DIFFICULT FACULTY to develop in the pupil is the power to stop at the right moment, to make a sufficiently long pause, and to observe silence exactly. Why? Because he has difficulty in mastering his nerves, which are urging him to play without stopping. Then the harder it is for him to stop, the more he is inclined to an uncontrolled *accelerando*. The more he hurries involuntarily, the less he is able to stop. He must understand and feel

# Luring the Child to Love the Piano

By

MARCELLE CHÉRIDJIAN-CHARREY

Professeure Supérieure at the Conservatory of Geneva

Selected and Translated from the French

By FLORENCE LEONARD

in himself the value of silence, both for the sake of its actual length and for the sake of the feeling of the passage.

One must know, therefore, both how to introduce silence and how to end it. The feeling of this silence will vary according to the expression and the pace of the piece. It is a question of musical sensibility, of finesse of

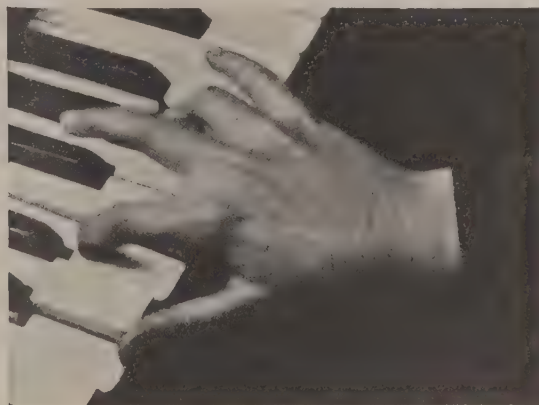


Illustration No. 3



Illustration No. 4

touch.

There are so many ways of attacking a note and of leaving it. The more we cultivate this technic of touch, the more we shall be able to approach the thought of the composer and to transmit to others that which we ourselves have experienced.

### *The Very First Lessons*

NOW, TO LAY IN A STOCK of good humor. For we are going to try to influence our future pianist. Place him at a normal distance from the piano, upon an immovable chair, and not on a stool which moves about involuntarily in a fashion harmful to playing as well as to health. It should be not too high, and not too low; so that the forearm shall be on a level with the keyboard, with the hand placed naturally, without effort, on the keys. The arm will be entirely free, with the shoulders falling naturally, the back and the head straight, but with ease and without tension in any muscle.

The little hand is then placed upon five neighboring keys, in the most natural possible position, that of the hand in repose. It is rounded slightly, the wrist being

somewhat low, the thumb below the other fingers so that it may easily pass under the tunnel formed by the hand, when that is required. The child should be shown that this position, in which the fingers all have a good length, is solid as a chair on its four legs, for instance, and can with no effort support a rather heavy weight. In this way the child learns that, with this little firm hand of which each curved finger is a support, he can accomplish many lovely things.

Next we ask the little student to play any notes that he desires, with one finger, without moving one joint of the finger or of the wrist. It is, of course, the arm which makes the movement; but, with the condition that every tone is round and clear, and not "dry." For the time being, we ignore the thumb, that heavy cumbersome person that wishes to make more noise by itself than all the other fingers put together. For a while, it will have to be contented with staying near the keys, at a respectful distance from the second finger.

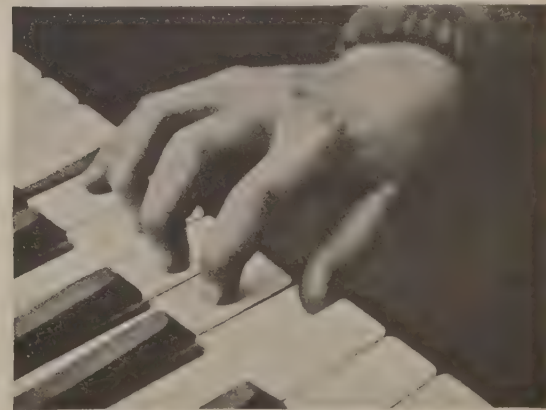


Illustration No. 5



Illustration No. 6

Soon the little hand, lively as a squirrel (for it is now perfectly free), will hunt out its notes, all along the keyboard. This becomes an amusing performance and creates many a pretty carillon, with little familiar airs it is a pleasure to play.

The black notes—are they difficult? They are even more amusing than the white ones; for one must be a little careful and very firm, or else a finger will slip off onto the next note. (See illustration No. 1.)



Next, thirds by conjunct degrees, may be tried; then, with skipping about by chance, with varied fingerings that are always chosen beforehand. After this the thumb is taught to play nicely, *pianissimo*, so that he will not overcome his smaller comrades. (See illustration No. 2.)

Often it is found that it is easier for a beginner to skip to a third or a sixth, with firm hand, than to a single note. These exercises may thus begin with thirds and sixths, and lead later to octaves. By changing the position of the hand a trifle, so that the keys descend to differing depths, one will soon be able to require that one note sounds stronger than the other. This is preparatory to bringing into relief certain themes in later study, as in fugues. (See illustrations No. 3 and 4.)

Gradually one may try the hands together; but the teacher need have no fear of prolonging for a considerable time these beginning exercises with separate hands. They are so simple, so easy to understand, and to execute. The skips should be extended to wider distances, with hands crossing, and made more and more rapid. The movement should be always as direct and as close to the keys as possible. There should be always a little pause after each skip, so that the hand becomes tranquil and sure of succeeding in the next skip.

It is so delightful to succeed at the first trial! No corrections are necessary; and, if the child begins over again, that is only for the pleasure of doing better and "for fun." What an immeasurable advantage over incorrect attempts!

Soon these exercises can be combined into certain chosen rhythms; and a great variety of rhythms can be used. Separate hands; hands together; two different rhythms; or two different skips; and so on. Changes of rhythms, of skips, of hands, of speed, of strength; all of these may be demanded at the word of command.

Finally all these exercises must be carried out without looking at the hands. Many will be the false notes at first; but gradually wonders will be accomplished, and the hands will learn to "divine" the keyboard. The left hand must be made to work as well as the right, and perhaps a bit more.

These exercises must next be carried out with a supple wrist. That is a little more difficult; for the hands and the fingers must at the same time remain firm, and the tone must be clear and good, without any movement of the fingerjoint.

Also the child should invent original exercises.

Presently the piano and *soffège*, instrument and voice, are combined; and the child will find for himself steps and half

steps on the keyboard, always keeping the hand firm, without stiffening, and the arm very free.

Following this, scales are to be formed, by ear and by reasoning, according to the type of scale. They are to be played with one finger, *staccato*, without articulation; for at this time the object is to acquire solidity in the finger. Major and minor scales, alterations, black notes and white, and finally the complete cycle of scales, all are to be developed, and always with the ear as an attentive judge of tone.

Here is the début of self-control, the fundamental requirement for every performer, every teacher.

Scales are to be played next with fingers 2 and 3, 3 and 4, 4 and 5, and then with 2-3-4, 3-4-5, in *semistaccato*, a trifle articulated. Only later, when the hand has become more fully conscious, is the regulation



Illustration No. 7

fingering, with the passing under of the thumb (now become much easier) to be introduced.

In all these exercises the touch must be made close to the keys, slowly and deeply, with no hardness by a firm finger. Each finger will rise a little—just enough to depress the following key. The result will be the sound of a "singing *legato*" which leads to the musical phrase, which must be played without stroke and without interruption in its flow.

#### Position, Control à la Leschetizky

AFTER THE EXERCISES with which the child began, comes, in due course, the study of position and control, with the latter the chief in importance. Place the five fingers on five adjacent keys, deeply depressed; and the child may be shown that it can articulate, or move freely, any finger, without any contraction in the upper arm being visible.

The means of control is marvelously simple. The pupil has only to take hold of the arm with the hand which is not playing. If the hand which plays is firm, without jerking, in the position indicated above,

each finger will be freed in turn, while the neighbors serve to support it.

The *natural position* must be cultivated next—the hand in repose, somewhat rounded so that the bones of the metacarpus form an all important support. The wrist is lowered a little, the five fingers are arranged so as to be of the same length, thus leading later to equality of technic. The thumb must have room to move about under the tunnel of the hand without continual useless displacements of the hand. (See illustrations No. 5 and 6)

Such a simple and natural arrangement of the hand is the true basis of what has been called the "Leschetizky method", despite the fact that the master himself forbade it. This teacher of so great genius denied that he had created a "method"; for the word was to him too pretentious, and he himself was the opposite of pedantic.

The muscles of the upper arm are not the same as those of the forearm. Therefore it is plain that a contraction of these muscles would fall into the class of "useless movements," as far as finger technic is concerned. But this contraction will become *natural* when we have need of the whole arm, in the technic of octaves, of chords, of special attacks, or of great fullness of tone.

The support for octaves and chords is not the back of the hand, as in finger technic, but the wrist itself, which will be more or less rounded, according to the length of the fingers, and the size of the hand.



Illustration No. 8

In no case must the shoulder rise in a useless effort.

#### Positions and Freedom

AT FIRST LET the child test, for himself, with the other hand, the resistance of the hand which is playing, and which must remain solid. Then let him learn what takes place in the muscle of the upper arm when the work of the fingers commences. The *controlled* hand will not permit the slightest suspicious shake in the arm.

In the beginning we ask for little strength, (Continued on Page 620)

## Painless Review Work

By D. D. FREAS

REVIEW WORK often is slighted, or entirely neglected, by the pupil. Once a piece is learned fairly well, it is sometimes hard to get children to work it up to perfection. In this situation well managed review work will do wonders in putting on those last few finishing touches which mark a selection as being ready for public performance.

There are several methods of making review work interesting. If the material in the book is taken in consecutive order when page eleven is reached, it would be well to review all of page one; in like manner page two may be reviewed when the new assignment is on page twelve; and when page twenty-one is reached, pages eleven and one both may come in for special review.

Another way of stimulating interest in review work, is to let the pupil write the titles or numbers of three compositions which he will practice for the week. (Incidentally, the teacher must watch that these numbers change every week.)

A third plan which may work best with some pupils is to designate certain "weeks" for special work. For example, one week may be called "staccato week," in which attention is focused on pieces with *staccato* parts in them. Then may follow "legato week," "rest week," "triplet week," and any other kind of week the teacher may deem necessary. These suggestions will help the child to make a game out of work.

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## A Liszt Trick

By

GERTRUDE GREENHALGH WALKER

IT HAS BEEN TOLD of the great Liszt that he had three fingerings for every composition; one that he gave to the public, one that he gave to his pupils that they might play better than the public; and last, one that he retained for himself that he would play better than his pupils.

A little secret, or trick, as Liszt preferred to call it, that has been handed down from his pupils to their pupils is the master's treatment of the *Acciaccatura* or crushed, short grace note.

Liszt insisted that it be played at exactly the same moment that the principal note is struck and then with lightning rapidity release the auxiliary note.

This method not only insures a most brilliant interpretation and rendition of the embellishment but also is invaluable in training pupils for a rapid, triggerlike finger action.



THEY GAVE "HÄNSEL AND GRETEL"

A fine example of initiative was shown by Mrs. Katherine Nargle van Ewigen of Toledo, Ohio, who made an arrangement of Humperdinck's "Hänsel and Gretel" and gave it with these active young pupils.





ISABEL and SILVIO SCIONTI

Silvio Scionti, the noted Italian piano virtuoso, so long identified with American musical life that he is looked upon as an American artist, was born in Acireale, Sicily, in 1882. He studied with Cesi at the Palermo Conservatory and with Rossomandi at the old and famous Conservatory in Naples. He graduated from there with highest honors at the age of nineteen; and, after making his debut in Naples, he came to the United States where he has been engaged in a most enviable pedagogic and concert career. Although he has held master classes in many of the most important cities in this country and Italy, his main school connections have been with the American Conservatory of Chicago and the Chicago Musical College. He has appeared as soloist with many symphony orchestras, including the Minneapolis Symphony Orchestra and several engagements with the Chicago Symphony Orchestra. In recent years Mr. Scionti has specialized in the art of two-piano playing, with his wife and former pupil, Isabel Laughlin Scionti, herself a remarkable pianist, and it is in this form of art that they have achieved their most extraordinary success, both in this country and in Europe.—Editor's Note.

# The Fascination of Two-Piano Playing

From a Conference with

SILVIO SCIONTI

Secured Expressly for THE ETUDE Music Magazine

By JAY MEDIA

NO ONE KNOWS EXACTLY when two-piano playing commenced or who were the first two-piano players. Though it seems that England must be given credit for the first composition written for two virginals, Couperin wrote one *Allemande* for two harpsichords. But Johann Sebastian Bach took a very keen and practical interest in music of this type, or else he would not have written three concertos for two clavier and orchestra, two for three clavier and one for four. This last work, however, is a transcription of a concerto for four violins and strings by the Venetian composer, the Abate Antonio Vivaldi, that curious and masterly "red priest" (*il prete rosso*) who was the life director of the *Ospedale della Pietà* in Venice. Vivaldi was only ten years older than Bach, but the German pianist looked up to the genius of his Italian predecessor, making many transcriptions from his music to acquaint himself with the beautiful Italian style.

"The initiative of Bach in writing so many noble works for two pianos stimulated an interest in his sons to write in this medium. Wilhelm Friedemann wrote a "Concerto in E-flat" as well as two sonatas for two pianos, in D and F. Two concertos, in E-flat and F major, came also from the pen of Carl Philipp Emanuel, while Johann Christian (the "London Bach") is known to have written one two-clavier sonata. One of the first two-piano performances to attract wide attention was the contest which the Emperor Joseph II arranged in Vienna, in 1781, between Mozart and Clementi. Seated side by side at two pianos, they improvised alternately upon a melody by Paisiello. While one was playing the leading part, the other would supply an improvised second part on the other piano.

"The present very marked revival of interest in two-piano playing is a development rather than a sensational outburst of enthusiasm resulting in a fad. Carreño and his one time husband, Eugen d'Albert, gave a few memorable two-piano recitals in Europe. What a singular

experience such a recital must have been to an audience, with a kind of musical contest between a *Walküre* and a *Wotan*, two giants of pianism at two keyboards. From accounts of their almost incessant domestic battles, this could not have been two-piano playing at its highest perfection, as, first of all, this art demands transcendent understanding, sympathy, and psychic coöperation between the participants.

"In 1893 two remarkable sisters from Baltimore, Rose Laura Sutro (1870- ) and Ottilie Sutro (1872- ) commenced giving two-piano recitals, first in Germany and England, and later in the United States. These attracted very wide attention.

## An Art Develops

"THE PRESENT WIDESPREAD REVIVAL of interest, however, must be credited to the magnificent initiative of the famous duo-pianists, Guy Maier and Lee Pattison. Mr. Guy Maier, born in Buffalo in 1892, studied at the New England Conservatory at Boston and with Artur Schnabel in Berlin. Lee Pattison, born at Grand Rapids, Wisconsin, in 1890, also studied at the New England Conservatory, with Carl Baerman, and later with Artur Schnabel in Berlin. In 1916 these two artists appeared together for the first time in a two-piano recital in Jordan Hall, Boston. Shortly thereafter they appeared in Aeolin Hall in New York, with such extraordinary success that, during the following fourteen years, they played with many of the leading orchestras in Europe and America and gave innumerable recitals. Foremost composers wrote concertos and two-piano compositions for them.

"Two virtuosos of the pianoforte have been heard together in an occasional two-piano recital, but rarely with marked success. Their limited number of rehearsals and their unavoidable concern over the loss of solo personality would naturally impair the possibility of that resourceful tonal adjustment and color and subtle rhythmic freedom (the life of music) which distinguishes two-piano art from two-piano playing. Harold Bauer and Ossip Gabrilowitsch should be mentioned as an exception, because, in spite of their great individual popularity and activity, they succeeded in giving noble annual contributions to two-piano art. Recently Josef and Rosina Lhévinne celebrated the fortieth anniversary of their duo-activity, which, in spite of Mr. Lhévinne's regular flights into the realm of outstanding solo virtuosity, has supported two-piano ideals with unflinching devotion.

"Among the outstanding duo-piano teams of our present time, who have dedicated their untiring efforts toward the great cause of two-piano art, are the noted English artists, Ethel Bartlett and Rae Robertson; the Russians, Vitya Vronsky and Victor Babin, and Luboshutz and Nemanoff; the French and Italian, Fray and Braggiotti; the Austrian brothers Heinz and Robert Scholtz; the Canadians, Malcom and Godden; and the Americans, Gruen and Hall. To whom may be added the duo-harpsichordists, Manuel and Williamson.

"The increased popularity of two-piano playing even diverged into the lighter style of music and found its way into the orchestras for popular musical theatrical revues. Theatergoers were no longer surprised to see two pianos in the orchestra pit or on the stage. Paul

(Continued on Page 602)



# STRANGE MUSIC

By JOHN HIX



*The Greeks had a word for it! The bagpipe is not Scottish in origin, but goes far back to ancient Greece and Rome.*

**E**XCITEMENT RAN THROUGH the French court of King Louis XI like an electric current. A wonderful show was about to be given by the Abbe de Baigne, favorite musician of the King, whose entertainments were the talk of Paris.

Monsieur de Baigne had erected a huge black velvet tent at one end of the great hall; from it ran strange wires connecting with an oddly shaped keyboard. From within the tent came strange, inhuman noises. Eagerly the assembly waited for Monsieur de Baigne to draw back the curtains and start the performance. All eyes turned to King Louis. He gave the signal to begin.

When the musician uncovered the mysterious interior of the black tent, cries of surprise and screams of laughter filled the hall. Solemnly he announced, "Your Excellency, allow me to present the Pig-o-phone!" A score or more of pigs—big ones, little ones, fat ones, lean ones—were arranged in a long line and tied securely side by side. Suddenly Monsieur de Baigne struck the keyboard. Two pigs squealed loudly, in close harmony. He struck more keys. Other pigs broke out in higher pitched squeals. Monsieur de Baigne played feverishly. The pigs responded with ever-increasing volume until the entire hall was an uproar of pig-squeals and shouts from the audience. King Louis laughed until his sides ached.

Out of the strange bedlam came the notes of an old French air, squealed harmoniously by the line of singing swine. Never had Paris seen or heard anything like it. Monsieur de Baigne was showered with praise. Questions were shot at him by the curious members of Louis's court. How did he do it? How was it possible to teach pigs to sing in harmony? Disdainfully Monsieur de Baigne answered, "An artist's secrets are his own. That is one secret I cannot reveal."

The musician's secret did leak out, however, and it was learned that Monsieur de Baigne had fixed sharp spikes at the ends of each wire from his keyboard which effectively produced the proper squeal at the proper time when he struck the corresponding keys.

## Racily Romantic Origins

MUSICAL INSTRUMENTS, like music itself, have a strange story to tell of themselves. Monsieur de Baigne's Pig-o-phone is an extraordinary example, but few of us know

of the amazing stories which lie behind the most ordinary musical instruments.

Music as we know it to-day has had a comparatively short history; and, without the help of the many stringed and wood instruments, our harmonic system of music might still be undeveloped. The ancient Greeks, masters of almost every branch of art, strangely did not consider music an art in itself at all, merely regarding it as a means of heightening the effect of poetry. But the Greeks had a word for it, if not much else. *Mousike* (music), strange as it seems, was the name they gave to the entire field of psychic culture sponsored by the Nine Muses. A Greek musical education covered reading, writing, and arithmetic, with a little astronomy thrown in.

On hearing the peculiar strains



*The "Armonica"—a strange instrument invented and played by Benjamin Franklin. Glass discs vibrated pleasantly when Franklin applied wet finger tips to them as they rotated.*

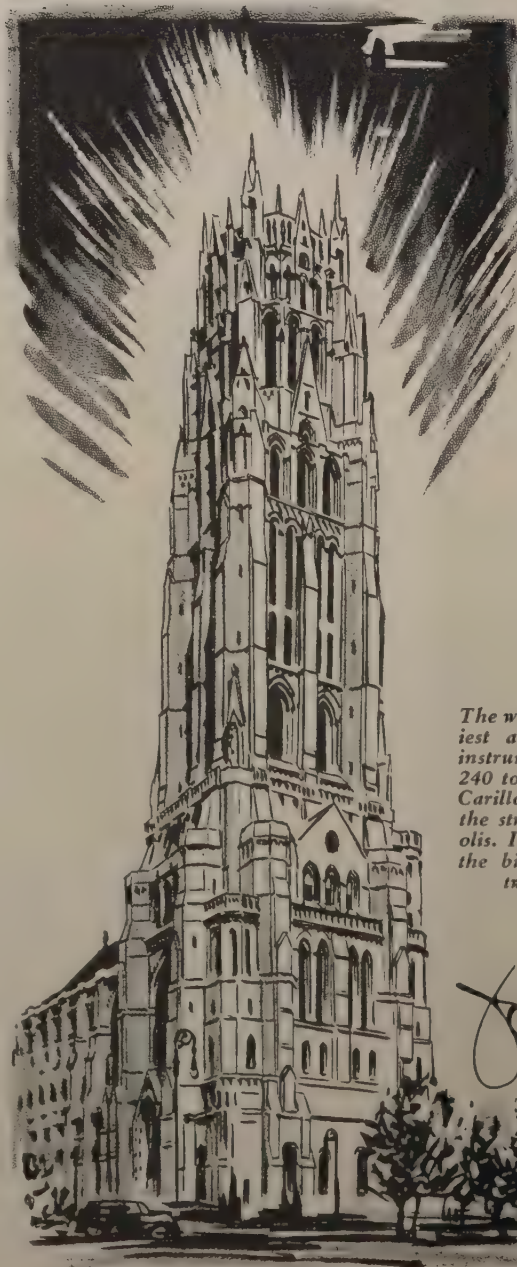
of bagpipe music, one immediately pictures a gaily kilted Scotsman, cheek distended, swinging along over the highlands or lowlands. Yet, strange as it may seem, the bagpipe is really a very ancient instrument and we know from studying sculptures that the ancient Greeks and Romans were familiar with it.

If Emperor Nero and his friends were familiar with bagpipes, they did not know anything about violins, so the legendary story of how Nero fiddled around Rome while that great city burned, may be crossed out, unless it originated in other than a musical sense. If Nero played any sort of an instrument, say historians, it was probably a lute. Nero set fire to the city to see how it would look in flames, and was so pleased with the spectacle that he refused to let anybody put the fire out. He blamed it on the Christians, like a good Roman, and set about persecuting them mercilessly, even to requiring them to join in the popular applause of his singing.

## Too Much Skirl

WHILE ON THE SUBJECT of bagpipes, it is interesting to note that this instrument once played an important rôle in the winning of the West during a crisis at Fort Vancouver, in the Oregon country, back in the early part of the last century. Dr. John McLaughlin, who was the Hudson Bay Company's administrator in the Oregon country from 1812 to 1829, had been having great trouble with the Dalles Indians, a tribe which had been on the rampage and threatened to wipe out all the white trading posts in the region.

On one occasion when Dr. McLaughlin was stationed at Fort Vancouver a war party of these Dalles Indians broke from the woods and attacked the stockade. The fort was greatly undermanned; it would be impossible to resist the Indian attack for long. Dr. McLaughlin's worried gaze fell on one of his soldiers, Col. Fraser, a six-foot Scottish Highlander who carried his beloved bag-



*The world's highest, heaviest and largest musical instrument—New York's 240 ton Riverside Church Carillon, 400 feet above the streets of the metropolis. It contains 72 bells, the biggest containing a two ton clapper.*



# MAKERS

pipes with him wherever he went. The good Doctor was struck with an idea. "Music hath charms to soothe the savage breast," he mused. The Indians had never seen a bagpipe.

"Fraser!" he called. "Let them have it with that bagpipe!"

The Scotsman drew a deep breath and went to work. Loudly he blew; his pipes wailed mournfully. Out over the stockade floated the strange music. In amazement the Indians stopped in their tracks and listened. Their amazement turned to terror. The White Men were brewing some powerful medicine music which would wipe them out!

The Dalles warriors threw down their weapons and fled into the woods, trailed by the incessant wail of Fraser's bagpipes. Later they returned, cautiously, only to run terror stricken back into the woods whenever Fraser picked up his pipes and started to play again. At last, realizing the music was too much for them, the Indians agreed to sign a peace treaty with the White Men. Never again, strange as it seems, did they attack Fort Vancouver.

What tune Fraser blew is not known, but most probably it was *The Blue Bells of Scotland* or *Scots Wha Hae*, which the Scotch recognize as their national anthem along with *God Save the King*.

## Drums, and More of Them

IN POINT OF ANTIQUITY, the oldest musical instruments in the world are drums. Among savage tribes of to-day, where no other musical instruments are to be found, the drum is usually in evidence. African tribes have developed the art of drumming to a high degree. They have evolved a sort of primitive code telegraph system through expert manipulation of the instruments. Some of the tribes use huge hollowed logs, placed near a river, upon which they beat with sticks. The strange tattoo can be heard for distances up to twenty miles; and in this manner messages are relayed for thousands of miles across impenetrable jungles of the Dark Continent. The different tribes, strange as it seems, are able to understand each other's drumming, through a sort of African Esperanto, a universal code system which natives spend years in learning.

One of the strangest drums on record was made from the human skin of Zizka, the great Bohemian general who fought for the cause of the Hussites, during Europe's Thirty Years' War. In his lifetime, Zizka—who got his name from the fact that he had but one eye—was a powerful and fearless military leader. Once he threw back an attack of one hundred thousand Crusaders with only a handful of forty thousand untrained Bohemian peasants.

Not content to cease leading his troops when death should overtake him, Zizka ordered that his skin should be stripped from his body and made into a drumhead. His request was granted, and after death halted his plans to effect a treaty to give the Hussites religious freedom, his own skin reverberated to the beat of drumsticks time and again at the head of the army he had once led in person.

Rivaling the drum in antiquity is a strange xylophone built a few years ago by Henry Reider, of the Vertebrate Paleontology Department of the University of Nebraska. Curiously enough, this instrument is made from million-year-old ribs of prehistoric rhinoceroses. The scientist selected enough ribs to give two full octaves, with sharps and flats, and mounted them on a suitable

stand. Like a voice from the long dead past, the ribs give out a strange musical quality when played upon.

## A Hirsute Symphony

USING HUMAN OR ANIMAL products in musical instruments is nothing new, but how many of our readers know that Mangyan natives of the Philippines can get music out of their hair? They string their ukuleles with human hair and achieve delightful results.

The ukulele, incidentally, is not a Hawaiian instru-

ment, nor is it based on any instrument played by the Islanders. It was, in fact, designed by a white man whose modifications of the Portuguese "taro-patch fiddle" resulted in its invention. Nor is ukulele a Hawaiian name; and it means "jumping flea"! Similarly, the flute was named for an animal, a sort of eel. The word *flute* is derived from *fluta*, the Latin name for the small lamprey. This was because the small eel of the Sicilian Sea has seven small holes in its body, corresponding with the holes on the front of the flute.

Another wind instrument with a story behind its name is the English horn. Really this instrument is not English at all, and is not a horn. It is a form of oboe and was called a horn because the early forms of this instrument were curved to form part of a circle. The derivation of English—*anglais*—is less certain. Originally a French instrument, it was frequently made in a bent form to which the French applied the descriptive word "angle." From this, it is believed, its name was corrupted to "anglais."

How many know that the oboe is probably the most important instrument in a symphony orchestra? Due to the fact that it is very difficult to change the pitch of the oboe, all the other instruments in the orchestra must take their pitch from it.

## Bells, Great and Small

AMONG THE MOST ROMANTIC of all musical instruments are bells. For this reason, perhaps the Empress Anna Ivanovna of Russia decided she would have made the greatest bell ever seen by man. At her order there was cast in 1733 the great Tzar Kolokol, weighing one hundred ninety-three tons. Unfortunately, the Empress Anna's project was doomed to failure, and the great bell was never rung. During the process of cooling, water entered the mold in which it was cast and caused the bell to crack. A section weighing eleven thousand pounds dropped out, ruining it completely. The heavy bell was abandoned and it slowly sank to the ground, where it lay for more than one hundred years. Finally Emperor Nicholas I, in 1836, succeeded in having it lifted from the ground and placed on a pedestal. Standing more than twenty feet high, the bell at one time housed a chapel, instead of a chapel housing the bell. Entrance was gained through the aperture left by the section which dropped out when it was first made.

Although the world's largest bell was never rung, another, the largest hung bell in the world, can be rung with a slight rap of the knuckles! This is the Great Bell of Mingun, near Mandalay, weighing eighty tons. It has no clapper and is rung with a heavy piece of wood, giving out a thrilling low note beautiful to hear.

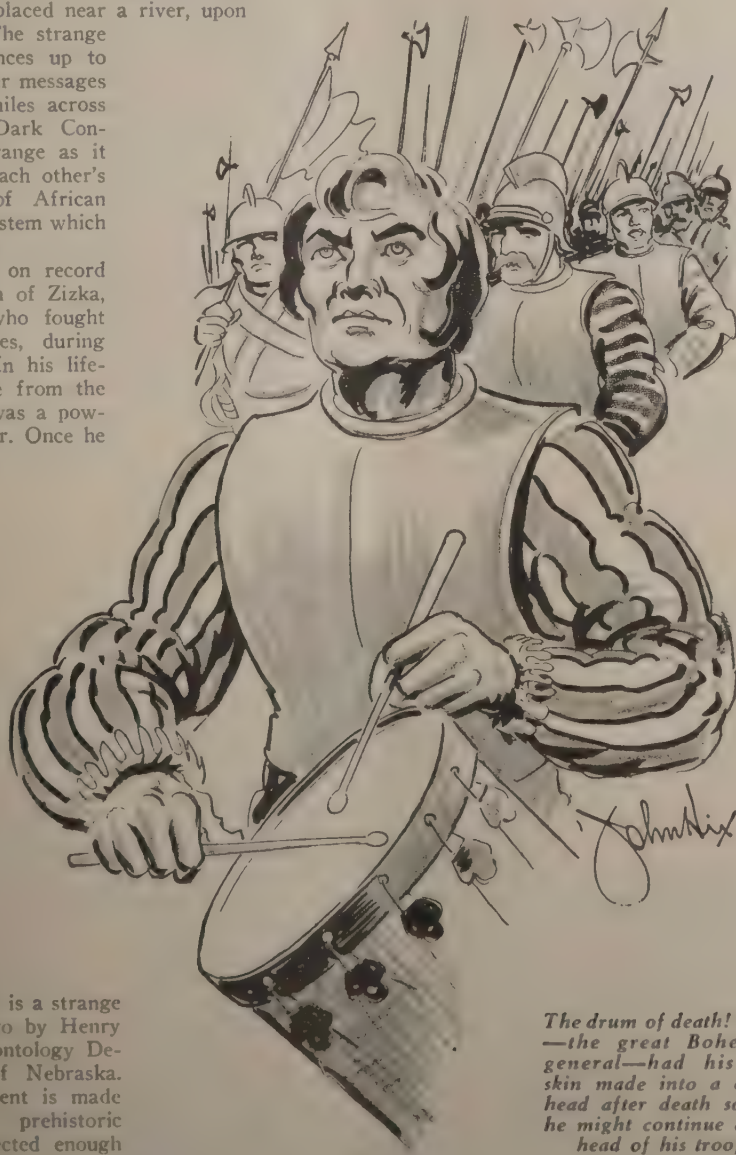
An interesting feature is that to be in perfect tune a bell must have no less than five distinct tones. Thus a bell really does not sound a note when struck, but a true chord. To raise or lower the pitch of a bell, basically the same method is used. Trimming off a little metal from the rim of the bell raises the pitch; trimming metal from the inside at the bottom swell lowers it.

Although *tenor* is a term almost universally applied to high tones in musical instruments, it means just the opposite in the case of bells. The bell with the highest

(Continued on Page 620)



The "Pig-o-phone"—when the French Abbe de Baigne pulled wires the pigs broke forth in a "swine song" to the consternation and amusement of King Louis XI's court.



The drum of death! Zizka—the great Bohemian general—had his own skin made into a drumhead after death so that he might continue at the head of his troops.



THERE ARE SEVERAL KINDS of chords and harmonic situations which do not fit any of the rules of harmony so far laid down. For instance, we often hear music which runs along contentedly in one key, with both feet firmly planted there, yet which introduces chords that do not belong in that key at all. These misplaced chords have been sprinkled in among the chords which do belong in the regular scheme of things, not because the composer had any intention of pulling up stakes and modulating to another key, but merely because he wanted to enrich and color the harmony.

We could explain these chords as one-foot modulations. But they are hardly even that. It would be more appropriate to label them as chords out on loan—borrowed, for the moment, to make the music more interesting.

The most common example of borrowed chords is the use of minor chords in a major key, introducing, for instance, some of the vocabulary of C minor into a C major composition.

Some of the favorite borrowings from the minor are:

**Ex. 1**

C Major: 1 1 1 1 1 1 1  
C Minor: 2 4 6 2 7

Here is a brief quotation from a famous opera—one of the most charming phrases in the whole opera, in fact—which illustrates an out and out case of borrowing. It is from the opening of Act IV of "Romeo and Juliet" by Charles Gounod.

**Ex. 2**

There are only three chords in this phrase: the triads on Do and Fa and the seventh chord on Ti. Composer Gounod, upon repeating the phrase, felt the need of intensifying its beauty, so he employed for the repetition the *minor versions* of the triad on Fa and the seventh chord on Ti. They will be found in the third and fourth measures. But do not be mistaken into believing that the music has modulated from D major to D minor. That is not the case, for the tonic chord still remains major. Those minor chords have merely been borrowed as pinch-hitters.

Perhaps you remember this popular song, *A Kingdom of Our Own* by George M. Cohan, with its prominently displayed borrowed chord:

**Ex. 3**

This quotation, and the one used later in this article from *Once in a Blue Moon* by Jerome Kern, are reproduced with the permission of the Music Publishers Holding Corporation, controllers of their copyrights.

# The Threshold of Music

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

## Borrowed Chords and Altered Chords

This article is the fourteenth in a series on "The Doorstep of Harmony."  
The first appeared in The Etude for January, 1938.

### Part I

The borrowed chord, indicated by an x, is the minor version of the sixth-floor (La) triad.

The triad on La, as you already know, is the one used in deceptive cadences. The La Triad borrowed from the minor produces a deceptive cadence that is even more surprising. Like the ordinary deceptive cadence, it is also a handy lever to use in changing keys. As will be recalled, the deceptive cadence is often used as a stepping stone by which to modulate into the relative minor (see *With a Song in My Heart*, in Chapter Thirteen). Similarly, the minor version of the deceptive cadence makes an equally good stepping stone for modulating into that distant key, the relative major of the subdominant minor. It is a favorite modulation in musical comedy overtures and finales. The more serious composers have not neglected it either. The following measures come at the end of the *Eighth Variation* and the beginning of the *Ninth Variation* in Sir Edward Elgar's most famous symphonic work, the "Enigma Variations." Notice the sustained G, which forms a connecting link between the movements.

**Ex. 4**

### Altered Chords

SOME CHORDS we hear in music do not sound like anything we have run across so far. They are not familiar chords which appear to be misplaced, like borrowed chords, but are definitely and strangely different in their sound. These are known as altered chords; that is, chords which have had one or more of their notes raised or lowered in order to give them new character or a richer, more exotic color.

For instance, here are some alterations which can be made on a simple chord, the Re seventh chord in the key of C Major.

**Ex. 5**

C Major C Minor D-Flat Major? E Minor ?

The first is the chord itself. The second is the same chord with its fifth lowered. It can be considered the Re seventh belonging to the key of C minor. The third example might possibly be labeled the dominant seventh of D-flat major, but in that case it is certainly spelled wrong. The fourth (a diminished seventh) belongs to the scale of E minor. But the fifth example does not even sound like anything we have

heard before in any key. It sounds more like a caricature or a grotesque version of an old friend. That is what it is—an altered version of the seventh chord on Re. You could also call it an altered version of the dominant seventh in the key of G major.

Altered chords retain some of the characteristics they had in their original form. If you are smart, you can recognize the old chord through its new trappings.

Two of the most frequently met altered chords are variations of the dominant seventh. In one case the fifth is lowered from a perfect to a diminished interval; in the other case it is raised to an augmented interval. In the key of C, the dominant seventh is G-B-D-F and its fifth is D. One altered version lowers the D to D-flat; the other raises it to D-sharp. Here are the two altered chords, marked x and y:

**Ex. 6**

In each case the feeling of unrest in the chord is heightened by the alteration, and the magnetic pull of its notes toward the notes of the tonic is accentuated. Hence its effectiveness.

An example of an altered dominant seventh with its fifth lowered is found in *The Two Grenadiers* by Robert Schumann.

**Ex. 7**

The altered chords are marked x and y. Both are dominant sevenths, the first being in the key of F and the second in the key of E-flat. By the way, notice Schumann's shifting of keys: from the original key (B-flat major) to its dominant (F major); from F major to its tonic minor (F minor); and then, using the triad of F minor as *re* in the key of E-flat major—thus considering it common to both keys—an easy shift into E-flat (the dominant of the relative major of F minor).

An example of an altered dominant seventh with its fifth raised occurs in *Mighty Lak' a Rose* by Ethelbert Nevin.

**Ex. 8**

The raised fifth creates an augmented triad—an exotic addition to the richness already inherent in the seventh chord.

Another example will be found in *Once in a Blue Moon*, from "Stepping Stones" by Jerome Kern.

**Ex. 9**

After simple triads, the contrasting richness of the altered dominant seventh, the final chord of the phrase, is doubly effective.

### Chords that Fly Under False Colors

SOMETIMES A CHORD can be so altered out of its original shape, so pushed and squeezed that it is finally made to resemble some familiar chord in a far distant key. Such a chord is, of course, a downright usurper. When we hear it we are apt to mistake it for a borrowed chord from another key, but actually it is no such thing. It is a chord of an entirely different stripe, masquerading under false colors.

### The False Dominant Seventh

AMONG THE CHORDS that fly under false colors, the most prominent are those altered seventh chords which sound exactly like dominant sevenths. Because their tonal effect duplicates that famous "chord of nature," they produce the same rich, satisfying sensations on our ears, and for that reason they are held in high favor and often used.

If you take the second-floor seventh chord in the key of C major, consisting of the notes D-F-A-C, and raise its D to D-sharp, there will be created one of these "mock" dominant sevenths. The resulting chord sounds exactly like the dominant seventh belonging to the key of B-flat—which consists of the notes F-A-C-E-flat—but its meaning is entirely different. E-flat is lured by the Melody Law to D, while D-sharp is attracted in the opposite direction, to E-natural. So the fake dominant seventh sounds like a true dominant seventh, but acts entirely differently.

Let us put this false chord into musical notation and see how it looks and behaves.

**Ex. 10**

(Continued on Page 597)



# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI  
FAMOUS BAND LEADER AND TEACHER  
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

THE OPENING OF A NEW SCHOOL YEAR in the fall brings with it new, yet familiarly old, problems for the instructor. With renewed zest and with better ideas about his routine the teacher must retrace last year's course, pressing on to growing youngsters some uses of his wisdom and experience. In the case of the instrumental director the effect of change is more patent. His orchestra and band are depleted, for last June's graduation has taken away important parts of their instrumentation. He cannot, like the professional director, face a group whose every player he knows and whose every idiosyncrasy he can handle. He faces empty chairs which must be filled, and he wonders what latent capabilities will come to the fore, what degree of restoration or improvement can be had over last year's organization.

Many high school bands and orchestras starting the new school year with players of important instruments gone on to new fields: violoncellos, violas and string basses, in the orchestras; and oboes, bassoons, alto and bass clarinets, and French horns, in the band. These players have left the school rehearsal rooms, little realizing the problem facing the conductor in replacing them. Now the ranks from which these vacancies are to be filled are the groups of children in junior high, and the excellence of this new material, the possibilities for development, lie in the efficiency with which elementary and junior high instrumental programs have been conceived and organized. In school systems where this elementary and junior high program has been properly carried through, the problem of replacements is not overwhelming. But where this program does not function or has been neglected, the problem is too often acute.

It would be well, then, to give thought to the development of an elementary and junior high program which not only functions as a separate unit, but which exists as a fertile source of players for the high school units. The competitive spirit demands better and better results from high school musical organizations; and, if not competitive, then the progressive spirit calls for improvement. The director or teacher who has worked on the "founda-

## The Elementary and Junior High School Instrumental Program

By

WILLIAM D. REVELLI

pare in ability with those bands and orchestras of some communities, requires more than the time usually allotted the instrumental program in the four years of high school. If we were to make a survey of our outstanding high school bands and orchestras, we would find invariably that in every one a well rounded and efficient instrumental music program has been adopted for the elementary and junior high schools which feed the more advanced group. These communities have foreseen the advantages of this early training and provided for it, they have even realized the necessity for its development, not only from a musical standpoint but also from a general educational one.

We shall make the assumption that our readers agree on the importance of the early program and discuss those elements of this instructional program which go to make it the well rounded and efficient plan which we find so desirable. At this time of year, when we are all beginning to work up musical organizations which will be a credit to school and community, some thought on these ideas will perhaps be of value.

### *The Beginning Instrumental Classes*

NATURALLY, THERE is a precursor even to beginning instruction on instruments. Ele-

mentary instruction should be preceded, in the kindergarten and first grade, by singing and rhythm band participation; and in the primary



grade, by piano (class or private) or pre-band instruments, such as saxette, tonette, clarette, and so on. The beginning instrumental instruction itself should begin not earlier than the fourth grade, nor later than the fifth.

Many elementary instrumental music curricula fail, due to the fact that music is still too often considered by many educational administrators as "extra-curricular." They have not yet placed it in the regular educational plan, and the music instructor must, after recruiting the material for instrumental beginning classes, arrange periods for rehearsals which do not conflict with the regular academic curriculum. The necessity for doing this might at first seem to be a handicap to the efficiency of the instrumental program, but then it is in reality a blessing. The fact that these schedule conflicts and short class periods necessitate

the segregation of instruments from heterogeneous to homogeneous groups, makes for more efficient teaching and greater student progress.

Short periods are desirable, because at this time embouchures of wind players are being formed, and a long period would be harmful, in addition to straining the endurance of the student. The fact that schedule conflicts in elementary schools often prohibit the adoption of a program entailing



Above—A Junior High School "High Brass" Class; At left—A Class of Drummers in the Making; Below—A "Low Brass" Class.



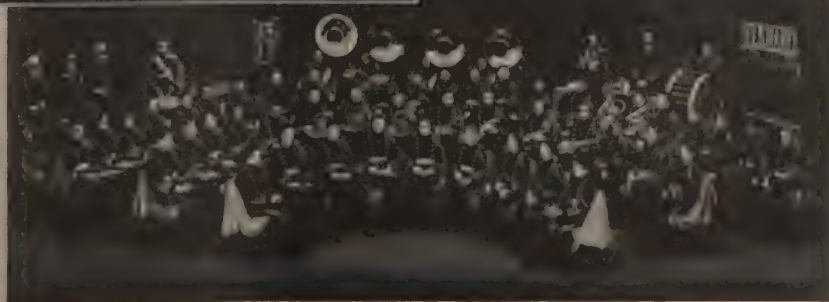
large heterogeneous groups is a distinct advantage, since beginners' classes should be small and of homogeneous composition, in order to assure careful and thorough training.

Regardless of what plan is adopted, however, one period per week should be devoted to complete band and orchestra rehearsals. Saturday morning seems to be a preferable time, since there are then few conflicts. Children of elementary grades have a natural desire to play together in these large groups; and, while there is a necessity for a certain amount of these full ensemble rehearsals for purposes of retaining interest, enthusiasm, and morale, it is advisable to maintain a system of small homogeneous groups for all preliminary instruction. Thus there is provision for systematic and thorough instruction on fundamentals, and opportunity for individual attention so necessary and important in the early stages of student training. Full band and orchestra rehearsals are not to be omitted, though, for they provide experience in ensemble performance, and this is also a step in the proper development of our young musicians.

The primary objective of the elementary and junior high school instrumental program is to provide the student with the means for mastering fundamentals, without which he cannot effectively continue his progress toward the higher levels of musical achievement. This early training should do much in the way of developing music appreciation and experience—it is a "sowing of the seed" from which we can expect a real growth as the student matures. This is and should be the ideal purpose behind the program.

Too often, however, the objective is otherwise. In our modern age when things are done so quickly, it appears that rapid results are desired even with artistic performances, which should be the result of slow but sure development. Too many of

(Continued on page 607)



From the training received in the smaller ensembles pictured above were developed this Elkhart (Indiana) Junior High School Orchestra and the Elkhart Junior High Concert Band below it. Robert Welty is the director.

of the elementary and junior groups stands far ahead of the instructor who, in a hurried, hurried way, must grasp at every straw to keep his group afloat. To develop proficient players, who com-



# THE ETUDE MUSIC LOVER'S BOOKSHELF

By B. MEREDITH CADMAN

## Alt Wien

IT SEEMS very appropriate, now that Vienna is no longer a capital of Austria but a German city in the province of Ostmark, that a volume should appear giving a history of what most people will agree is the most musical city in the world.

Musical Vienna starts with the return of Christoph Willibald Gluck to the city in 1748. Haydn was then a boy of sixteen, but Mozart was still unborn. Now, the thing that strikes the American traveler most is that one can go back at this day and cast his eyes upon the very buildings in the Graben, that Gluck saw and which were a part of the lives of all of the masters who have made Vienna famous.

We are told that old Vienna is no more. That the new regime has put an end to the *Lebhaftigkeit* and the *Gemüthlichkeit* which contributed to the indescribable liveliness and friendliness of that inimitable city. But one cannot take away the Graben nor St. Stephan's Turm; and the world looks forward to a time, which, with better economic conditions, will revive that free and unconstrained spirit believed to be responsible for the musical greatness of Vienna.

Gluck, Salieri, Haydn, Mozart, Beethoven, Schubert, Brahms, Strauss, Wolf, and a score of other Viennese composers, all take such an important place in music that to remove them would cripple the art. Most of them lie in that little "Garden of Peace" on the outskirts and mark the city's richest treasures.

"Musical Vienna", makes a very fascinating series of pictures of the art life of the Austrian capital, reaching right up to the Nazi annexation. Vienna has been more than an incubator for musical genius. It

recruited mostly from the San Carlo at Naples, was setting the Viennese agog with Italian tunes. 'So long as I have money for the Italian opera,' wrote the Philosopher Hegel to his wife, 'I shall not leave Vienna.'

"Fat, lazy, genial, gifted, Rossini walked the streets of Vienna in triumph. At the Kärntnertor-theater were performed *Zelmira*, *Ricciardo*, *La Gassa ladra*—all products of his fluent pen. Even Metternich took to the seductive airs which Vienna was humming.

"For four months Rossini remained in Vienna. Shortly before his departure a benefit night was arranged for him at the Kärntnertor. Viennese admirers—several thousands of them—swarmed outside the theater. Rossini, who had invited the entire cast to supper, heard of the crowd gathered outside the theater and decided to arrange an impromptu concert on the balcony. Arias from *Elisabetta* and *Zelmira* were sung by the leading members of the cast. Rossini himself joined by singing the *Largo al factotum* from *The Barber of Seville*. The music went on until two in the morning.

"Then, loaded with praise and money, Rossini returned to his country—but not before he had composed for his hosts a parting song, *Addio ai Viennesi*."



Realizing that many of our readers may have difficulty in securing the books listed in this department, THE ETUDE MUSIC MAGAZINE will be glad to furnish its readers with these books at the price given, plus the slight charge for transportation and delivery.



Vienna: The House of Federal Legislation (Parliament) at the left; the Town Hall (Rathaus) at upper center; the Burgtheater (City Opera House) at upper right; and the fine towers of the historic and beautiful St. Stefan's Church.

has been a very hospitable haven for visiting artists, such as Rossini, for instance.

The following excerpt is an indication of this:

"In the years between 1821 and 1823 the battle of German romantic opera was once again waged with vehemence on the Viennese stage. For a time it seemed as if the good old days of operatic feuds had come back, the struggles of Gluck and Metastasio, Mozart and Salieri.

"The standard-bearers of the opposing sides were now Karl Maria von Weber and Gioachino Rossini.

"Rossini had been brought to Vienna by the Italian impresario, Barbaja, who now held sway at both the Kärntnertor and the Theater an der Wien. His Italian company,

Throughout the very entertaining book, the reader will find much that is inspiring and helpful. We enthusiastically recommend this work to Etude friends.

"Old Vienna"

By David and Frederic Ewen

Pages: 321

Price: \$3.50

Publisher: Whittlesey House

## Musical Therapeutics

Edward Podolsky, M. D., who has written many articles for THE ETUDE, has recently put forth a new book, "The Doctor Prescribes Music."

His first chapter has to do with the efforts of man to use music for curative

purposes, from the ancient Hebrews to this time. With the ancient Greeks, music was a part of the regular therapeutic practice. The harp was used as a pacifier for maniacs. Democrats thought that the flute was a remedy for plagues. Napoleon went so far as to say that the failure of his troops in Russia was due principally to the Russian winter and Russian military music—the weird, barbaric tunes of "those monstrous Cossack regiments." Philip V of Spain and George II in England employed music to alleviate depression. How music affects the body; Music and Mental Health; Music is a Good Tonic for the Heart; Getting more Power from Music; Music Drives Away Pain; Music with your Meals; Music and Warped Personalities; Singing for Health—these are a few of the subjects of the chapters in a very entertaining book which will give the reader much to think about. It is a book of the popular type, designed for the general reader rather than the physician.

"The Doctor Prescribes Music"

By Edward Podolsky

Pages: 134

Price \$1.50

Publisher: Edward A. Stokes Co.

## The Making of Musical Instruments

Very, very few music students know how their particular instrument was made. There are a great many books upon the making of the piano, or the violin, or the organ; but the first book of a popular reference type, upon making of the leading instruments of all descriptions, is that of T. Campbell Young. Richly supplied with excellent cuts, the book starts with the piano, moves to the violin, the brass instruments, the wood-wind, and concludes with the organ and electronic organs, such as The Hammond.

Written from the English viewpoint, it is equally useful to American readers. We are confident that this very simple and readable book will find its way to all American musical libraries of standing.

"The Making of Musical Instruments"

By T. Campbell Young

Pages: 190

Price: \$3.00

Publishers: The Oxford Press

## A Brilliant Vocal Accomplishment

A third edition of Douglas Stanley's voluminous and excellent discussion of "The Science of the Human Voice" has just appeared. It is easily the most authoritative work upon the subject and fortunately is written in language not too technical for the serious student and teacher to read. Vocal science is by no means a simple matter, and writers upon voice have probably produced more poppycock upon the subject than has leaked out of the pens of any other scribes upon the arts.

The appendices (really a ninety-four page additional book) to the new edition are right up to the minute, even including descriptions of the astonishing Bell Tele-

phone Company machine, the Voder, which from a typewriterlike keyboard actually makes a speech, halting and peculiar though it is, but none the less proving many of the principles for which Dr. Stanley has contended. Millions have marveled at the Voder machine at the New York World Fair and the San Francisco Fair. In the invention of much of the scientific advances of Electrical Research Products, Inc., the researches of Dr. Stanley have had an important part. In fact, the vocal teacher of to-day, who is not acquainted with these advances, can hardly consider himself well informed.

"The Science of Voice"

By Douglas Stanley, M. S. Mus. D.

Pages: 384

Price: \$5.00

Publisher: Carl Fisher, Inc.



The Voder Machine

## The Young Cosima

The daughter of one of the most famous romances of musical history, child of a great piano virtuoso and composer, wife of a famous pianist and conductor, and later the wife of the immortal Wagner. Cosima Liszt at no place in her life could come within the conventions of the later era of good Queen Victoria; but nothing could possibly prevent her from having a very unusual and distinctive place in musical history.

We once knew a pious churchman who was a devotee of both Wagner and Liszt. When someone twitted him about the family affairs of both masters, he replied, "I am very fond of coconuts; but, if I bothered with the romances of those who pick them in the jungle, I should never have any to eat." However this may be, the great number of books upon both Liszt and Wagner, which have had a large sale in all lands, concern themselves very largely with the frankly clandestine lives of the composers and, in doing this, look upon them as men apart from the great world. There can be no doubt that this very inconformity of the lives of Liszt and Wagner makes them exciting material for romancers.

Henry Handel Richardson's "The Young Cosima" finds the extraordinary young woman in Berlin, in about the middle of the last century, in the home of the mother of Hans von Bülow, where she had been placed by Liszt's innamorata, Mme. la Comtesse d'Agoult. Liszt, at the time, was

(Continued on Page 597)





# THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIER  
NOTED PIANIST AND MUSIC EDUCATOR

Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words



## Inspiration from the Northwest

This month's page is dedicated to the enterprising teachers of our great Northwest. A recent visit to that magnificent part of the land—Oregon, Washington and British Columbia—revealed such surprisingly high standards and such active, fruitful coöperation on the part of the local music teachers, that I came away dizzy with new ideas to share with Round Table readers. I was delighted with the technical and musical accomplishments of many of the students and, consequently, with the superior intelligence of their teachers. The whole "tour of inspection" was, in fact, a thrilling experience.

So, just settle yourself in your easiest chair, put on your specs, and listen to some of the things I learned!

The gulf between public schools and private music teachers has widened so seriously that I receive many appealing letters wanting to know what, if anything, can be done about the deplorable situation. We all have learned to our sorrow that pupils are dropping out, right and left, because the schools usurp their entire time. This unfair encroachment on the music teachers' domain has become more flagrant each year. As to remedies, I have been up a "tree," and have been able to offer only an occasional feeble suggestion. And, just in time, along comes the community of Wenatchee, Washington—a city in the 10,000 to 15,000 class—with its own admirable solution of the problem. Eleanor Scott submitted the plan to me, of which the following is a brief digest.

Wenatchee boasts a flourishing music teachers' association of twenty-five members, of whom one third are public school music teachers. This group sponsors a strong Public Relations Committee consisting of two studio teachers and the supervisor of public school music. The members of the committee are carefully selected, for, in addition to their professional qualifications, they must be respected, energetic citizens, and not "musical nuts."

This committee, which contacts the entire community on musical matters, has secured one hundred per cent coöperation of the school administration. Among the accomplishments to date are:

1. Full school credit for individual music study with accredited private teachers.
  2. Students excused for music instruction at mutually convenient times during the school day, as, for instance, junior high pupils excused during gymnasium and school music periods, senior high students during vacant periods.
  3. Arrangements for semester examinations by a qualified visiting examiner.
  4. "Putting across" a remarkable series of all-music assemblies in the schools, sponsored by the Music Teachers' Association and the Ladies Musical Club.
- The high school not only arranges tent student assemblies, but also offers a small guaranteed fee for the professional artists who appear. Upon recommendation of the committee, the high school authorities also offer the auditorium gratis for occasional, serious evening concerts.

The public school officials make it a practice to confer with the Public Relations Committee when any changes in

school music policy are under consideration. Frequent conferences have been invaluable in smoothing out countless minor frictions which developed—as, for instance, the wiping out of ill feeling in the matter of class piano instruction in the schools. Although such teaching is limited to the school supervisors, the private teachers have found the classes excellent "feeders" for their own studios.

Then, too, the private teachers have found it necessary to keep abreast of the progress of musical America within the public schools. They have learned to coöperate with all types of supervisors and to give intelligent, sympathetic support to the music problems of the community at large. After all, studio teachers are taxpayers and should recognize their responsibilities by keeping in touch with civic groups, and by rousing the citizens to the realization that music education is not a "frill" but a major subject requiring efficiently trained teachers, who in turn require adequate salaries. They should preach to school boards, superintendents and principals, the gospel of "More and Better Music in the Public Schools"; for, we know, alas, how often music education is made a political football in the schools.

If you think an unusually favorable situation exists up there in the center of the great northwest apple industry, you are right. It does, but Wenatchee teachers pay the price for it, in constant coöperative study and effort, plus eternal vigilance.

Can anyone offer a sensible reason why the Wenatchee plan should not be tried throughout our great musical land? The same set-up could be realized in your town, if a few moving spirits rose resolutely among you, determined to put the matter through, regardless of how long or how much effort it would take.

Another problem which is being successfully attacked up in the Northwest is that of the talented student without funds. How we all whoop with joy when that rare, blessed paragon is found—a gifted, serious student who can pay for his lessons! Most of us have yet to experience one such thrill in a lifetime. If music teachers were suddenly to be reimbursed for the long hours and quarts of life's blood they have lovingly given to students, they could probably retire on the income. On the other hand, such an unheard of windfall might result in a fatal heart attack—so watch out for it! Yet, although the temptation is strong, we cannot go through life teaching more and more "scholarship" pupils. We, too, must eat to live! In the Northwest, they have good amateur choruses and madrigal clubs which give the proceeds of their annual public concerts to deserving students. This helps the gifted pupil, pays the teacher and gives justification to public performances by amateur groups. If more choruses and clubs would devote part of their energies to financing students, they would bring infinite happiness to themselves and to the young musicians whose artistic development they make possible.

Vancouver (B. C.) has one of the most intelligent groups of teachers and pianists I have ever encountered. An enthusiastic bow to our Canadian confrères!

I can put down only a few of the things I learned in Portland (Oregon). Did you ever hear of a city where the teachers themselves get together in technic classes? Well, they do in Portland—and that is truly something to write home about!

E. C. J. (Portland), who gives very successful piano ensemble concerts, uses four to sixteen players in arrangements of Debussy's "Petite Suite," Liszt's "Les Preludes," Mozart's "Symphony in G minor" (*Allegro*), Prokofieff's *March from the Love of Three Oranges*, and Chopin's *Polonaise in C-sharp Minor*. E. C. J. makes many of the adaptations, from the two-piano, four hand versions; when a two-piano, eight hand arrangement is used, it must be "filled in." I am glad to know that other pianists feel the thinness of these eight hand numbers, which are immensely improved by tasteful thickening. Two good recent eight hand publications are the *Dance of the Buffoons* (Withrow) from Rimsky-Korsakoff's "Snow Maiden" and Dieter's version of the Schubert *Moment Musical in F minor*.

L. P. (Portland, Oregon) offers a good suggestion for that series of student recitals which many teachers give in the merry months of May and June. One thousand small, attractive eight page circulars are sent out containing dates, names of participants and programs of all the recitals, one page to each recital. On the last leaf are announcements of general interest, like names of prize winners, out of town programs by students, times of

classes, press notices, and so on. Such a circular serves as program for all the concerts, and is invaluable publicity material.

This is a good spot for me to let out a few fierce growls about pupils' recitals. There is no earthly reason for asking even fatuous parents to suffer through such slovenly affairs as I have recently endured. It does not take a dramatic genius to know that these events should begin promptly (if only out of respect to those who have come on time), that each pupil should play only one short, colorful, contrasted piece (with all "repeats" omitted), that announcements must be audible to all the audience, that any hitch in the continuity of the program is ruinous, that students must be so well trained that they can go through their pieces almost automatically, that gracious platform etiquette is part of this training, and that short programs are a godsend to audiences.

It does not seem necessary, does it, to mention that the pianos ought to be good instruments in decent tune? Yet I have heard any number of recitals with miserable pianos, flagrantly out of tune. How can one help condemning a teacher, when the tone and pitch of an instrument brings agony to the soul? If teachers developed a keener dramatic sense, they would be much more successful in both teaching and recitals.

I hasten to add that none of the events which caused the above outburst occurred in the Northwest. All honor to the teachers of that region for their up-and-comingness!

\* \* \* \* \*

## Minor Scales

"Is there a minor scale beginning one and one-half steps below any given key-note and using the exact signature of the given key without raising or lowering any tone?"

"Ex.—Using C major scale, build this minor by beginning on A below C and keeping the same signature of the C scale."

"If there is such a minor, what is the name, and does one play it in both sharps and flats?"—H. A. T., California.

Yes, it is called the "natural" minor scale; it is used in all keys; and it is a good way to show pupils the close relation of major and minor. For scale practice, however, I think it advisable to stick to the harmonic minor, formed by lowering the third and sixth steps of the ascending and descending major. Several different minor scale forms are unnecessary, and only succeed in befuddling the student.

## Business Ability

At the monthly meeting of our local music teachers recently, we had a discussion on the subject of musical talent and business ability. Some of us maintained that musicians were almost always poor business men; while others claimed that the many successful teachers and artists proved the contrary. Our "hot" argument got us nowhere, so we resolved to put it up to you. Can you help us settle it?—B. F. B., California.

It gives me more hope than ever for the musical profession to learn that the musicians of many towns are at last getting together to "hash" over their problems. Wherever this has been done, it has resulted in increased understanding among music teachers, in higher standards, and in laying the ghosts of jealousy, pupil snatching and price cutting. So I say: "Music Teachers everywhere, talk it out!"

To the world, we may seem a bit starry

eyed, or even downright "balmy"; but, no matter what the public thinks, the really successful musician has both feet firmly planted on the ground. He permits only his head to touch the sky, in the practice of his art.

Of course musicians are not naturally good business men at the start of their careers, or they would not be musicians. But, just remember, the successful ones are those who, in addition to their artistic talent, possess high general intelligence. This intelligence teaches them early in life that it is necessary to develop a shrewd practical approach to the problem of earning a livelihood. Even though this business sense is hard to achieve, they force themselves to it. Almost every successful teacher of my acquaintance is a living example of slow, sure (though reluctant) development of the hardheadedness necessary to earn and save his dollars.

So I think your club would be safe to decide that the best musicians are almost invariably pretty good business men.

## Rest During Practice

You advise stopping practice every ten or fifteen minutes for rest. How can I make myself remember when to stop?—B. C., North Dakota.

If you concentrate so intently on your work that you cannot keep tabs on the time, you will just have to use an alarm clock! It will probably scare you half to death when it rings in the middle of a poetic phrase, but it is the only sure way I know. After the alarm is shut off, and reset, pace around the room once or twice; look out of the window; make out a check or a bill (or better still, a receipt) before resuming practice. You will often be surprised to find recalcitrant fingers completely capitulating upon your return to the piano.



KIRSTEN FLAGSTAD  
*as Isolde*



LILY PONS *as Cherubino*



NINO MARTINI



JOSEPHINE ANTOINE

# Are You Aiming for the Opera?

By

ROSE HEYLBUT

How they "break into"  
the Metropolitan



BRUNA CASTAGNA *as Carmen*

THE GLAMOUR SURROUNDING OPERA in general, and the great Metropolitan Opera in particular, is unique. One reason for this is the artistic completeness of performances which combine symphonic richness of orchestration and the greatest singing of the day, with a stage play and scenic splendor, and all at their best. Another reason is that the comparative scarcity of operatic opportunities makes the goal seem extra desirable. It is a fairly safe assumption that, at one time or another, every student in every vocal studio cherishes dreams, either secret or avowed, of finding a niche of his own somewhere on the Metropolitan's hundred foot stage when the great gold curtains swing apart. Not every one arrives there, of course. Because of the splendid traditions of the Metropolitan, with its standards of merit set by Lilli Lehmann, Caruso, Nordica, Bispham, and Farrar, the organization has established certain levels of performance which must be maintained; and consequently it has but few openings to offer to less than experienced newcomers. But it does no harm to hope, to strive, and to wonder.

How does one "get into" the Metropolitan? What happens between acceptance and performance? What is the routine of mounting grand opera? Each of these is a question of vital importance to the aspirant.

## No Room for Novices

NO ONE APPEARS in even the smallest rôle on the Metropolitan stage without presenting carefully investigated credentials as to training, ability, and experience; and without submitting to a series of auditions conducted by the General Manager and his staff. Requests for auditions are received throughout the year, and those candidates whose credentials seem most promising, are invited to make the test. This operatic audition can prove a grueling affair, for all the hope it may carry. The vast auditorium is entirely dark and apparently empty. Rows of vacant chairs and the shadows of overhanging boxes range before the candidate, nearly a city block in depth. Somewhere in that dark space sits the General Manager of the Metropolitan Opera, with his co-judges, waiting, unseen, to listen and discover valuable new vocal material.

The candidates do not know exactly who is hearing them or in what part of the house their judges are to be found. The huge stage is only half lit by a single electric lamp beside the piano. Several auditions are made on the same day, and the candidates wait in the wings, to be summoned forth to show what they can do. No candidate is engaged on the strength of a single audition. Those that make the best impression are invited to return for a second and a third audition. Sometimes a fourth may be required before the final decision is made. But then there may come a contract; and the one who stepped upon the stage as a candidate leaves it as a member of the Metropolitan Opera with all its opportunities to de-

velop a talent that will please perhaps the most exacting audience in all the world.

Once admitted to company membership, our young artist is listed according to his voice and the number of rôles he knows. The Metropolitan maintains no regular understudies, and consequently, several singers must be able to perform the same part, for normal cast variations and in case of emergency. The casting of rôles is undertaken in the spring of the year when the next season's repertory is announced; and the singers are expected to learn new parts and to brush up on familiar ones during the summer.

The actual work of rehearsal begins the following autumn, some two to three weeks before the opening of the new operatic season. It continues straight through the entire year, up to the final preparations for the final performance. No performance is given without rehearsal.

As a general thing, leading rôles are definitely assigned to the experienced artists who have performed them many times before. Secondary parts are assigned to several members of the company, the ultimate choice waiting over until the performance is cast.

## As The Wheels Go Round

THE METROPOLITAN'S REHEARSALS require elaborate organization. The six regular weekly performances offer six different operas, with six different casts. All must be carefully rehearsed. No matter how familiar the individual singer may be with his individual rôle, the various styles must be blended together, and each performance is refreshed and drilled. This means that many different rehearsals are going on at the same time—on the stage, in dressing rooms, even in the patrons' rest rooms and lounges. Visitors to the Metropolitan often wonder why there are grand pianos in the rooms where coats are checked. They have nothing to do with the subscribers. The company's Musical Secretary works out this complicated rehearsal schedule, summoning the various casts to the proper rooms at the proper hours, and the work is ready to go forward.

The first rehearsal begins with the musical score. One of the assistant conductors goes through an entire part with its singer individually, indicating cuts or the open-

ing up of former cuts, and convincing himself that the singer's private preparation has left him absolutely sure of all words and music and cues. Next, the conductor who directs the performance meets the singers, again individually, and shapes the musical material into the pattern he desires. Grades of emphasis, shadings, climaxes, all are worked out; and the same passage may be repeated six or eight times, exactly as at a singing lesson. Only after his individual part is in fluent working order does our aspirant to honors begin to work with his colleagues.

Duets, trios, quartets, and so on, are now rehearsed; cues and entrances are timed; the half dozen individual performances are made to unite into a new and balanced whole. Often these ensemble scenes are taken in regular order; often the more difficult scenes are worked over first. It is possible that the sextet in Act Three may be perfected before a duet in Act One is begun. Rehearsals are never timed in advance. They may last two hours; they may require six. Often rehearsals are in progress on the roof stage while a public performance is being given in the auditorium.

When the musical rehearsals begin to "sound," the dramatic work is begun, under the direction of the stage director. The same general routine is followed. The stage director meets the members of the cast individually and explains to them, not merely motions and "stage business," but the quality of the performance he wishes to give. Operatic acting is different from, and more difficult than, dramatic acting, for the reason that the singer's first consideration must be the welfare of his vocal mechanism. This means that he must deliberately sacrifice a measure of perfect freedom to the demands of his voice. He may assume no position which might prove constricting to breath control and the emission of good tone; and at the same time he must carry himself in such a way that the audience is completely unaware of any check on perfect freedom of motion or gesture. To the newcomer, at least, this requires considerable drill. Again, individual drill is followed by ensemble work, in which the solo singers adjust their own performances to blend with those of their co-workers.

While the cast is being drilled by the conductor and stage-director, the orchestra and chorus, in different

(Continued on Page 612)



FASCINATING PIECES FOR THE MUSICAL HOME

AMOURETTE

Mazurka Impromptu

Piquant, almost Gallic in type is this little recital mazurka by an American composer. Play it with decided rhythm but with light, springing fingers. This composition has all the characteristics of an excellent teaching piece. Grade 3½.

FREDERIC GROTON, Op. 86

Con allegrezza M.M. ♩ = 152

The musical score for 'Amourette' is presented in a standard piano format with two staves per system. The first system (measures 1-8) begins with a treble clef and a key signature of one sharp (F#). The tempo and meter are indicated as 'Con allegrezza M.M. ♩ = 152'. The dynamics range from mezzo-forte (mf) to piano (p). The second system (measures 9-16) continues the piece, ending with a 'D.C.\*' (Da Capo) instruction. The third system (measures 17-24) is marked 'TRIO' and begins with a piano (p) dynamic. It includes a 'Ped. simile' (pedal simile) instruction and ends with a 'D.C.' (Da Capo) instruction. The score is rich in musical detail, including various note values, rests, and articulation marks.

From here go back to the beginning and play to *Fine*; then play *Trio*.

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# SILVER SLIPPERS

MAZURKA

FREDERICK A. WILLIAMS

Grade 3 $\frac{1}{2}$ . Tempo di Mazurka M.M.  $\text{♩} = 116$

The musical score for 'Silver Slippers' is written for piano in 3/4 time. It consists of six systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is 'Tempo di Mazurka' with a metronome marking of 116. The first system includes fingerings (3, 4, 1, 3, 2, 3, 4, 2, 2, 2, 4, 3) and dynamics (mf, f poco rit.). The second system includes fingerings (3, 4, 1, 1, 2, 3, 1, 5, 3, 5, 1) and dynamics (mf a tempo, Fine). The third system includes fingerings (4, 5, 5, 5, 5, 5, 3) and dynamics (f, Ped. simile). The fourth system includes fingerings (5, 5, 3, 5, 5, 5, 4, 1, 4, 1) and dynamics (f, Ped. simile, dim., p). The fifth system includes fingerings (5, 3, 2, 5, 5, 4, 1, 5, 4, 1, 2, 3, 1) and dynamics (f, 8 Ped. simile, 8). The sixth system includes fingerings (5, 4, 3, 5, 3, 5, 4, 3, 2, 3, 1) and dynamics (f, p, D.C.).

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# UP AND DOWN

Grade 3. M.M.  $\text{♩} = 112$

18th Century

The musical score for 'Up and Down' is written for piano in 6/8 time. It consists of one system of music. The first system includes fingerings (2, 3, 2, 1, 4, 5, 3, 4, 2, 2, 3, 2, 3, 1, 4) and dynamics (f, p). The key signature is one flat (B-flat).



The piano introduction consists of two staves. The right hand features a series of eighth-note patterns with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 2/4.

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# AT THE DERBY

WILLIS NORTHROP

No. 3. Allegro

The main body of the piece is written for piano and consists of several systems of two staves each. The music is in 2/4 time and features a variety of dynamic markings including *p*, *mf*, *mp*, *f*, and *sf*. It includes tempo changes such as *pochetto rit.*, *a tempo*, and *gliss.*. The piece is characterized by intricate fingerings, slurs, and a final flourish marked *sf* and *Λ*. The key signature remains one sharp (F#).

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# BLUE VEILS

RALPH FEDERE

Fashions in dancing, as well as in music, sometimes are short-lived. The slow or *adagio* valse, however, seems to grow increasingly popular. *Blue Veils* has many harmonic surprises which give this entire composition a delightful freshness. The last movement, in more lively fashion, makes a clever climax. Grade 4.

Tempo di Valse moderato M.M. ♩ = 144

*tristamente*

*pp* *mp* *p* *mf* *f* *dim.* *ten.* *ten.*

*Grazioso*

*p dolce* *dim.* *f* *f*

*Ped. simile*

*Con moto*

*dim.* *sf* *mf* *mp* *dim. e rit.* *molto rit.* *pp*

*Ped. simile*



Con anima

*f* *Ped. simile* *Presto* *ff* *fff*

## SLEEPING WATERS

A piece in thoroughly modern style. The inverted secondary seventh chords in the left hand must be played very evenly so that the muted effect is maintained regularly. Although the pedal marking *una corda* requires the so-called soft pedal, as indicated, this does not mean that the damper pedal (loud pedal) should not be employed at the same time. In doing this, change the pedal to accommodate change in harmony. Grade 4.

DENISE MAINVILLE

### Andante cantabile

M. M. = 96

*p* *dissonant clusters well blended* *mp* *mp* *poco rit.* *mf a tempo* *mf* *poco rit.* *f a tempo* *f* *rit.* *ff a tempo* *ff* *una corda* *Ped. simile* *tre corde* *subito pp* *allegando* *liquid like* *mp* *mp rit.* *rapido*



# INDIAN FLUTE CALL

## FROM "MINISA"

At dusk he stood on the lakeside, yearning for his beloved;  
the call of his flute echoed plaintively cross hills and woodland.

This number from the impressive *Minisa* suite by one of the most distinguished American composers, Thurlow Lieurance, is arranged here as a piano composition worthy of a place upon the programs of our foremost virtuosi. Miss Lehman's transcription is thoroughly practical and is spread upon three staves in order to facilitate reading. Practice this for a few weeks, so that its delicate refinements may be developed properly.

Grade 7.

THURLOW LIEURANCE

Transcribed by EVANGELINE LEHM.

Slowly, freely like an improvisation

PIANO

Tempo: *Slowly, freely like an improvisation*

Dynamic: *p*

Performance instructions: *poco marcato*, *molto legato*, *slentando*, *a tempo*, *cresc. poco a po*, *with growing intensity*, *mf*, *f*, *sempre marcato*, *più cresc.*

Note: This transcription is an elaboration of the Indian Flute Call from Thurlow Lieurance's Symphonic work "Minisa."

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*rit.* *ff* *dim. molto* *r. h.* *p*

*freely* *pp* *echo* *l. h. over* *slower* *dim.*

*slowly as heard from afar* *ppp*

## A BALLAD

This Brahms-like composition, by one of the most gifted of American composers, comprises in a comparatively few measures what is really a very sad and masterly theme. As an octave study it is especially fine. Avoid hurrying or its dignity may be sacrificed. Grade 6.

Gravely; with quiet dignity M.M. ♩ = 54

CECIL BURLEIGH, Op. 26, No. 1

*very slowly* *p* *increase* *f*

*broadly* *p* *dim.* *pp*







MASTER WORKS  
\*  
PAPILLONS  
BUTTERFLIES

ROBERT SCHUMANN, Op. 2

composed in 1830 and 1831)

The Etude promised to present Schumann's immortal *Papillons* in full. The first installment, with an educational preface, appeared in the July issue. The remaining numbers will appear later.

de 6. **Semplice** ♩ = 58

*pp* *mf* *legg.* *poco rit.* *ff* *legg.* *p* *poco riten.* *a tempo* *f* *riten.*



Prestissimo ♩ = 112

No.9

*mf* *f* *pp* *pp*

*(Più presto)* *(sempre staccato)*

*(staccato)*

Vivo ♩ = 104

No.10

*pp* *ff* *cresc.*

*Più lento* ♩ = 160



This page of musical notation is for a piano piece, likely a solo or a part of a larger work. It consists of eight systems of staves, each containing two staves (treble and bass clef). The notation is highly complex, featuring many chords, arpeggios, and rapid passages. Fingerings are indicated by numbers 1-5. Dynamic markings include *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *ff* (fortissimo), *dim.* (diminuendo), and *riten.* (ritardando). The piece is marked with a double bar line in the first system, indicating a section change. The notation includes many accidentals (sharps, flats, naturals) and slurs. The overall style is characteristic of early 20th-century piano music, possibly by a composer like Scriabin or Debussy.

Key markings and features include:

- Dynamic markings:** *p*, *pp*, *mf*, *ff*, *dim.*, *riten.*
- Rehearsal marks:** (42), (43), (44), (21), (23), (34)
- Fingerings:** 1, 2, 3, 4, 5
- Accents:** >
- Slurs:** Over groups of notes
- Arpeggios:** Indicated by diagonal lines and slurs
- Chords:** Many complex chords, some with multiple sharps or flats
- Section change:** Indicated by a double bar line in the first system



RICHARD SANFORD

A.S.C.A.P.

# BELLS OF TOMORROW

FRANK G

A.S.C.A.

Moderato

*mf*

Ding! Dong! Ding! Dong! I can hear

wed - ding song, Hap - py voice - es say Love is yours to - day. Ding! Dong! Ding! Do

## REFRAIN

*mp - f a tempo*

How I love my wed - ding song, But as time draws near In my heart there's fear. Oh! Bells of To - mor - row,

you chime with sor - row Or ring out with hap - pi - ness? Will my love be near me,

hold me and cheer me, For - ev - er with love's sweet ca - ress? My heart is so ten - der a



new, I'll do what my heart bids me do; So Bells of To -

mor-row, For - get a - bout all sor-row And ring out with Love to - day. Oh! day.

*cresc.* *f*

## LOVE DIVINE, ALL LOVE EXCELLING

Andante religioso

CLARENCE ROBINSON

1. Love Di - vine, all love ex - cell - ing, Joy of heav'n, to earth come down, Fix in  
2. Come, al - might - y to de - liv - er, Let us all Thy grace re - ceive, Has - ten

us Thy hum - ble dwell - ing, All Thy faith - ful mer - cies crown. Je - su, Thou art all com - pas - sion, Pure, un - bound - ed love Thou  
to re - turn, and nev - er, Nev - er - more Thy tem - ples leave; Thee we would be al - ways bless - ing, Serve Thee as Thy hosts a -

art; Vis - it us — with Thy sal - va - tion, En - ter ev - 'ry trem - bling heart.  
boye, Pray and praise Thee with - out ceas - ing, Glo - ry in Thy per - fect love.

*mf* *mp* *f* *rall. e dim.* *1st time D. S.* *Last time* *mf* *pp* *ppp*



## SOLDIERS AT PLAY

LOUISE E. STA  
Arr. by Galla-

Tempo di Marcia M.M. ♩ = 96

*mf* Sun - ny days, hap - py days, lit - tle sol - diers out to play; Hear the drum,  
thrum, thrum, thrum, come on out and play. *Fine* March - ing with a ban - ner gay, horns are play - in,  
here they come; Come on out and march to - day, come and march to the thrum, thrum, thrum, thrum

CM FM CM GM G7 D

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## SERENADE IN B FLAT

Prepare

HAMMOND ORGAN REGISTRATION

Sw. Oboe, St. Diap.  
Gt. Doppel Flöte  
Ch. Dulciana  
Ped. Bourdon 16' to Ch.

Sw. B 00 8033 000  
Sw. A# 08 7520 000  
Gt. A# 00 4410 000  
Ped. 4-1

GOTTFRIED H. FEDERLE

*Andante*  
Manuals *p* Chorus control off *p simile*  
Pedal *p*

Sw. A#  
Sw.

add Flute 4' *pp* *mf*  
Sw. D#  
Flute off  
Gt. E  
Gt.

Sw. *pp* *mf*  
Gt.  
Chorus control on  
Sw. B  
Sw. add Flute 4'  
Gt. F  
Gt. b  
Flute 8' to Ch.

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4' off

Salic

Gt. Gt.

Sw. A Sw.

Ped. to Ch. off- on Sw.

Gt. G Gt.

rit.

a tempo

Sw. Ch.

off Sw. to Ch.

Sw. B Sw. Vox hum. and trem.

Gt. F Gt. b

trem

Sw. E trem.  $\frac{1}{2}$  Sw. celeste only

rit. pp

Ch.

Sw.

Gt. F Ch.

Ped. off Ch. on Sw. pp



# MINUET, in G

## SECONDO

LUDWIG van BEETHOVEN

Arr. by Arthur H. Ryde

Allegretto moderato con grazia

The musical score is written for piano and features seven systems of music. The first six systems are in 3/4 time, while the seventh system is in 2/4 time. The key signature is G major (one sharp). The tempo and mood are indicated as "Allegretto moderato con grazia".

**System 1:** Piano section. Treble and bass staves. Dynamics: *p dolce*, *ten.*, *dim.*

**System 2:** Piano section. Treble and bass staves. Dynamics: *ten.*, *ten.*, *dim.*

**System 3:** Piano section. Treble and bass staves. Dynamics: *mp dolce*, *ten.*, *sostenuto*, *mf dolce*, *dim.*

**System 4:** TRIO section. Treble and bass staves. Dynamics: *pp*

**System 5:** Piano section. Treble and bass staves. Dynamics: *mp*, *mf*

**System 6:** Piano section. Treble and bass staves. Dynamics: *p dolce*, *ten.*, *ten.*

**System 7:** Piano section. Treble and bass staves. Dynamics: *mf dolce*, *sostenuto*, *f dolce*



# MINUET, in G

PRIMO

LUDWIG van BEETHOVEN

Arr. by Arthur H. Ryder

Allegretto moderato con grazia

*p dolce sempre e sostenuto*  
*mp*  
*dim.*

*mp*  
*mf dolce*  
*f dolce e sostenuto*  
*dim.*

*mp*  
*poco cresc. ben legato*

*mf poco intenso*  
*f*

*p dolce sempre e sostenuto*  
*mp*  
*dim.*

*mf dolce*  
*f dolce e sostenuto*  
*dim.*



# MEADOW SPRITE

CHRISTOPHER O'HARA

*Allegretto  
divisi*

Violins

Piano

*Più mosso*

*mf divisi*

*unis*

*cresc.*

*unis*

*meno*

*pizz.*

*dim*

*in - u - en - do*

*p*

*meno*

*dim - in*

*u - en - do*

*p*

*Allegretto  
arco*

*divisi*

FLUTE *Allegretto*

# MEADOW SPRITE

CHRISTOPHER O'HARA



ARINET in Bb

# MEADOW SPRITE

CHRISTOPHER O'HARE

*Allegretto*  
*p* *Più mosso*  
*mf* *meno*  
*ff* *dim - in - u - en - do*  
*Allegretto*  
*p* *fz*

ALTO SAXOPHONE

# MEADOW SPRITE

CHRISTOPHER O'HARE

*Allegretto*  
*p* *Più mosso*  
*mf* *meno*  
*ff* *dim - in - u - en - do*  
*Allegretto*  
*p* *fz*

RNET in Bb

# MEADOW SPRITE

CHRISTOPHER O'HARE

*Allegretto*  
*p* *Più mosso*  
*mf* *meno*  
*ff* *softly*  
*Allegretto*  
*p* *fz*

ELLO or TROMBONE

# MEADOW SPRITE

CHRISTOPHER O'HARE

*Allegretto*  
*p* *Più mosso*  
*mf* *meno*  
*ff* *dim - in - u - en - do*  
*Allegretto*  
*pizz.* *parco* *fz*



# MY SHADOW

Grade 1

SARAH COLEMAN BRAGDON

Allegretto M.M.  $\text{♩} = 72$

Musical score for 'MY SHADOW' in 3/4 time, marked Allegretto M.M.  $\text{♩} = 72$ . The score is written for piano with treble and bass staves. It features various musical notations including notes, rests, and fingerings (1-5). Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piece consists of three systems of music.

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# IN AND OUT THE WINDOW

Grade 1½

ADA RICHTER

Moderato M.M.  $\text{♩} = 168$

Musical score for 'IN AND OUT THE WINDOW' in 4/4 time, marked Moderato M.M.  $\text{♩} = 168$ . The score is written for piano with treble and bass staves. It includes lyrics: "At re-cess time or af-ter school, The game I like to play Is 'In and Out the Win-dow,' I choose it ev-'ry day. 'Go in and out the win-dow, Go in and out the win-dow, Go in and out the win-dow,' As we have done be-fore. The oth-er boys and girls like 'Tag,' An some-times 'Bounce the Ball,' But 'In and Out the Win-dow' I like the best of all." The score features various musical notations including notes, rests, and fingerings (1-5). Dynamics include *mf* (mezzo-forte) and *p* (piano). The piece consists of four systems of music.

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# THE BOASTFUL FROG

LOUISE E. STAIRS

1. Allegretto M.M.  $\text{♩} = 144$

Musical score for "The Boastful Frog" by Louise E. Stairs. The score is in 4/8 time, marked Allegretto M.M. with a tempo of 144. It features a melody line and a bass line. The lyrics are: "Mis-ter Frog went out on a rain-y day, Just to pass a lit-tle time away, But he met some friends by the div-ing pool, And sat down to talk up - on a stool. Now he told his friends how he could swim, That to dive was noth-ing much to him, But in- stead of div-ing like a flash, Mis-ter Froggie made an aw-ful splash. Mis-ter Frog went out on a rain-y day, Just to pass a lit-tle time a-way, But he met some friends by the div-ing pool, And set down to talk up - on a stool." The score includes various musical notations such as notes, rests, and fingerings.

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## BETTY'S WOODEN SHOE DANCE

FRANCES M. LIGHT

2. Moderately M.M.  $\text{♩} = 116$

Musical score for "Betty's Wooden Shoe Dance" by Frances M. Light. The score is in 3/4 time, marked Moderately M.M. with a tempo of 116. It features a melody line and a bass line. The score includes various musical notations such as notes, rests, and fingerings.

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Grade 2½.

Allegretto M.M.  $\text{♩} = 92$ 

## A MERRY FROLIC

BURTON AR

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Grade 2½.

Lively M.M.  $\text{♩} = 132$ 

## RODEO RIDERS

MICHAEL AAR

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# Questions for Good Reading

# MUSIC AND MUSICIANS

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**WORDS ON SINGING**—William Squire. New revised edition by popular demand; describes voice teaching and spirit of the most successful singer of his day—"the first singer of London." \$2.00 postpaid.

**THROUGH THE AGES**—Bauer—authors of "HOW MUSIC GREW" Authoritative complete textbook chapters on modern music, vocal music, instruments, orchestral music, individual composers' works. \$3.50. (Hamm's Sons, Dept. E, 2 West 45th St., New York.)

**LIFE AND I**—The story of Louise Homer—by Sidney Homer. A truly human story of the public life of a famous singer and composer husband. \$3.50 postpaid.

**IN MY TIME** and other Reminiscences—by Daniel Gregory Mason—a journey through the past five of music with this famous musician-composer, teacher, writer—over 100 illustrations. \$5.00 postpaid. (Hamm's Sons, Dept. E, 2 West 45th St., New York.)

# MUSIC AND HEALTH

**DOCTOR PRESCRIBES MUSIC**.—Dr. Edward Podolsky, M.D., in blood pressure, accelerates breathing, improves your health. For students, listeners—send for fascinating book. \$1.50 postpaid. (Hamm's Sons, Dept. E, 2 West 45th St., New York.)

# CHILDREN'S MUSIC BOOKS

**CHILD'S BOOK OF FAMOUS COMPOSERS**—by Gladys Burch and John Wolf. Biographies that children will find inspiring lives of great composers and their music. Illustrated with temporary portraits. \$1.50. A. S. & Co., 67 W. 44th St., New York.

**IVE MUSIC IN THE HOME**, Satisman. How children can create and play musical instruments; violin, maracas, piano, many others. Written for children. 400 pages. 500 illustrations. \$3.50 postpaid. (Hamm's Sons, Dept. E, 2 West 45th St., New York.)

## The Etude Music Lover's Bookshelf

(Continued from Page 572)

conductor of the court theater in Weimar, where he met a new flame, the Princess Carolyne von Sayn-Wittgenstein. Wagner, at the time, was in Zurich with his wife Minna, in the grounds of a large villa owned by Otto and Mathilde Wesendonck. From these beginnings, the author has built a tale with credible dialogue and situations not strictly historical, of course, but quite in line with what might have happened.

Cosima (*Cosette*) moves through the chapters like a phantom of fate, destined to wreck the life and ambitions of Hans von Bülow, whom she married, and to ride ruthlessly over the feelings of Minna, all for the purpose of ultimately bringing to Richard Wagner the help, understanding and inspiration for which he had longed for so many years. It is an interminable ethical problem, "Do the ends justify the means?" It is not settled in this book; and it is not likely to be settled in any book. Nevertheless, the material makes a mighty interesting story, and one which the author has worked out with fine consideration for history. His bibliographical list cites twenty-nine important reference sources. Many readers of *THE ETUDE* will find it most enjoyable.

"The Young Cosima"

By Henry Handel Richardson

Pages: 390

Price: \$2.50

Publisher: W. W. Norton & Co., Inc.

## The Phenomena of Inspiration

There are few subjects apart from those sure fire journalistic magnets—sex, selfishness and survival—that draw the human imagination to texts more than that of inspiration, the mysterious force coming from somewhere and tenanted the human mind for a period during which it creates great and wonderful things for mankind. The writer of this review has never had any suspicion that the source of inspiration was not divine; and, moreover, after consultation with scores of men and women noted for their fine creative genius, he has found almost none who did not look to inspiration as coming from this same source.

We have seen many books upon inspiration, but very few that have had the significance to us that is contained in a little volume, "Creative Power," by Frederic Howard Griswold. Usually such books are pedantic, pseudoscientific, supertechnical, or just plain dull. We have felt that the time spent in reading them has been wasted.

Here, however, is a thoroughly readable book filled with interesting references which bring us a clearer light upon one of the most engaging problems of life.

Among the thousands of music students we have known, there has been a laudable struggle for higher technical efficiency. Laudable, because, before we can walk, we must first learn how to walk. Watch the little toddler in his first amusing efforts to stay perpendicular. It is his first great lesson in acquiring a technic. At last, he does walk. What then? Everything depends upon how and where he walks, that is, what he does with his walking technic. If he is inspired to do things that get him into trouble, he will walk toward them. If he aspires for higher things, his walking technic may lead him to them. That is, if he wants to do anything in life, particularly in the arts, he must have a technic; but the technic is only worth what his inspiration leads it to do.

Far too many teachers of interpretation and composition give their pupils technic galore and then leave them stranded with little idea of the meaning of inspiration. Schubert died resolving to study counterpoint. He knew that he was deficient in advanced technic; but there have been scores of composers with greater technic than Schubert who have been long forgotten because they did not have inspiration.

Therefore we feel that this book, although it is not entirely a musical book, is a very valuable one for supplementary reading and "cogitation." The teacher who can get pupils to think over the things he can learn in this book will produce finer results. Such chapters as "Can we saddle Pegasus?"; "Secrets of Great Creative Writers"; "Beethoven points the way"; "Brahms' Views on Inspiration"; "Inspiration and Dreams"; "How Tchaikowsky Invoked his Muse"; "Mozart Passes the Torch"; "Behold the Dreamer Cometh!"; "Revelation or Inspiration"; Utilizing Suggestion"; "Kipling's Daemon"; "Glimpses behind the Scenes"; "Genesis and Inspiration"; "Can We, Too, Invoke the Muse?"; and "The Power to Create Rests Within Us," all should be gold in the hands of the worth while student who remembers that the best, and often the most practiced, things in life are spiritual. For composers of all kinds and all ages, the book is a windfall.

"Creative Power"

By Frederic Howard Griswold

Pages: 174

Price: \$1.50

Publisher: David McKay Company

## The Threshold of Music

(Continued from Page 570)

If the little markings below each chord are followed, it will be seen what it is all about. The first measure is in the key of C major. We start with an ordinary *re* seventh chord (27), alter it by raising D to D-sharp (27a), thus creating a false dominant seventh, and progress nicely into the tonic. The second measure is in the key of A minor (the relative minor). This key has several chords in common with C major, among them the same seventh chord on D which appeared in the first measure. This chord becomes the Fa seventh chord of A minor (47). We alter

it (47a). This, too, progresses nicely into the minor tonic triad. The third measure is like the second, except for the fact that we are now in A major, using 47 and 47a as borrowed chords, on loan from A minor. Thus far we have illustrated the *false* dominant seventh. The fourth measure presents the true dominant seventh, which, as will be seen, belongs to the key of B-flat major. It is included here so that you can observe for yourself that its sound is the same but its meaning quite different.

(Continued in *THE ETUDE* for October)

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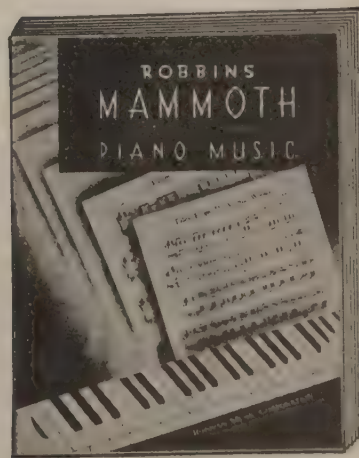
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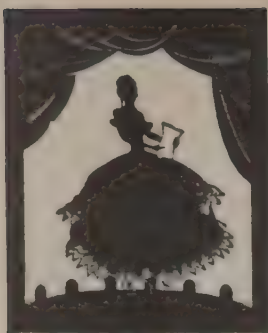
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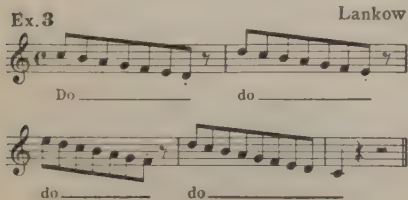
## Is Singing a Gift or An Acquirement?

By

WILLIAM G. ARMSTRONG

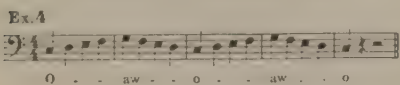
### Part II

NOW WHILE STILL WAITING for breath development, we have to do something about range extension, and we reason so: If we take this voice up the scale, we are going to cause a succession of efforts as the voice ascends to higher and higher notes. With dependence upon a breath supply not yet assured, that succession of efforts will bring back the old contraction of the throat and tightening of the jaw; whereas if we start the voice on an upper note, say C in the third space of the treble staff and bring it downward, we shall have in place of the succession of upward contractive efforts, the single effort of starting the voice, and an easy dropping of the voice from the C downward. Quite similar to starting upstream, and floating down with the current, instead of starting downstream, and paddling upstream against the current. Yes! And so, we decide upon an exercise of this type:



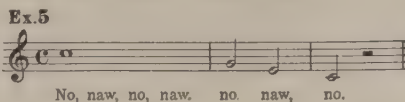
Lankow

Why the prefix "d"? To steer clear of the throat contracting influence of the "glottis stroke." Why preferably the vowel "o"? Because where there is contraction of the throat, there is always an elevation of the tone; and the effort made to form "o," lowers the tongue. But will not the setting of the lips tend to tighten the jaw? Yes! How shall we avoid this? By just a suggestion of a smile. Is this exercise applicable to the male voice? No! We use one of this type for the male voice:



Now toward this range awakening, there is one essential of which we must be assured, and that is that the nasal resonator is playing its part. So again we reason: If we instruct the student to add nasal resonance to his tone, he will be sure to contract his throat in his effort to do so; whereas, if we place the consonant "n" before the dark sounds "o" and "aw," and instruct him to direct his voice downward to his chest, we shall, through the nasal influence of "n," and the downward thought, be adding nasal resonance, and preserving dilation of the throat; and this without his knowing that he is making use

of his nose. Hence the exercise.



Later other vowels are added, forming no, naw, noo, nay, ne, with the vowels "a" and "e" darkened, and the jaw active.

Another essential is a well arched palate; and for this we choose one of a number of exercises used by Anna Lankow for awakening extreme high notes in the voices of her female pupils, for which she was famous.



To be sung slowly. There should be an upward gaping sensation accompanying the singing of the upper notes, with the jaw dropping well, and the tongue lying quietly with its tip touching the lower front teeth throughout the exercise.

Here is a palate arching exercise for the male voice.



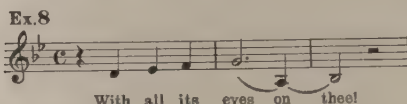
The upward gaping sensation, advised in the case of the female voice, is to be adhered to, and most marked in changing from the sound "aw" to "ü." In making this change, we shall not try to give "ü" its true character, but only approach it, or borrow from it; and, when making the change, we shall hold the tone well focused on the upper front teeth; otherwise the tone will be, very likely, excessively "covered." Different voices change at different notes; but all, male and female, change within the second interval C to F-sharp, so that by transposing the exercise upward in semitones, we find the point where all voices change; and that change is always to the short sound of the vowel of the moment, or the short sound of another.

This carries us into the "old song," registers; but as it is our intention to take up that subject later on, we shall only touch upon it here.

It is possible to sing all vowels in their true characters on medium low, and medium high notes; but when a certain low and high note is reached, comfort demands an alteration of vowel character. The most pronounced alteration is made in the low range of the female voice, and in the high range of the male voice. When the female

voice reaches a certain note in its low range, tone is "opened" in order to reach lower notes; while when the male voice reaches a certain high note, tone is "covered" in order to reach higher notes. The female voice is covered also in the high range, but not to the same degree as the male voice. But, we are getting far afield, and must call a halt somewhere—so just an exercise, for the time being.

For the female voice,



take this final phrase of the song, "The Star," by Rogers, and,

1. Sing the phrase slowly, and on the breath, and with no attempt at great power.
2. Pronounce the word *with*, or *withc*.



JENNY LIND

3. Open the mouth well for the sound "i" in eyes, and hold "i" well focused on the upper front teeth while slurring it down to the note A, and on to the word "on."
4. Give to the final sound of the word "eyes" the sound "Z."
5. Dwell for a moment on "n," in the word "on" before passing to "th" in the word "thee," and dwell for a moment on "th" before passing to "ee" in the word "thee."
6. Sing the phrase as one word, or, as an uninterrupted flow of tone changing in color, as: "witheallits-eyeszonthee." (Note: This is an exercise for mechanical control, and not for diction).

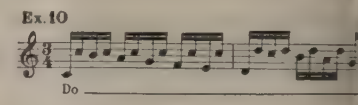
Preserve an upward gaping sensation and a smiling position of the lips throughout the exercise, and keep the jaw active. The whole idea is to prepare for the coming drop from the note G to the note A, so that, when it comes, the tone will remain focused on the upper front teeth, instead of, as it were, dropping suddenly to the lower throat and chest.

For the vowel alteration necessary to the high range of the male voice, we use Exercise 7.

So far, so good. What is needed for this "voice in the making," is flexibility, and accordingly we add exercise of this nature.



This we follow with a vocal study invented by Manuel Garcia who made Lind a singing marvel for all time.

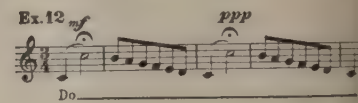


These exercises are sung both *legato* and *staccato*; and quickly. A smiling position of the lips is to be preserved throughout the exercises, that the lips may not set stiffly for the vowel "o."

For male voice flexibility, we recommend



Our next need is an exercise "mezzavoice (medium voice)" emblematic in the high range.



This exercise is to be sung on breath; the lips expressing a smile; an upward gaping sensation marked approach to the *pianissimo* note. This instruction to experience an upward gaping sensation, is just another way of asking the student to arch his palate.

The next requirement is accurate fluent enunciation of vowels, and articulation of consonants, and for this, the following:

Do re mi fa so la si do re,  
Re mi fa so la si do re mi,  
Mi fa so la si do re mi fa,  
Fa so la si do re mi fa so,  
So la si do re mi fa so la,  
La si do re mi fa so la si,  
Si do re mi fa so la si do,  
Do la so fa re mi do si la.

Sung as rapidly as possible with the exaggeratedly active, and the r's rolled.

Each group is sung on a note of descending diatonic scale, starting Middle C for the male voice and the third space treble staff C for the female voice. Upward transpositions stop at E.

We have now made such progress in the way of breath development, flexibility of the throat and jaw muscles, and extension, that we may leave further development of breath capacity, retention and outgoing control, and vocal dexterity to the enthusiasm of the student, and to what progress we have made to songs.



# Artistic Tones

By

HERBERT WENDELL AUSTIN

"ARTISTIC TONES" we do not mean a show off demonstration of technical skill, but good, pure enunciation, an achievement for which every singer should strive. This enunciation is practiced so much that the professional beautiful, full, round tones become the singer's "second nature," so that when traces of affectation vanish, enunciation is bad singing, no perfect tune and time may be. A voice is really a good musical instrument until it has attained some skill. The singer not only should pronounce every word plain, but distinct from the rest thereof; but he also should be beautiful by clothing it in lovely tones. No affectation here—when the singer has enough time in practice to make it natural. It requires no more effort to drop off words correctly than it does to utter them awkwardly, and unattractively. And the voice may be improved to that fine point where it produces good enunciation. First, the singer should pronounce every word correctly; yet the aesthetic ear is object to a mild modification in the enunciation of certain syllables (in which such modification beautifies and softens all the tones that are being produced). However, one ought to have a good excuse for departing, even for one syllable only, from the normal forms of pronunciation. A good excuse is as essential to the singer as to the public speaker or the writer.

## The Fundamentals of Song

Singing, vowels and consonants demand consideration; though most of us tend to drop off our consonants nimbly and free use of the lips and tongue. Vowels are slighted, flimsy, empty, and when they should be rich, round, and characteristic, and pleasingly. This is attained only through practice.

With the syllable "Ah." Speak it with an open throat, and with the mouth open, smiling position. Place the tongue flat forward, as if the tone were to come from a few inches in front of the lips, and the sound on some medium pitch. Concentrate on the production of a rich, full tone. Relax the muscles of the throat as much as possible. Try to eradicate the feeling of tenseness in any muscle. Strain for power. Intone the sound as fully as possible. Usually, the lower tones drop involuntarily to a good position when the jaw and throat muscles are relaxed.

Sing the same syllable on different pitches. Sing the tones of the diatonic scale, using *Ah* as the syllable, and to make the progression from one tone to the other very smoothly *legato*. Concentrate on purity and quality of tone in each pitch.

Practice the same thing with other syllables—*la*, *ha*, and so on. Sing in scalelike fashion for awhile; then practice the syllable skips. Strive for quality—a well-toned, free flowing and resonant tone in each pitch. Do not force the voice in an effort to produce greater volume; it will only produce vocal habits if not to critical injury.

Soft tones produce covered tones; and harsh tones are taken with rounded lips,

in a sort of whistling position. Sing diatonic scales and melodies using *oo* as the vowel. Use also *moo*, *boo*, *too*, *loo*, *doo*, and so on, for the same practice. Get the covered tone feeling. The *oo* sound will be found in many words, such as *moon*, *croon*, *June*, *blue*, and *you*. Sing such words on different pitches, striving for quality of tone, purity of vowel.

*O* should bring a round and full tone—vibrant and pleasing. Half vocalized, it does not sound well. Coming directly from the voice box, and taking on its characteristic tonality in the cavities of the mouth, *O*, as a vowel, is beautiful and solemn. To produce this tone, the lips should take a rounded form as described for *oo* sounds, except that the aperture is larger. Sing this sound to exercises suggested for other vowel sounds. Also sing words such as *flow*, *go*, *sow*, and *snow*, to scales and melodies, working as always for tonal quality instead of for tonal power.

*Ee* sounds bring the voice forward. Make them rich and ringing by impelling the voice against the hard palate just above the front teeth. The male voice sometimes encounters trouble in handling these sounds well. They expose bad voice qualities quite readily. Practice daily the syllable *tee*, *mee*, and words containing those sounds.

*A* and *I* sounds, if practiced as suggested for the other vowels, seldom give trouble. Try to render them in pure, characteristic quality.

We still have another beautiful sound found in *ou* as in *out* and *round*. Such sounds are sung flatly by untrained singers; but, when rendered pure by the good vocalist, they may become sounds of lovely quality. Essential syllables of many words have this *ou* diphthong, which should be purely vocalized for effective singing. Practice *ou* sounds as you do the other vowels.

## Putting Them to Use

AFTER LEARNING TO PRODUCE the suggested sounds, as recommended, mix them. Sing entire scales and melodies, using mixtures of *ah*, *o*, *a*, *oo*, *e*, *ou*. Work for free, flowing, characteristic tones; for quality, and not for power.

Be patient and faithful in this vowel practice. Do not be too anxious to rush into actual exhibition song. By no means leave this vowel practice, until the vocalizing of the characteristic vowel sounds has become a second nature—so much so that words containing them will be properly enunciated and vocalized.

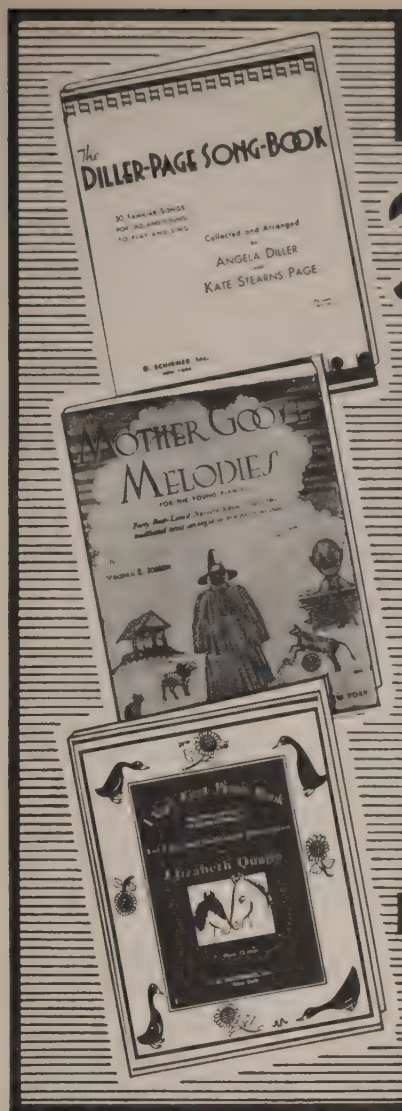
Having practiced the vowels, go over the song you are to sing. Study its words—each one. How can you make each of them beautiful, through what you have learned about vowel sound production? Sing slowly, smoothly, giving attention to proper pronunciation and full enunciation.

In no case should the practicing student overdo the thing. When the voice mechanism begins to feel wearied, take a rest. Prolonged practice may do more injury than good. Fifteen to thirty minute practice periods are usually long enough for any voice.

Remember all along that a loud voice is not necessarily a good voice; that quality is more important than power. Remember further that, no matter how poor may be the voice, it can be improved by diligent practice of the vowels, as here suggested. No effort, with a good purpose, is in vain.

\*\*\*\*\*

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# THE ORGANIST'S ETUDE

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## Making Acquaintance of a "Unit Organ"

By EVERETT E. TRUETTE

*The late Everett E. Truette left an incomparable legacy to better organ playing in America. Born March 14, 1861, at Rockland, Massachusetts, he graduated from the New England Conservatory, and later studied with August Haupt in Berlin, Alexandre Guilmant in Paris, and William T. Best of London and Liverpool. He held an eminent position among American church organists, and as a concert artist gave over four hundred recitals from coast to coast. For ten years he was Editor of the Organ Department of THE ETUDE, and this article is one of the last from his prolific and learned pen.—Editor's Note.*

YOUNG, AND ASPIRING, ORGANISTS frequently ask the question, "What is a Unit Organ, or a unified Organ"? And, to clarify these problems in the minds of readers of THE ETUDE, we have had pleasure in preparing this rather detailed description of such an instrument and now the uninitiated may become acquainted with it.

A pipe organ is an expensive instrument. It costs a large sum of money, and occupies a large amount of space in a church, theater or hall. Naturally, efforts have been made for years to reduce the cost and to reduce the amount of space required. One of the first results of these efforts was the borrowing of the 16 ft. Bourdon of the swell organ for a soft pedal stop named, "Lieblich Bourdon," or "Lieblich Gedeckt," without adding any extra pipes. With the advent of electric action, this borrowing of a stop from a manual for the pedal proved to be a simple mechanical process, entailing only a small amount of extra wiring or possibly a different kind of a magnet.

For the sake of clearness it may be stated, that a "borrowed stop" is a second drawstop, by means of which the individual stop, whose name it bears, can be played from some other keyboard than the one with which its first drawstop is primarily connected, without the assistance of a coupler. For example, if one draws the Sw. Bourdon 16 ft. and the Sw. to Ped. coupler, the Bourdon can be played from the pedal keyboard. If, however, any other stop of the swell organ (Oboe, for example) is drawn at the same time, it will sound on the pedal, as long as the Sw. to Ped. coupler is on.

On the other hand, if the Sw. Bourdon is borrowed on the pedal, and one draws the extra drawstop labeled, "Ped. Lieblich Bourdon," that one stop, and no other stop of the swell organ, will sound on the pedal. If the Sw. Oboe is drawn at the same time it will sound on the swell keyboard but not on the pedal. The 16 ft. Dulciana of the choir organ has likewise been borrowed on the pedal and named "Ped. Dulciana," without the addition of the word "Lieblich."

There is another system of borrowing, or partial borrowing called "augmenting," which first came into use with the pedal organ. This consists of extending the compass of a 16 ft. pedal stop by the addition of twelve small pipes at the upper end of the stop. By omitting the lower twelve pipes and using these added pipes at the upper end of the stop, the stop becomes an eight-foot stop. With these forty-two pipes, we have a 16-ft. and an 8-ft. stop, whereas it would require sixty pipes if the stop were not augmented. The added twelve pipes cost less than one-quarter of the amount for the full thirty pipes, and occupy less than one-quarter of the space that the full set of pipes would require.

The organ builders, finding it a simple matter to borrow a stop of one department of the organ for another department, proceeded to borrow stops of one manual for some other manual, and in time all, or nearly all, of the stops of the swell organ

were borrowed for the great organ substituting these borrowed stops of the swell organ for the usual stops of the organ. Obviously this borrowing resulted in a great saving of space and money. "Borrowing" and "augmenting," described above, are the germs from which "Unit Organs" have been evolved.

By referring to Figure 1, it will be easily understood how the pipes of the Gedeckt are playable from the manual by means of the drawstop (b) electric wires (c). The same stop can be borrowed on the great manual by means of the drawstop (d) and wires (e) or the choir manual by means of the drawstop (f) and wires (g); also on the pedal board by means of the drawstop (h) and wires (i).

Extending this principle of borrowing and adding a generous amount of imagination, the organ builders borrowed the Oboe of the Swell Organ (Fig. II) from the Great manual and called it "Gt. Oboe"; also on the pedal keyboard called it "Ped. Tromba." Obviously the tone of the Oboe is unlike that of the Clarinet; but, both being reed tones, the former can be substituted (with the aid of the imagination to which reference has been already made) for the latter. Still more imagination the Oboe can be substituted for the Ped. Tromba. With still greater extension of this principle of borrowing, many of the stops were borrowed on different keyboards, using the same or different names for the borrowed stops.

Referring to Fig. III one will observe how the Gedeckt (or St. Diapason) can be augmented from sixty-one pipes to ninety-seven pipes, in order to provide the one set of pipes four distinct stops: Bourdon 16 ft., by adding twelve pipes below the compass of the Gedeckt; Flute 4 ft. and Flautina 2 ft., by adding two four pipes above the compass of the Gedeckt. (It should be noted, in passing, that the Gedeckt is rarely augmented above its usual compass to provide the Flautina; this stop being more often obtained from the augmentation of some other stop. In this particular instance it is added for illustration of the principle of extended augmentation.) By this system of augmentation, the ninety-seven pipes provide the four stops, Bourdon Gedeckt, Flute 4 ft. and Flautina. With augmentation, the four stops would require four hundred twenty-four pipes. The saving of expense and space will be evident to everyone. As this article is purely descriptive, it is unnecessary to enlarge on the musical disadvantages of such augmentation and borrowing.

In a Unit Organ nearly every stop of pipes is augmented to seventy-three or eighty-five (sometimes ninety-seven) pipes so that separate stops (of the same tone color) of 16 ft., 8 ft. or 4 ft. (sometimes 2 ft.) can be obtained from each set of pipes by borrowing. Each group of six pipes is borrowed on each of the manuals and many groups of thirty-two pipes are borrowed on the pedal. In some organs only part of the stops are "unified" (augmented and borrowed), the rest being what are called "straight stops."

Fig. IV illustrates the specification of a much unified organ which was sponsored

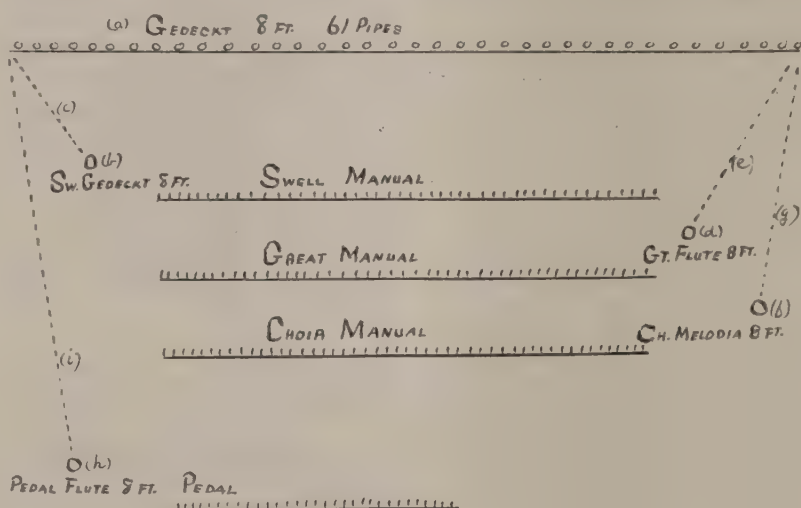


Figure I

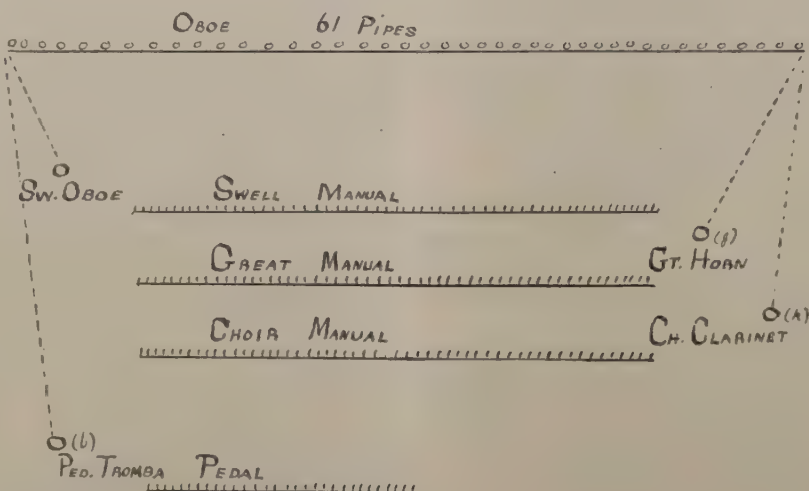


Figure II

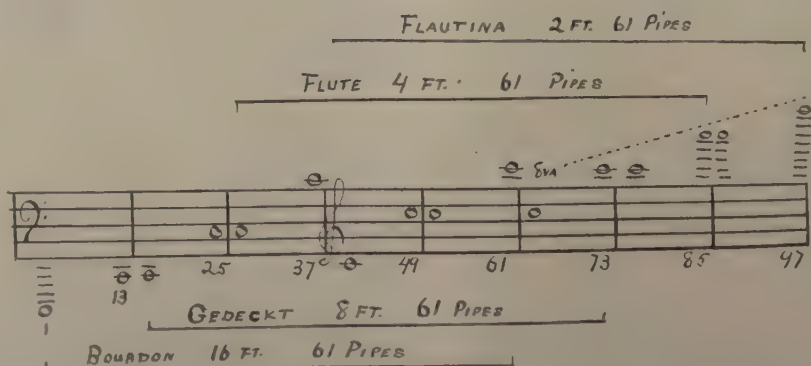


Figure III



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Jovous Farmer, F—3. Schumann  
La Golondrina, The Swallow, G—3. Serradell  
La Paloma (The Dove), G—2. Yradier  
Lady Betty, Old English Dance, G—4. Smith  
Lady Pampadour (Dance), E<sup>b</sup>—3. Morel  
Largo (New World), D<sup>b</sup>—6. Dvorak  
Little Fairy, Waltz, G—2. Streabhog  
Mary's Pet Waltz, G—1. Mack  
Mazurka, No. 2, B<sup>b</sup>—4. Godard  
Melody in F, (Simp) F—2—3. Rubinstein  
Moonlight on the Hudson, D<sup>b</sup>—4—5. Willson  
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Rose Fay, Mazurka, F—3. Helms  
Russian Song, Op. 31, Gm—4. Smith  
Sack Waltz, The, G—2. Metcalf  
Salut a Pesth, D<sup>b</sup>—6. Kowalski  
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Schmitt's Five Finger Ex., Part 1. Schmitt  
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Silver Threads Am. Gold, B<sup>b</sup>—3—4. Danks  
Skater's Waltzes, A—4. Waldeufel  
Solfeggietto, Cm—3. Bach  
Song of India, A, E<sup>b</sup>—4. Rimsky-Korsakoff  
Spring Song, Op. 39, A—4. Mendelssohn  
Stilly Night, Holy Night, C—3. Krug  
Throwing Kisses, Mazurka, E<sup>b</sup>—4. Helms  
To Spring, Op. 43, No. 6, F<sup>b</sup>—5. Grieg  
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Under the Stars and Stripes, E<sup>b</sup>—4. Roosevelt  
Up in a Swing, Valse, A—4. Montaine  
Valse, Op. 56, No. 2, B<sup>b</sup>—4. Godard  
Valse Bleu, E<sup>b</sup>—3. Margis  
Valse Triste, Op. 44, G—4—5. Sibellus  
Waltzing Doll (Poupee Val.), D—4. Poldini  
Waltz of the Flowers, D—4. Tschalkowsky  
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by the late Robert Hope-Jones, who, perhaps more than any other individual, has been responsible for the early working out of the fundamental principles of unit organs. In the first column of the illustration

organ. In this unit organ, with thirty-six drawstops, there are but 608 distinct pipes. In a straight organ with the same thirty-six stops there would be 1906 pipes. On this unit organ a chord, consisting of one

| FUNDAMENTAL STOPS       | PIPES | PED. STOPS   | GT. STOPS   | SW. STOPS   |
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| TUBA 8 FT.              | 85    | ORPHICLEIDE 16 FT.<br>TUBA 8 FT.<br>CLARION 4 FT.        | ORPHICLEIDE 16 FT.<br>TUBA 8 FT.<br>CLARION 4 FT. | CORNOPEAN 8 FT.   |
| TOTAL SETS PIPES 8 608  |       | TOTAL DRAW STOPS 36                                      |   |   |

Figure IV

is shown the eight distinct sets of pipes, from which the whole organ (thirty-six drawstops) is made up. The second column indicates the number of distinct pipes in each set. The third column gives the individual stops borrowed on the pedal keyboard. The fourth and fifth columns show the individual stops borrowed on the great and swell manuals. With several of the borrowed stops the name of the stop is changed, to conform to the usual name of such a stop in that department of the

pedal note, two notes in the left hand and three notes in the right hand, using all the stops except the Voix Céleste, would sound 53 pipes. On a straight organ the same chord would sound 130 pipes.

During the past year or two very large unit organs have been constructed, principally for theaters. One with thirty-nine sets of pipes has 326 drawstops. This organ is mentioned specifically, simply to indicate to the reader the "inflating possibilities" of the "unit" principle in organ construction.

## Interesting Facts About Organs and Organists

By MILDRED MARTIN

**H**ISTORICALLY, THE ORGAN is one of the most ancient of all musical instruments. In the book of Genesis we read, "And his brother's name was Jubal; He was the father of all such as handle the harp and organ." Jubal, as we know, lived in 4004 B. C., and at that time the harp and the organ were considered the higher forms of musical instruments.

It is thought that the early organ was the Pan's pipe or syrinx of the Greeks and was "made of reeds of unequal length and thickness, which were joined together." At first two reeds or pipes were used; later there were seven; and still later the number was further increased.

In ancient days, the organ was spoken of as "an instrument of pleasure and praise."

History tells us of a barber by the name of Ctesibius, who lived about 284-246 B. C. and invented an organ. He had noticed that the counter-weight of a movable mirror produced a musical sound by the force with which it drove the air out of the tube in which it moved. By experimenting, he succeeded in producing powerful sounds from water pumped into a vase which had a trumpet attached to the top. Not entirely pleased with the result, he continued the experiment and finally arranged a row of pipes in the order of a musical scale, that could be made to sound at the will of the player. The motive power was supplied by water. This instrument was called the "Hydraulus" and is considered to have been the predecessor of the organ of to-day.

In the museum at Naples, there are two hydraulic organs, which were excavated from the ruins of Pompeii, destroyed by an eruption of Mt. Vesuvius, on August 24, 79 A. D.

It is interesting to trace the development and use of the organ. About the year 450 A. D. organs were in common use in the churches of Spain. Pope Vitalian introduced the organ in Rome, in 666 A. D., "to improve the singing." Just about one hundred years later, they came into use in England and France; and in 811 or 812 the first organ was introduced in Germany, at Aachen (Aix-la-Chapelle).

Pope John VIII, in the year 880, sent to Germany for an organ and a teacher to "instruct the Roman artists."

In the tenth century St. Dunstan built an organ for Abington Abbey, England. It is quite generally thought that the Romans had the first balanced keyboard; however, the first one was used in Madgeburg in the eleventh century. It had sixteen keys, each having a width of three inches.

The early organs were built in the churches and not in factories as is the organ of to-day.

How very strange the instrument mentioned as "the Winchester organ" would look to us with its four hundred bronze pipes, two manuals of twenty keys each, and with the note name lettered on each key. When the keys were struck the wind was given to ten huge diapasons tuned in octaves, or perhaps in octaves and fifths.

Byzantium (Constantinople) was the first city to become an important center of organ building; and it was there that the first pneumatic organ, with the wind supplied by bellows, was used.

As late as 950 A. D., history tells us that "seventy men, acting as blowers," were used in Winchester Cathedral.

Prior to the sixteenth century, organ making was entirely in the hands of the Monks; but after that time the trade was learned by those outside the church.



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# The Fascination of Two-Piano Playing

(Continued from Page 567)

Whiteman, and other conductors of popular ensembles, began to employ two pianos; and for years the now well known composer, Ferde Grofé (who arranged Gershwin's *Rhapsody in Blue*), was one of a two-piano team which contributed much to Mr. Whiteman's success.

## An Art With An Individuality

"TWO-PIANO PLAYING of the higher type cannot be compared with solo playing. They represent two entirely different arts, with greatly different objectives. The resources of two-piano playing are naturally greater, in many particulars, than solo playing; because there are twenty fingers and two pairs of brains involved! When the two performers have arrived where the problems of a perfect artistic ensemble have been mastered to the point of becoming second nature, the possibilities for a forceful musical expression are great indeed. Here they are giving 'imagination' its full chance and justice! With the greater resources of pedal effects, tone coloring and adjustment, which two pianos offer, and with a greater technical coloring and emotional range at their command, the performers are indeed inspired to orchestral heights. Two players with distinctive and individual musical and artistic personalities will fit into this marvelously artistic scheme more forcefully and effectively than two pianists who are as much alike as identical twins.

"When the number of pianos is increased, the opportunity for artistic effects is diminished accordingly. The giant ensembles, say from ten to a hundred pianos, while entertaining from the standpoint of a 'stunt' and of creating an interest in the instrument itself, do not provide an easy opportunity for rehearsals and cannot realize all that two pianos can achieve in the way of a finished product.

"Two-piano playing, that suggests just the mechanical, naturally must be avoided, no less than the curse of Hades! Precision there must be, of course, but anything which suggests wheels, levers, cams, bolts or gears, would support the old saying, 'What is worse than one piano? Two pianos!' And I would add another bit of advice, 'Burn up the instruments and assassinate the players.'

"How should one start two-piano playing?

"First, with a certain degree of individual advancement in solo playing. A beginner in two-piano playing must have a good knowledge of the instrument's resources for tone production and a fairly good command of technic. The easy transcriptions by Bach, and other classics by Guy Maier, and those by Mary Howe, are excellent material in this type of work. Of unusual interest is the second piano part to the Bach "Two-Part Inventions" ingeniously written by Louis Victor Saar. Students practicing the "Two-Part Inventions" will find it refreshing to try them with the additional piano. Ensemble playing, that is, playing together with precision, must be mastered and forgotten, just as one masters the technic of the piano itself. Not until this occurs can there be any emotional beauty.

"How much time should be spent on rehearsals?

"As much as is at all possible. It takes hours, days and months of indefatigable labor at the dual keyboards to conquer the difficulties that stand in the way of beautiful coloring, rhythms, and dynamics. The players must learn to listen to each other so acutely that, with years, something resem-

bling a kind of mystic musical telepathy is developed. At all times, the ear must be intensely alert.

## An Abundant Repertory

"THE REPERTORY FOR TWO-PIANO PLAYING is far larger than most people realize.

"Mozart has given us two sonatas (D major and F major); a "Concerto in E-flat, for Two Pianos and Orchestra"; and a *Fugue in C minor*. Edvard Grieg added a second piano part to Mozart's piano sonatas Nos. 3, 4, 5, and 18, thus making them available for duo-pianists.

Clementi: Two Sonatas.

Schumann: *Andante and Variations, Opus 46* (first played in public by Mendelssohn and Clara Schumann).

Chopin: *Rondo in C, Op. 73* (effectively abridged by Lee Pattison).

Liszt: "Concerto Pathétique" (without orchestra).

Brahms: *Masterful Variations on a theme by Haydn*, considered by many "the most inspired and inspiring achievement in two-piano literature."

Grieg: *Romance and Variations, Opus 51*.

Edward Schütt: *Variations, Opus 9*.

Sinding: *Variations E-flat minor*.

Camille Saint-Saëns was especially fond of two-piano playing and valued it very highly. Among his best compositions are the famous "Carnival of the Animals"; *Variations on a theme by Beethoven*; *Caprice Arabe, Opus 86*; *Danse Macabre*; and *Scherzo*.

Emmanuel Chabrier: *España* (transcribed for two pianos from his popular rhapsody for orchestra), and three *Valses Romantiques*.

Martucci wrote also an interesting *Theme with Variations* for two pianos, performed in this country several times in 1932.

Rachmaninoff has contributed two beautiful suites for two pianos; and we must not forget the popular suites of Arensky, who had a marked aptitude for two-piano writing.

Arnold Bax, among English composers, has contributed a number of tone poems, including *Moy Mell* or *The Happy Plain*, *The Poisoned Fountain*, and *Hardanger*; Norman O'Neill, a *Variations and Fugue on an Irish Theme, Op. 17*; and Sydney Rosenbloom, a *Variations and Fugue for Two Pianos*.

These are but a few of the outstanding numbers written for two pianos. We have a great number of transcriptions, among which must be mentioned Louis Victor Saar's arrangements of the mighty *Passacaglia* and *Chaconne* by Bach; Vivaldi's "Concerto Grosso in D minor"; and Giovanni Battista Martini's *Prelude, Adagio, and Fugue in B Minor*, all unpublished. Maurice Ravel transcribed Debussy's *Fêtes, Sirènes, and Nuages*.

The increasing popularity of two-piano playing has encouraged composers of every nationality to write for this combination, and practically every pair of the present well known duo-pianists has been honored with two-piano works written especially for them. American composers, also, have written excellent works for two pianos, the most recent being the brilliant piano concerto by Harl MacDonald. Leo Sowerby has written a beautiful *Ballade* for two pianos and orchestra, which has been frequently performed by Maier and Pattison. Lora Aborn's *Fugue in Yellow*, dedicated to us, has been received with fine favor. She is now writing a *Rhapsody* for two pianos and orchestra for our duo.

"We have had great success with Castelnovo-Tedesco's *The Little Siren and the Bluefish*, still unpublished; his "Alt Wein Suite"; and also with Casella's "Puppet Pieces" and *Fox Trot*, which are inimitably humorous. Stravinsky's "Concerto for Two Pianos," without orchestra, is a notably brilliant work. Poulenc's "Concerto for Two Pianos with Orchestra" has been

(Continued on Page 617)

# ORGAN AND CHOIR QUESTIONS Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I am enclosing a diagram of our church auditorium and choir loft. Is there a standard way of arranging sopranos, altos, tenors and basses? In our case should the altos and basses be placed nearest the organ?—E. N.

A. The conventional way to seat a chorus is sopranos and tenors on the conductor's left, when facing the chorus, with altos and basses on the right. This, of course, can be changed if advisable, for giving more prominence to some weaker part, and so forth. In your case, apparently none of the singers face you unless it should be the end singer or singers on the back row, so that you would probably be justified in having the choir arranged so that the congregation may have the benefit of the best results. It might be advisable for you to do at least part of your rehearsal, facing the choir (using piano for accompaniment, if necessary and advisable), so that you may judge the balance of parts, and so forth. The relative position of the organ (console) and your choir, does not appear to be a very satisfactory arrangement for the organist to hear the choir to advantage.

Q. At present I have a one manual reed organ. Of late I have been working on a plan to add, perhaps, two additional manuals and at least two more sets of reeds and pedals. Will it be possible to obtain reeds which will give good 8' and 16' tones for the pedals? Where can I get reeds for both the manuals and pedals? If I enlarge the instrument to the size mentioned will I have to enlarge the air chamber, and can the instrument be supplied by a suction fan, or should I turn the reeds over and supply pressure the same as for a pipe organ? How can I make an effective tremolo? I have a practical knowledge of electricity and have an electric contact system planned, instead of the old mechanical system. Will this be better? While I am making these changes would it be better to add more sets of reeds than I have mentioned? Do you think the idea fantastic—will it really work? Is there any book which might help me? Is it possible to get reeds that will produce different tone colors?—C. H.

A. We suggest your communicating with the makers of the organ, the W. W. Kimball Co., Chicago, Illinois, and asking their advice about new reeds. They might also advise you as to the size of the air chamber. On general principles, we think it should be enlarged. We cannot tell you whether the reeds would act satisfactorily under pressure instead of suction. Pressure was used by one maker of reed organs, but the firm we believe was taken over by another organ company, and we think the making of the instrument has been discontinued. If your present instrument has a tremolo you might use it in the new instrument, or, if it is not large enough you might pattern a new one from it. You, being a practical electrician may be better able to judge as to the advisability of installing the proposed electric action. You do not state the size of your present instrument nor the names of the stops you propose adding, therefore we cannot advise you as to whether more additions would be advisable. We do not feel that the results you would attain would justify the amount of work necessary for the changes you have in mind. We understand from Emerson Richards, of Atlantic City, that there is a very complete book on how to build a reed organ, by H. F. Mallin. You might secure information as to electric action from "The Contemporary American Organ" by Barnes. Both these works can be secured through the publishers of THE ETUDE. It would be possible to secure different quality reeds, but there is very little variety to reed tone colors.

Q. I am playing a three manual theater organ, and I cannot discover how to set the pistons. On the organ shelf just below the right hand side of the lowest keyboard there is a lever, or stop, which I suspect has something to do with the piston combinations. One end is marked "on" and the other "off." The words in the middle of this lever resemble "Mast Exp." At the right side of the uppermost keyboard there is a similar working lever marked "Unison on or off." Please explain the working of this lever.—G. F. L.

A. We cannot advise you definitely how to set your combinations. The two systems principally in use are: 1. Where the pistons are held in while the stops are changed—namely—hold in the piston on which stops are to be set—move the stops "on" or "off" as desired and release the piston. 2. Where the adjustment is made by an adjuster, when the procedure is (a) set the stops desired, (b) put on adjuster, keeping it on, (c) push in the piston which is to receive the combination, (d) release piston, (e) release adjuster. Instruments are also built with both systems of adjustment. The lever marked "Mast Exp." we presume is a device for locking all swell pedals to one pedal so that it will be necessary to operate one pedal only. This, of course, prohibits individual expression and can be

used only when such expression is not wanted. The lever "Unison on or off" controls unison speech of stops on the manual which it is effective; that is, if "off" it cuts the unison tone and speaks only through couplers in operation. For instance, draw a stop on the proper manual and place the piston lever at "off." The stop will not speak; by the use of manual 4' or 16' couplers, or unison couplers to another manual pedal, the stop will speak at the pitches suggested by the couplers in use.

Q. I am enclosing specification of a 1 manual theater organ. Will you send me a few combinations building up from very low to very loud? I would like combination arrangements that are suited especially to theater playing. Will you give me a list of stops and explain the required playing technique for a "Bagpipe Arrangement"? Where can I secure a copy of the book "Theatre Organ Tricks and Secrets" by C. Roy Carter?—X.

A. The specifications of your instrument indicate it to be a typical theater organ, a not of the "build up" type (no Diapason). It is difficult, without hearing the instrument, suggest a registration from very soft to very loud. You might start with Concert Flute 4' add the stops in the order you find most agreeable after experimenting. You have many effects, and we suggest experimenting with these stops also. Stops of the Tibia family are usually popular in theater combinations, but your specification does not include this family, at least not by name. You might try Doppel Flute as a substitute. For "Bagpipe Arrangement" we quote from "Organist's Photo Play Instructions" by May M. Mills, "Organ registration suitable to produce bagpipe effect is:

Clarinet and Violin 4'  
Kinura and Violin 4'  
Clarinet and Kinura  
Oboe, Alone  
Musette, Alone  
Musette and Violin 4'

Use both hands on same keyboard an octave or more apart. Play bass drum in pedals. There are usually three pipes, one plays the air very high, the other plays one sing-song note called the drone bass, and to obtain the drone bass imitation pump the swell shades 2 pedals.

We cannot tell you where you might secure a copy of the Carter book.

Q. I am attempting to play the organ in our church. There being no instructor available, I have depended on the information I get from THE ETUDE. I have studied "The Organ" by Stainer. No music that I have studied has had a registration that I can use on our organ, so I have to use guesswork in selecting stops. I am enclosing a list of the stops. Can you suggest any instruction books or music that will aid me in knowing what stops to use? I am interested principally in hymns, preludes of simple style, and simple music that I can use for practice.—H. B.

A. Your instrument is undoubtedly simple and unified—that is, the stops of Great and Swell of similar names are duplicates and the 16' and 4' stops are extensions of 8' stops. We will try to give you some idea as to stops that might be suggested as substitutes. You do not have any of the so-called "string" stops such as Salicorno, Gamba and so forth. Flute 8' might be used to take the place of Stopped Diapason. Stopped Flute or Gedackt 8'. Open Diapason (if not too loud) might be used for Viol Diapason or Gelgen Principal, though we imagine it would be too heavy unless enclosed and the expression box closed. Oboe can be used for solo effects that call for Oboe. English Horn, Clarinet or Cornopean, though of course it will be a substitute and not an imitation. Box Humana can be used where that stop is required, or it may be used as an occasional substitute for Vox Celeste. Acoline is usually soft organ tone, but if it is "stringy" it can be used as a substitute for Salicorno; and, with tremolo, as a Vox Celeste. The "Vox Tremulant" is to be used as a tremulant when the Vox Humana is in use. Sub Octave couples one octave below the notes being played, and we presume Trem Octave to be a super-octave coupler, coupling one octave above the notes being played. For congregational singing of hymns we suggest the use of Open Diapason, Flute 8', Flute 4', Octave 4', Oboe and Pedal Bourdon. Since these manual stops appear on the Swell organ (the Octave 4' is not included in the Great organ specification), add Swell 4' Pedal. If additional brightness is desired include Treble Octave. We suggest the following books for your use: "Primer of Organ Registration," by Nevins; "Church Music for the Smallest Organ," by Nevins; and "Primer of the Staff Organ Book." We suggest also that you read the information on stops included in "The Organ" by Stainer.



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Winds Through the Olive Trees  
We Three Kings of Orient Are

### ILLUSTRATIONS FROM CHRISTMAS CAROLS



URING ITS MANY YEARS of existence, Carnegie Hall in New York City, has echoed strains of played by the world's greatest artists practically every known instrument. gained for Charles Magnante and g artists to make history for this hall by appearing there in an on concert on April 18th. This event a new high mark in the annals of on history, not only for the per- of the performance but also for h type of program presented. e who were fortunate enough to be at this concert, as well as the ds who have listened to Magnante air for the past ten years, would y like to know more about him. His has been an interesting one, because crowded so much success in such vely short period of time. Although only in his early thirties, he has l the peak of his profession. Those ow him well attribute his success fact that when he was nine years made up his mind what he was o make of himself and then set out traight path, with no detours, and nante's first teacher was his father. ot know what system of instruc- s used but it must have been a good Magnante was in demand to play ces and other entertainments when only fourteen years old. After a e began teaching and continued for ars. His popularity then led him to and he claims to have the distinction g the first solo accordionist to broad- er the Eastern air waves. A few of ly programs were under such lead- Erno Rapée, B. A. Rolfe on the Strike Hour, Rudy Vallee on the man Yeast Hour, Paul Whiteman Old Gold Program, Roxy's Gang, any others. ng his more recent programs are

## THE ACCORDION DEPARTMENT

### Secrets of a Big Technic

By CHARLES MAGNANTE

An Interview with PIETRO DEIRO As told to ElVera Collins

Manhattan Merry-Go-Round, Music International, Hobby Lobby, Waltz Time, Schaeffer Revue, Lucky Strike, and Major Bowe's Capitol Family. He claims that the busiest time in his life was in 1930, when he averaged thirty-one commercial programs a week.

#### A Busy Artist Finds Time

ONE MIGHT THINK that such a strenuous routine would have absorbed all of Magnante's time, but such was not the case; for during the past ten years he has composed many fine accordion compositions and has also made some excellent accordion arrangements and adaptations. In addition to all of this he has found time to make recordings for the Brunswick Company; and he is also an R. C. A. Victor artist.

Those who hear Magnante play are immediately impressed by his remarkable technic. It seems to be flawless; for, although he plays with lightning velocity, every individual note sounds distinctly and no emphasis or accent is slighted. Knowing that many of our readers are desirous of building just such a technic, we have asked Magnante to tell what method he used to accomplish it. His first remark on the subject may be a surprise, for he emphatically stated that he does not believe there is such a thing as natural talent for



CHARLES MAGNANTE

rapid technic. He believes it can be accomplished only by hard work. We assumed that he implied hours and hours of routine practice, but he contradicted this. To use his words, "It is not the number of hours one practices but how he concentrates. It is not the size of the hand but the size of the mind which counts. Four hours of proper

practice each day will accomplish wonders. Half of this time should be devoted to technical studies, such as scales, arpeggios, thirds, sixths, chords, and broken chords. Accordion arrangements of Czerny and Hanon studies should be practiced faithfully."

This advice, direct from Magnante, will no doubt serve as an inspiration to many accordionists who have been trying to work out a practice program.

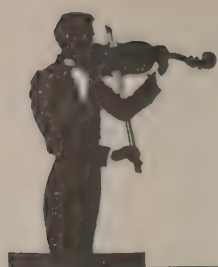
#### Speed in Slow Practice

WE DECIDED to confront Magnante with another problem which frequently comes to this column. We have answered it many times but we wanted our readers to hear Magnante's advice. It is the old question, "Why do most accordionists fail when they try to execute a difficult passage rapidly?" Magnante's reply was, "The trouble is caused by the fact that the passage has not been perfected slowly. Students are not patient enough to take time for slow practice. They want to play rapidly before they can play correctly. The first time I play a passage I plan my fingering systematically. Inaccuracies show that the fingering was not planned right in the beginning. If I make errors I stop and analyze them to find the reason. Perhaps the substitution of a certain finger will correct the trouble. I always try to select the strongest fingers for difficult groups of notes and frequently substitute the third and fourth for the fourth and fifth.

"Errors also cause me to look into my hand position to see if it is correct for that certain passage. I find that I get the best results by a pivot action of the wrist, using my thumb as the pivot so that the hand can freely swing to the right or to the left. Sometimes I find that I have difficulty in playing a certain group of notes because I have not applied the right pressure or weight where needed. All of these things

(Continued on Page 617)





# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



## Carving a Golden Voice

By

KATHRYN SANDERS RIEDER

**T**HOUGH MANY YEARS have flown into eternity since the Cremona makers, Amati, Stradivarius, Stainer, Ruggeri, and Guarnerius, produced the matchless instruments which every violinist dreams of playing, the search for the secrets they knew goes on unabated. Though much is swathed in tantalizing, mystery, which inspires continued research, other fascinating requirements of fine violin making are very definitely known.

At first glance the violin does not seem complicated. Many boys have set out to make them in manual training. When they have finished they are puzzled by the flat, unpleasant tone which comes from the instruments. They may have a good example of manual training, but it takes a lifetime of study and practice to make a fine violin. Stradivarius, one of the very few men to whom it was given to make perfect violins, was apprenticed to Amati when he was about seventeen. Though he was thoroughly versed in the intricacies of his craft and art, he did not open his own shop until he was nearly forty. Even then he spent years in experimenting, and did not reach his stage of mastery until he was about fifty, in 1700. Why? What makes these violins almost priceless and classed among the world's greatest treasures of art?

The violin maker's mastery begins with the very wood itself, for he will use at least six or eight different kinds of wood, probably maple, pine, deal, plane tree, ebony, rosewood, bird's-eye maple, and boxwood, in many varieties and many degrees of softness, grain and age. It is said that "Old Stainer" walked through the Tyrolean mountain woods with a hammer in his hand. So sensitive was he to the vibrations set up when he struck a tree trunk, he knew instantly when the wood was fit for his violins, and he would order the tree chopped for him.

There must be a fine model from which to work. This the maker takes apart, handles, studies, and tries to reproduce. To begin, he may take the model back, outline it on wood, and cut it with a sharp knife.

### The Ultimate in Skill

THE VIOLIN CONTAINS seventy parts. Each of these must be perfect in itself and in its relation to all other parts. When we add the fact that the violin must be made by hand, literally carved piece by piece, with no two violins exactly alike, but each an individual work of scientific and artistic achievement, and a law unto itself, we marvel that any perfect instruments have been made.

The back of the violin is made of a hard wood, usually maple. The top or belly, is made of a soft wood, usually deal wood which will vibrate freely and carry the vibrations to the sides and back. Uneven grain, or roughness, or knot holes, would make the wood useless, as any of these conditions would interfere with the vibrations. Green wood is useless, and yet the

seasoned wood must not be entirely sapless or it will not be elastic enough; for the violin must support a tension of sixty-eight pounds on the strings, and a pressure vertically on the bridge of twenty-six pounds.

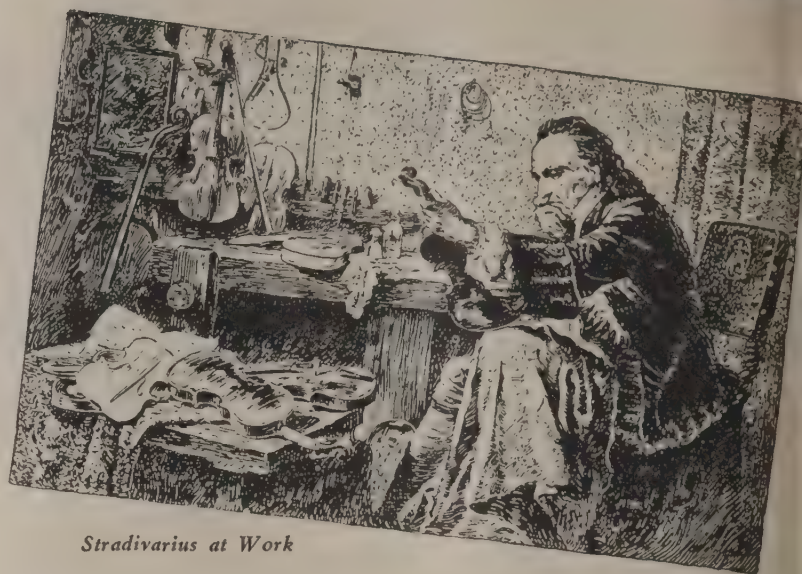
Next the maker must be certain that the top and back will vibrate together. If the vibrations of one conflict with those of the other, no beautiful tone ever can result. The Cremona makers had a superlative talent for selecting these harmonizing woods. The curious part of it is that wood which at first seems right often will change, and the violin will be a failure. No exact rule can be given for the thickness of the top and back, though the latter is always a little thicker than the former. A good violin becomes better with the years, a poor one never does. It is difficult to predict, at the time of the finished violin, what kind of a tone it will have eventually. Some violins, which start out with rather harsh, unpleasant voices, may, after some settling and drying of the wood, become fine instruments.

The sides, which are made of maple, must be of the right height and thickness. If the measurements are wrong—and there can be no exact rule given for them—the sides will not transmit vibrations to the neck; a wrong height will make the space inside the body, which determines the necessary column of air, of the wrong size. The sides of the violin are made in six pieces. They are dipped in water and bent with hot irons. It is a delicate task to bend them, and many are spoiled before a satisfactory set is completed.

These sides are glued to the back, and six corner blocks, small pieces of pine or willow carved to fit, are glued in the corners formed by the center curves, and the top and bottom curves. They transmit some sound and are important in strengthening the structure. Between the blocks are thin strips of wood called linings, which serve the same purpose. The top is further strengthened by a threadlike line of wood near the edge, which appears to be purely ornamental. This "purfling" prevents the splitting of the wood.

A violinist should be very particular about the bridge used on his instrument. He should buy the best he can afford, change it at the slightest sign of warping, and straighten it almost every time he picks up his violin. There is an important reason for this. The bridge has been called the tongue of the violin. It is still an exact copy of the one made by Stradivarius. Though many attempts have been made to change its design, it remains much like its original form. Bird's-eye maple of horizontal grain is used, and it must be of medium hardness.

The top of the bridge, where four shallow notches are cut for the strings to cross, must be one half as thick as the base. The two feet of the bridge which rest on the violin must be shaped to fit the curve of the top. A dull heavy sound



Stradivarius at Work

results from failure to fit the feet of the bridge to this curve. The slant of the top of the bridge, from the G string to the E string is an exact science. A too gradual slope results in a sharp, disagreeable violin tone. Of course the bridge must be sloped enough so the player can draw the bow across one string without touching the others, but if the slope is too sharp, the tone goes to the other extreme and is sluggish and dull. Even the placement of the bridge, between the two *f* holes is important.

### The Inner Secrets

INSIDE THE VIOLIN, under the right foot of the bridge is the sound post, the soul of the violin. The duty of this small, round, upright stick, not more than a fourth of an inch in diameter, is to carry the vibrations into the amplifier or box of the violin. Tiny as it is, it is the soul, and if it is too long, too short, too thick or too thin, it is a bad soul to have. It is made of even grained pine. It is not glued in place but fits snugly between the top and back, and is held in place by the pressure of the strings on the bridge. Its adjustment requires great patience, as the work must be done through the *f* holes. Though special instruments are available, it is still the work of an expert to place it correctly. In general, it is placed about one fourth inch back of the right foot of the bridge, though experts tell us that this depends on the arch of the belly; if it is high, the sound post must be nearer the bridge.

The bass or sound bar is fastened to the belly or top, inside the violin. It is often called the nervous system of the instrument. Made of soft, even grained pine, it runs for ten and a half inches, obliquely, under the left foot of the bridge. It has an interesting function; for, beside strengthening the top, it compensates for the difference in pitch caused by location of the *f* holes in the top. The angle at which it lies varies by no more than a tenth of an inch in its full length and must be placed to suit the individual instrument. Unless the placing is above reproach, it produces what violin makers call a "wolf", a disagreeable growl, which ruins the instrument.

Even the cutting of the two *f* holes is a task requiring scientific precision. While makers did vary some in this matter, with-

out doing any harm, they were all careful to divide the long and short fibers of wood in such a way that the short fibers would be sufficient to pick out and vibrate the high tones, and the long fibers the low tones. This may seem rather complicated but it merely demonstrates in another way how great must be the art of the fine violin maker. The *f* holes make the body vibrate sufficiently by exposing the air inside the instrument, and they add to the graceful appearance of the violin.

The neck, without the curved scroll plate, is carved from maple. It must be strong enough to resist the strain of the string tension yet be capable of vibration. Below the scroll is the part of the neck which forms the peg box. Here four pegs, made of boxwood, ebony or rosewood, hold the strings ready for tuning. The fingerboard of ebony lies beneath the upper portion of the strings, glued to the upper surface of the neck, but suspended above the violin at its lower end. It must have the smoothest of surfaces to permit the player to shift easily among the positions.

The tail piece holds the lower end of the strings, and it in turn is held in place by a piece of thick gut extending around the end pin.

Fine varnish is important. Here again the Cremona secret of varnish is unknown. They varnished the inside as well as the outside. Interior finish is vitally important when judging the worth of a violin. A slow drying varnish, applied in several coats, is used; and several months are usually required for this treatment. Sometimes the most of a year may be given to the proper varnishing job. The strings themselves, produce very little of the volume of sound. Volume results from the vibrations being carried from the strings through the bridge and sound post to the wood parts, causing them to vibrate in sympathy with all of which produces the sonority of violin tone.

The strings are made of sheep or goat gut, and the lowest string, the G, is wound with wire. Also, in recent years, the steel string, wound with aluminum wire, has come into almost general use. The raw materials for the strings are soaked in many solutions, scraped, cleaned, divided into shreds and finally spun into strings. It



process requiring weeks or even months. Making is an art in itself, and was it to its highest development by a man, Tourte. Fine old bows are in a with rare old violins, and it is not for them to cost two thousand dollars. The bow is often made of Pernambuco lancewood, or snakewood. The stick is well balanced and responsive to the movement of the player. From one hundred and seventy-five, to two hundred horse hairs of very carefully se-

lected quality are used in hairing each bow. Stradivarius excelled his teacher, Amati, and all others who followed him. Violin makers still wonder and dream about it. In time these old violins may be gone. Will the art of the Cremona masters be forever lost? Present day craftsmen know that age of wood and varnish, and continued use of the instrument mean much. "Perhaps," they dream, transfigured at the thought, "perhaps, our modern violins will—in a century or two—take on the golden voice."

## The Young Violin Student and the Teacher

By J. W. HULFF

IMPRESSIONS are usually lasting. To the teacher who has beginners in the study of violin, and especially young beginners, this fact should not be lost sight of. The parent brings the child for the lessons.

Over, at the very first visit, what the child is most interested in—airplanes, ships, books, dolls, certain pets, and so on—knowledge so gained may be used in many ways during the months that follow. Making the child feel more at home in the studio, and in creating a real desire to learn, the teacher, talk to him and to his parents. Our most successful traveling teachers are those who know a prospect's interests and show an interest in this hobby. Talking business. Every child has a strong liking for something, and it is good psychology for the teacher to find out what this is and to use this knowledge in making the lessons pleasant at the same time profitable for the child. If the child is a boy not yet in his "teens"

and is, for instance, interested in airplanes, the teacher, after a few lessons have been taken, can draw an outline of a plane on a page farther along in the lesson book and tell the child that he will be presented with a small plane as soon as he reaches the page and can play it creditably. The girl, who may be interested in Mickey Mouse, may be told that she will receive one of the many inexpensive Mickey Mouse novelties on the market when she reaches a page in the book that the teacher selects and designates with a suitable drawing or Mickey Mouse clipping from a magazine or newspaper. A phonographic record of the child's work may be promised as soon as a certain composition in the lesson book can be correctly played.

Make the child happy with and anxious for little surprises, and, above all, let him know that you are not only his teacher but also his friend. Remember, too, that the psychological effect of a music magazine in the home of a family that has a violin student in it cannot be overestimated.

## Paganini

By ALTON A. ADAMS

NEAR APPROACH of the centenary of the passing of this extraordinary performer under the following extracts from a description of him in *Le Globe* of his interest to our readers:

Paganini and his violin enter. A unclapping welcomes his appearance on stage. He advances several paces, embarrassment, and bows; and the music recommences. He proceeds with still more awkward and is again rebuffed. He bows repeatedly, and ends to throw into his countenance a look of acknowledgment, which is soon, replaced by an icy coldness of vision.

He stops, and in a position in which, if possible, still more constrained, ceases his walk and his salutations. He seizes his violin, places it between his head and his breast, and casts on it a proud and once piercing and sweet. He stands for several seconds, leaving the public to observe and examine his strange ability; to gaze with curiosity at his body, his long arms and fingers, his hair colored hair flowing over his ears, the illness and suffering imprinted on his whole person, his sunken cheeks, his long hawk nose, his pale and cheeks, his large, fine and open mouth, which Dr. Gall would love to imitate, and under that forehead, eyes, as if in shade, but every instant glowing forth lightning.

Suddenly, his looks descend from his to the orchestra; he gives the signal abruptly raising his right hand in a gesture, lets his bow fall upon the violin.

\* \* \* \* \*

"I have been teaching young violinists for forty years now. I find that the present generation of students has a bad inclination to slur over its work. It wishes to accomplish what requires a body and a soul and a lifetime all in a few years and with partial application."—César Thomson.

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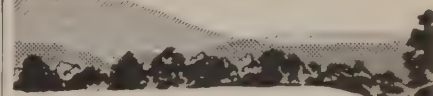
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*Entertaining Piano Solo* (See Description Below)

**FIRST PRIZE - \$250.00**

**SECOND PRIZE - \$150.00**

#### Class One

### CONCERT PIANO SOLO

First Prize—\$250  
Second Prize—\$150

Manuscripts entered in this class should be solos of average length written for the more advanced pianist. This does not mean a number demanding virtuoso ability for its rendition, since there are many appealing piano solos played in concert by master pianists, yet which are played frequently by many who may be generally described as advanced piano students or accomplished pianists. Any form such as the prelude, waltz, caprice, nocturne, etc., may be used, but the judges will be influenced more by compositions possessing the qualities of spontaneity and melodic freshness than by those written in the strict pedantic style.

#### Class Two

### ENTERTAINING PIANO SOLO

First Prize—\$250  
Second Prize—\$150

The publishers of THE ETUDE are firmly convinced that there is a definite place in the teaching repertoire for the recreational piece which reflects something of the present-day tendency in its rhythmic and harmonic design. Such pieces also are enjoyed by the average pianist and his or her intimate audience in the home or in small social groups where entertainment is the paramount consideration. Radio pianists catering to a wide and varied audience also appreciate compositions of this character. This class affords a splendid opportunity for the composer whose writing talent inclines toward pieces such as *Soliloquy*, *Holiday*, *Serenade for a Wealthy Widow*, *Noia* and *Flapperette*.

This Prize Contest is open to all who wish to enter it, excepting members of the staff of THE ETUDE MUSIC MAGAZINE and employees of the Theodore Presser Co.

#### THIS CONTEST WILL CLOSE NOVEMBER 1, 1939

THE ETUDE MUSIC MAGAZINE feels that a Composition Contest of this character will stimulate composing efforts directed toward supplying present-day pianists (of whom there are many giving formal and informal recitals) with some new material for their audiences to enjoy, and that composers also will be moved to bring forth for those who play chiefly for their own amusement some new piano solos for them and their friends to enjoy.

Only Piano Solos will be considered in this Contest.  
Do not send compositions of any other character.

#### CONDITIONS

are simple.  
All entries must be addressed to:—

THE ETUDE PIANO COMPOSITION PRIZE CONTEST  
1712 Chestnut Street, Philadelphia, Pennsylvania

All manuscripts submitted must have written at the top of the first page—For THE ETUDE PIANO COMPOSITION PRIZE CONTEST.

The real name of the composer-contestant must not be placed on the manuscript. Write a fictitious name on the manuscript and write that same fictitious name on an envelope. Seal within that envelope a slip of paper with the real name and full address written upon it, and bearing in the lower left hand corner also the fictitious name. This sealed envelope should be attached to and sent with the manuscript. By this system judging may be kept free from any considerations other than the merits of each composition. One of the

greatest reasons for conducting a contest after this fashion is to assure the unknown composer the opportunity to have an equal chance with composers of established reputations. In this contest all are welcome to participate and every manuscript submitted will be reviewed by a number of competent judges. Their decisions will be impartial and final.

No composition already published shall be eligible for entry in this contest.

No variation nor any adaptation of a previously published melody shall be eligible for entry in this contest.

The pedantic type of composition such as those running to involved contrapuntal treatment of themes should be avoided.

The Piano Compositions winning prizes are to become the property of THE ETUDE MUSIC MAGAZINE with full publishing rights vested in its publishers, the Theodore Presser Co.

Contestants may enter compositions in both classes.

Although there are two prizes in each classification, the publishers of THE ETUDE expect to find a number of the manuscripts not winning prizes to be deserving of publication, and accordingly expect to offer some contestants who are not prize winners an opportunity to realize something on their composing efforts by offering to purchase the manuscript for regular publication purposes.

## VIOLIN QUESTIONS *Answered*

By ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

#### How Long to Study

W. F. H.—So much depends on the talent of the pupil that it is impossible to set the exact number of years it will take him to become a professional, also whether you mean a solo violinist, a symphony orchestra violinist, or an ordinary orchestra violinist. I should say that the limit would be from six to ten years, according to the talent of the pupil, or how far he expected to go in the profession.

#### To Study the Vibrato

I. W. 1. It is practically impossible to teach the technique of violin playing by mail. A few hints can be given, however, which may help you, although nothing can take the place of a good teacher, standing at your side and patiently demonstrating the correct method of playing. The vibrato is a to and fro movement of the hand while the tip of the finger is held firmly on the finger board, the motion coming from the wrist. Do not move the whole forearm. The neck is held lightly between the thumb and base of the forefinger. The chapters on the vibrato in the book, "Violin Teaching and Violin Study," by Eugene Gruenberg, are admirable in explaining the best methods of acquiring this beautiful art. The book gives the views on the subject by the greatest violinists, and many valuable hints to the student. This book can be purchased through the publishers of THE ETUDE. 2. For your solo you might try the *Sixth Air Varié*, Op. 86, by Ch. Dancla. It is brilliant and melodious, and a never failing favorite with an audience. 3. I do not know of any violin bridges which are supposed to give the effect of the vibrato.

#### Copyright on Paganini Works

B. J. K.—The copyrights on the *moto perpetuo* compositions by Paganini, Novacek and Ries, have long since expired, as they were composed many years ago. For this reason I think you could safely use excerpts from these compositions without special permission. The only exception might be where special arrangements have been made of these compositions, including special fingering, bowing, phrasing, and so on. In such a case, you could write to the publisher, asking permission, which would no doubt be gladly given.

#### To Practice Quietly

J. F.—1. There are two ways of reducing the tone of the violin when practicing, so that it will not annoy involuntary listeners. The first is the use of the mute, a little contrivance with prongs which can be slipped over the top of the bridge. This reduces the tone, and gives it a certain muffled and subdued character. It is used more to produce tone of this character, than to reduce the loudness of the tone, although it does that too. The best means of reducing the volume of tone, at the same time producing the characteristic tone of the violin, is to use a "practice" or "mute" violin. These violins are made without a back, but with neck and fingerboard, and light supports below. The violin is strung up in the usual manner, and a chin rest can be arranged on it. It is played in the usual manner. The tone is a faint humming, which can be hardly heard in an adjoining room. It has the characteristic violin tone, without the muted character, and one can play all night, without annoying his next door neighbor. I used to know a chap who took his skeleton violin with him on railroad trips. He would engage a berth in a sleeping car, and blithely play all night without the porter throwing him out even once. Large music houses carry these mute or skeleton violins, and they are not expensive. 2. Some violinists claim to get considerable benefit from practicing with the bow held an inch or so above the strings, but with the hair not touching the strings. This gives a certain steadiness to the stroke (and to the tone), when the hair is brought down to touch the strings.

#### What Can He Accomplish?

C. H.—As a rule, the great violinists have studied the violin from the age of four or five, or even earlier. It depends largely on the talent of the student, how much he can accomplish, starting at the ages from fifteen to twenty. In your case, starting the violin at seventeen, after several years of harmony, and piano, you ought to do fairly well, although it is doubtful if you could become a great virtuoso, or anything of that sort. I knew of a case of a young man, highly talented in music, who commenced the study of the violin at twenty. He made rapid progress, under a very fine teacher, and at the age of twenty-eight, was able to play concertos of considerable difficulty, as well as compositions requiring quite an amount of technical skill. I cannot advise you definitely, without hearing you play. From what you write, I would advise you to keep on with your violin and piano studies for another year, until you conclude your high school studies. As you then plan to go to a conservatory of music, you can put the decision as to your studies up to the teachers there.

#### Violins by Guadagnini

J. G. Lewis—1. There were several violins named Guadagnini, who made violins in different Italian cities. Lorenzo, in Cremona from 1690 to 1760 (one of the best Cremona makers), and Giovanni Battista, in Milan from 1735 to 1770. These two makers were brothers, but the violins of Giovanni were superior to those of Lorenzo. 2. I have never seen a label in an Italian violin such as you describe. I would have to show the violin to an expert to learn whether it is genuine or not. There are several good experts in St. Louis, Missouri, near your home. 3. I find fine specimens of J. B. Guadagnini quoted in dealer catalogs at from \$9,000 to \$12,000; but course inferior grades of this maker are much cheaper. An expert must actually see the violin and examine it in every part, before he can tell if it is genuine.

#### Position of Fingers on Bow

LeR. F.—The position of your fingers on the stick of the bow, as illustrated on the card you send, is very good, always provided that you do not stretch your fingers too far apart when bowing.

#### Tools for Making Violins

F. P. 1. In justice to its advertisers, THE ETUDE does not furnish subscribers with names and addresses of music dealers and dealers in musical supplies. Any large music dealer can furnish you with supplies, tools, and on for making violins, or if they do not call them can furnish you with the address of a firm which does. 2. The violins made in Leipzig, Germany, by Jul. Heinr. Zimmermann, are evidently commercial instruments, but I do not know where you could obtain any information on them, or whether they are as good in this country. 3. If you will write to the publishers of THE ETUDE they will send you "Guide on Teaching the Violin" and catalog of violin music. You can also buy through them the book, "The Violin and How to Master It," by a Professional Player, which contains much useful information.

#### Thickness of Violin Ribs.

G. L.—Walter H. Mayson, eminent English violin maker, in his book, "Violin Making," advises making the ribs of the violin of sixteenth of an inch thick. Mr. Mayson died, and I do not know where you could find this book, unless you could find a music dealer who has copies of it.

#### Another Unknown Maker

V. P. F.—Sorry I cannot tell you the value of your violin without seeing it. The maker is not well known, and the violin is what is called "new" by violin dealers. As you live near New York City, possibly some of the dealers there could give you information. Without seeing it, I cannot say definitely about what effect revarnishing the violin would have. Show it to an expert repairer, when you visit New York, and he will advise you.

#### A Talented Boy

A. G.—The first thing for you to do is out is whether your little son is as great a prodigy as people say he is. As you know people are inclined to rave about the play of young children, even if they can play only a few simple pieces. The best thing to do is to take the boy to the Juilliard Music Institute, where they have eminent teachers of all musical instruments. Explain that you want the boy to have an audition (hearing) on the violin with an experienced teacher, they are willing to do this, well and good, not ask them to recommend some eminent teacher in New York who will give the boy an audition. You want to have him judge by a violin teacher who knows what he is doing. The Juilliard Institute is in New York City; and you can find the address in the city or telephone directory. At this school they will tell you truthfully just what talent the boy possesses, and what is the best course to follow in developing it.

#### A Supposed Bergonzi

L. R.—The Carlo Bergonzi violins were made in Cremona, Italy, and are of great rarity and value. I have known an exceptionally fine Bergonzi violin to sell for as high as twelve thousand dollars. However, there is a large number of imitations which sell for possible twenty-five or thirty dollars. Thus you will see that there is small chance of the supposed Bergonzi found by your pupil being genuine. He could show the violin to a well known violin dealer, and get his opinion.

#### Does Any Reader Know Him?

E. P. W.—I can find no information regarding a Bohemian violin maker named Alois Kroger, although there may be one. There are hundreds of violin makers scattered over Europe, who are practically unknown.



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# BANDS AND ORCHESTRAS

## The Elementary and Junior High School Instrumental Program

(Continued from Page 571)

our elementary instrumental groups are exploited for the benefit of their school patrons and communities, long before their musical training and experience are commensurate with the demands of adequate performance. School administrators, patrons and conductors, who are responsible for these premature appearances, are not helping the instrumental music program. Rather they are stimulating an artificial appreciation and interest which burns itself out too soon to be of lasting benefit to the student's musical future.

This statement is not to be taken to imply that our elementary groups should not engage at all in public performances, which are of vital and of great significance to all concerned. But the plan which permits "over night" training to be substituted for the child's fundamental musical education is not sound. It is in vogue at many of our schools but is not in keeping with the requirements for a healthy, strong musical foundation. In any case, the plan of organization should be flexible enough to allow for whatever situations exist in each school system.

In the average school system, elementary instrumental classes should meet at least twice a week, and these meetings should not last for more than forty-five minutes nor for less than thirty. If classes cannot be held during the school hours, then one period per week might be scheduled during school time, and the other period before or after school. Saturday morning, as has been suggested, is reserved for full rehearsal, with all pupils from the different school buildings brought together.

Beginning classes should be divided into at least four groups:

1. Violin (violinello, viola, and string bass are not used until junior high).
2. Woodwind
3. Brass
4. Percussion

If at all possible, these instruments should be owned by the school and rented to the students at a nominal fee. Reasons for this are that, in the first place all children, including those who are talented but cannot afford to purchase an instrument, will have equal opportunity to acquire a musical education. The democracy of thought and deed in our country extends to this as well as to any other phase of national life. Secondly, children lacking in musical talent, or in a real desire for playing an instrument, can be discovered at an early stage without their having made an unnecessary monetary investment.

Incidentally, this plan is advantageous in that gradually the music department will own these instruments, and in due time the revenue received from their rental can be applied to the purchase costs of added band and orchestra equipment.

Elementary classes should not be too large, a maximum of twelve to fifteen being most practical. As the classes progress, it is advisable that even further division be

considered, since the group will come to vary in the ability of its constituents. The too common practice of including the string and wind players in the same class is to be discouraged. The teaching procedures of these two families of instruments are so fundamentally different that segregation in these elementary stages is wise. The groups can be combined at a later time, when the preliminary problems have been solved and the fundamental teaching procedures assimilated.

### Objectives

PERHAPS A LISTING of objectives is an over indulged form of discussion or suggestion, but it is helpful in making definite some of the motives which guide our actions. The primary objectives in our elementary teaching, should be:

1. To develop a correct attitude toward and desire for sufficient practice and interest in instrumental music;
2. To transfer the appreciation and knowledge acquired through vocal classes of the primary grades to instrumental music, and to apply them properly;
3. To develop a fundamental knowledge of good care of an instrument;
4. To master the essentials of:
  - (a) Tuning the instrument,
  - (b) Posture and position for playing,
  - (c) Tone production,
  - (d) The symbols of music;
5. A very gradual development of technique which will eventually lead to the playing of simple pieces.

The initial studies should be short and of sufficient musical interest and worth to merit their being included as desirable teaching material. During the first few lessons great care should be exercised in regard to the mastery of correct habits of playing position, breathing (for wind players), hand position of woodwind and string players, tuning, drawing of the bow for string players, placing of fingers and bow control. It is at this stage of development that the teacher must be thorough and patient. The singing of all studies and melodies will serve as a valuable aid in the improvement of intonation.

It is wise to use a neutral syllable, such as Lōō or Lō, and to do considerable individual as well as ensemble singing. Advanced players might be used as models, and the class asked to evaluate their performances, making comparisons and pointing out the individual faults and weaknesses, or their good points.

The material selected for elementary class instrumental instruction will depend largely upon the existing situation. For instance, in school systems where the music program rehearsals are limited to one period per week, one would hardly select the same course of study that would be used by groups which meet daily. Some

(Continued on Page 608)

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# The Elementary and Junior High School Instrumental Program

(Continued from Page 607)

methods are devised with the specific purpose of developing groups and preparing them for public performance in a short time, and other methods are designed for those cases where adequate time has been provided for a thorough musical preparation. Each method is adapted to the requirements of the situation, and for that reason a wise selection of method is very necessary.

In accordance with these ideas, we would advocate the beginning of instrumental instruction in the elementary grades, and the continuance of that study in class work up to the junior high school. During the first two years, classes will be offered in violin, clarinet, flute, cornet, and percussion. At the beginning of the third year, a number of brass instrument students are transferred to each of French horn, trombone, baritone and tuba. Some of the students of clarinet are transferred to oboe, bassoon, saxophone; and some of the violin students are moved to viola and violoncello. These transfers are made with an eye to the student's general physical and musical adaptability and to his general attitude toward the change and interest in playing the different instrument. Under no circumstances should a student be transferred from one instrument to another merely for the purpose of maintaining a balanced instrumentation. Instead a student should be fitted, in all ways for the instrument to which he is transferred. This matter of changing over is very important and demands considerable foresight and thought on the part of the instructor.

Very seldom does a mediocre performer on one instrument object to his being transferred to another instrument for which his capabilities are better suited. In aiding these students, and to give each student a good start on his new instrument, the advanced high school players of violoncello, string bass, oboe, bassoon, and so on, can be used to good advantage. These older students are especially valuable in that they have a psychologically good effect on the morale of the younger ones, in addition to whatever musical instruction they can pass on. The younger student is even more interested in his new instrument when he has the attention and interest of an older and a more capable student.

The aforementioned instruments are a necessary and often vital part of the instrumentation of every band or orchestra, and classes consisting of groups of these instruments should be organized as early as possible, as it is virtually impossible to develop excellent players on those instruments during the rapid moving four years of high school.

Naturally, students of musical instruments should have been the adept, talented students of the grammar school classes. The musical knowledge gained in the elementary classes then can be readily transferred to the handling of the new instrument, the result of which will be a much more rapid progress than if they were just beginning the study of instrumental music.

When the elementary stage has been safely negotiated and the student has acquired those proficiencies indicated in our list of objectives, the carefulness and efficiency of the program must be continued in the plans for junior high.

If the junior high schedule does not permit full rehearsals, we would recommend a continuance of the classes, with the full rehearsals held on Saturday morning. The preferable thing at this point would be to combine classes if possible, so that the groups rehearse as complete and separate units—and an orchestra. This program allows for development of appreciation of the

more important musical compositions and makes possible a retention of interest in instrumental music through the medium of full ensemble experience. Participation in full band and orchestra helps to broaden the student and exerts a profound influence on him at this age of early adolescence.

Small instrumental ensembles should be developed and given the opportunity to play before various community and school audiences. Students should be especially encouraged to engage in solo work, and to improve themselves where conditions permit with private lessons.

## The Junior High Instrumental Program

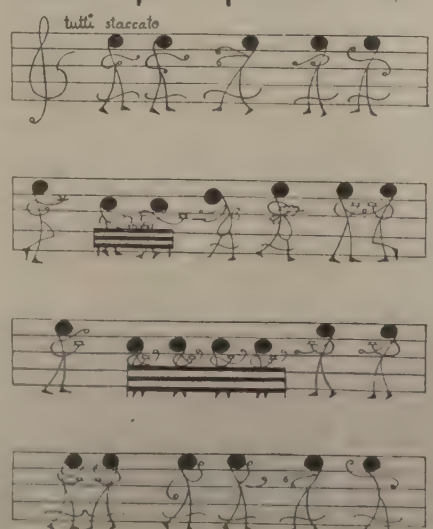
REGARDLESS OF WHAT REHEARSAL plan is adopted, we must not lose sight of the fact that the elementary and junior high instrumental program is the foundation of our entire high school instrumental set-up. It is indispensable, and a carefully worked out program will be a joy and a help to the director who season after season must watch his older and better players go away on new paths, and must help the growing youngsters into the places which have been left vacant.

Orchestras and bands, whether they are the grade school groups, the junior high, the senior high, or the college level organizations, should not be so different from each other in schooling. Their difference lies in quality of performance. The elements of musicianship and techniques of performance are fundamentally unchanging, but the degree of perfection attained in these elements constitutes the variance between one age group and another.

I am reminded of a saucy but certainly apt remark made once by a little boy when his older brother said that "he wasn't very big." "Well," said he, "I'm just as big for me as you are big for you!" And it is that very feeling that should typify the morale of each of our school music groups. They have their separate bignesses, but there are an interdependence and a cohesion among these groups that demand of the progressive director a program and a plan of organization which are wide enough in scope to handle the elementary and middle groups as well as those of the high school.

Good things in life are most often a result of foresight, and of the preparation and planning which back it up. If we earnestly desire the advancement of our high school instrumental organizations, and if we want to lighten the burden of yearly replacements, no amount of attention given to the program for the elementary and junior high schools will be wasted.

## Music for Afternoon Tea



The Philadelphia Catholic Girls High School Orchestra Playing at Scottish Rite Temple in Philadelphia. Inset: Benjamin A. d'Amelio.

## A Notable Philadelphia Girls High School Orchestra

THIS ORCHESTRA is unique in so far as it is composed entirely of one hundred and twenty-five high school girls from the John W. Hallahan Catholic Girls High School and the West Philadelphia Catholic Girls High School, many of whom receive their first musical training from these high schools. Each year both schools have increased their membership and introduced new equipment, till each of them now has an organization with the full instrumentation of a symphonic orchestra.

At the Hallahan Catholic Girls High School and at the West Philadelphia Catholic Girls High School, the Department of Music, under the direction of the Sisters of St. Joseph, supervises the practice of the students and is responsible for the general management of the orchestra. Weekly lessons are given by specialists in the various fields of music. Many of the instructors employed in the schools for this purpose are

musicians of wide experience. Not a few are at present members of such outstanding organizations as the Philadelphia Orchestra. The general direction of symphonic organizations is under Benjamin A. D'Amelio.

In April, 1932, the combined orchestra of the two high schools gave their first annual concert. In May of 1938, this year's festival was held for the second time. Philadelphia's famous Academy of Music and this same summer the orchestra gave a concert in Robin Hood Dell, under the baton of José Iturbi. The annual festival for 1939 was again held at the Academy of Music, in early May; and the latter part of the same month, the orchestra, upon the invitation of the University of Darby High School, cooperated in the "Upper Darby Day" at the World's Fair in New York City, and presented a program in the Court of Peace.

## Practical Crime Prevention

(Continued from Page 558)

men of intelligence and are firm believers in rehabilitation. Constructive work is encouraged in every way."

The main point of this editorial is this: Experience has shown that music is invaluable in crime prevention. When your time comes to vote, in your home or in your community, for an investment in music study, an investment in an instrument, an investment in music books, or an investment in the local orchestra or band, give the project all your enthusiasm, and convince other parents and taxpayers that there are few wiser and more prudent ways in which to spend money.

Small wonder that the band interests have been employing a slogan, "Teach your boy to blow a horn, and he will not blow a safe."

## A Popular Composer of Another Era

"Monteverdi ruled in all domains: church, theatre, chamber. His masses in contrapuntal style were no less admired of connoisseurs than his motets for soli, choruses, and orchestra, his madrigals no less than his airs for voice alone. On every harpsichord lay a copy of the Lamento d'Arianna, which in earlier days in Mantua had drawn tears from thousands of spectators. Whether for ballets or for tournaments, for operas, cantatas, or solemn masses, Monteverdi's compositions were always in demand."—Henry Prunieres in the Musical Quarterly.



# VOICE QUESTIONS *Answered*

By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## ing During Singing Practice

Please discuss the causes of excessive yawning during singing practice and suggest any in which it may be overcome.—H. L. Perhaps you have been taught to sing with a very wide open throat and a wide mouth, in order to prevent contraction of jaw and throat. Some singing teachers advocate that their pupils should have a yawning position during singing. They have overdone this and formed a habit of stretching the throat open instead of letting it to open naturally. If this is so, you are only to stop this exaggerated throating and return to a natural throat and position, for the excessive yawning is a distortion. However, if this does not help, you better consult your physician.

## and Open Tones

We are having a discussion about the merits of closed and open tones in the voice and closed in the upper. Lampedusa advocated open tone in the voice and closed in the upper. Lampedusa closed open tone throughout the voice. It seems that open and closed tone is an adjunct of several methods rather than a distinct method of itself. Is this correct?

The best teachers in New York, Chicago and Europe teach closed or open tones? Cite some authoritative references on this.—L. A. M.

There are many expressions used by teachers and singing teachers, in an attempt to explain different qualities of tone and methods of production. Very often these expressions are not scientific, but are convenient to convey an idea, especially when they are accompanied by an oral explanation. For example, what is the difference between Head Voice and Falsetto in the voice? When is a tone Forward and when Back? What is the difference between an Open and an Open tone, or as the French call it, Voix Ouverte and Voix Fermée. Upon understanding of these words, depends the idea of the best method to use to develop your own voice. Speaking generally it is a question of the balance of resonances. There are three—1. The resonance of the head and bones of the chest. 2. The resonance of the cavity of the mouth and the surrounding it. 3. The resonance of the head and cavities of the nose and the forehead. Lampedusa used to say that these resonances were inseparable like the three persons of the Trinity. His dictum was—"No tone low that it does not need the upper tones, and no tone is so high that it does not need the resonance of the chest." This means, I think, that every good tone needs the resonances of both the Open and the Covered tone in varying proportion. Different parts of the scale and that they never be used separately, except for a special effect. The Open tone is hard and is carried too high while the Covered tone is dull and veiled if sung too low. It is the business of the singing teacher, whether in New York, Chicago, Europe, China and City to explain these things and to help the pupil practice them in the manner best suited to his individuality. Please read Lampedusa, Garcia and any authority that you may like over again, bearing what I have written here and try to understand them better.

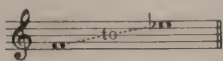
## ness and Breathiness

My range is from Middle C to F on the line on the treble staff. I can sing clearly but on the F-sharp I crack into a hoarse croak. I strain and hoarse if I try to sing above the F. I practice above the F? I practice, Brumby, Escalati and Granier, and simple songs. I cannot seem to sing many measures at a time. I expect too much at a time. The more I think about singing and relaxing the throat the worse. Please give me some simple breathing exercises.—C. F.

From your description of your clear tones and your husky, squeaking, difficult upper ones, I should say you had the Thyro-arytenoid and the crico-arytenoid muscles. Or it may be that you have a nodule upon one of the vocal cords. One of these things would prevent the approximation of the cords necessary to produce high tones. Keep in mind that a tone produced with any strain will not be a beautiful tone. If the strain will not come clearly, let it alone for the present. Perhaps, when you have a mastery of your low tones, this high will develop. If not, every voice has its limits. And in your practice remember that the development of the lower of a voice releases the upper ones. Have your throat examined by the best throat doctor available, and abide by his advice. Lampedusa's book, "The Art of Breathing," is in detail the process of inspiration and expiration; and it also gives many exercises to develop the lungs and strengthen the breathing muscles. But, unless your vocal and the muscles that move them are in healthy condition, air will always be short and you will be short of breath when singing.

## That Fatal Break

Q.—I am a tenor. My highest well produced tone is E-flat above High C. The break in my voice occurs at F above Middle C. I have lowered my head voice or falsetto down to D, the first space on the treble staff. From



I can get a clear, resonant tone, while from there down I use a lower register. When I started this practice my voice was thin, throaty and raspy; but it became clearer after months of practice, and it lost the rasp and became larger, without any strain. All my vowel sounds are now almost equally resonant, and I am one hundred per cent better. Is it right to lower the top register (head voice) this low, or will practicing this method hurt me as some singing teachers have suggested.—W. B., Jr.

A.—The production of the so called head voice and the falsetto is not the same. In the first instance the vocal bands are not firmly approximated, and this is the reason why the high tones are so easy to sing, while the middle tones are weak and breathy. In the so called head voice, although a sense of vibration is felt on the roof of the mouth, in the nasal passages, and sometimes in the head; on the contrary, the vocal cords must be firmly approximated. It is seldom possible to start a scale on a very high tone in falsetto and sing down to D just above Middle C, without a clearly defined break into what is called the lower register. A voice trained in this fashion may do very well in a chorus or even in a male quartet. The solo singer must have a smooth scale, from bottom to top, and, inversely, from top to bottom. A perceptible break will make him have two distinct qualities of tone, which is very inartistic, to say the least. Learn ease and freedom of throat from your falsetto, but use it with the greatest discretion. I wish the expression "falsetto" and "head voice" could be abolished and superseded by terms more descriptive and scientific.

## Singing "Dans La Masque"

Q. I am 18 and I have studied singing for a little over two years. My voice is a baritone of fine natural quality. My teacher teaches tone placement in the masque and I have been fairly successful with this method. When my nose is "open" I sing fairly well, but many times my nose gets stopped up and I am unable to get the masque focus. After I have sung five or six songs I find difficulty in keeping the masque open. Would another method of singing be more desirable for me? I have a slight deviation of the nasal septum. Is it possible to be a successful singer with this defect?—K. T.

A. I have tried to explain in an answer to a question from L. A. M., which appears in this issue of "The Etude," the theory of employing all the resonators in the body, in varying proportion throughout the entire range of the voice. If your voice is lacking in head and so called nasal resonance, you should learn to sing "Dans La Masque," especially on the high tones. It seems to me that you will never be entirely successful until you learn to employ all the resonances at once; in other words, until you sing with all of yourself instead of part of yourself. From your description of the deviation of the nasal septum, it seems that you may have a slight nasal catarrh associated with it which may explain why your nose is frequently "stopped up." Perhaps, if you have this cured you may find no difficulty in keeping the nasal passage "open."

## A Lyric Tenor

Q. I am a lyric tenor and I can sustain a high B-flat, when in good voice. My voice is of good quality, but it is not resonant enough on the highest tones of the head register. A competent teacher criticized me for singing throaty. I want some hints upon how to focus my voice in the mask, on the lips, or as far forward as possible. Is there any set of vocal exercises which will accomplish this?—P. M.

A. To properly "Place the Voice" requires a long period of study under a competent teacher. No book, no series of exercises, no written method can take a teacher's place. I will recommend some books for you to read: Fillebrown, "Resonance"; Guttman, "Gymnastics of the Voice." You need many lessons from a good teacher, preferably one who can sing the high tones for you.

## The Singer Whose Musical Education Is Neglected

Q. I have been studying singing for three months, and it seems as if I can not understand time. I sing soprano, between middle C and high C. Would you advise me to change vocal teachers? I sing popular songs.—A. W.

A. There is only one way for you to improve: Learn to be a better musician. Study the piano and slight singing, join a choir, and, if you have time, study a little harmony. No matter how good your voice may be, you can scarcely hope for much success unless you can read music readily. Instead of changing vocal teachers, add teachers in other departments of music.

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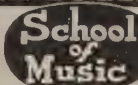
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## FRETTED INSTRUMENTS DEPARTMENT

# The Guitar and Modern Music

By

GEORGE C. KRICK

NOT LONG AGO the writer received a letter from a former pupil, now residing in a large western city, describing an interview he had with a guitar teacher, on whom he called in order to resume his studies. After telling him of his two years work with the guitar, using the "methods" of Carcassi and Foden, and supplementing them with etudes by Giuliani, Sor and Tarrega, the teacher turned, picked up a wire strung plectrum guitar, strummed a few chords with a pick, and then made the statement: "This is the modern way of playing the guitar; yours is old fashioned and out of date and most present day guitarists use this plectrum method." Needless to say that teacher did not get a new pupil.

To this young student the plectrum guitar was not a novelty; he had heard this instrument in the hands of many clever players, but he had also heard Segovia, Oyanguren, Gomez, Foden and others play the guitar in the way it was intended to be played; and his discriminating musical sense convinced him that he was traveling on the right road.

Any one stating that the classic guitar is "old fashioned" or "out of date," thereby admits his lack of knowledge of the history and literature of the instrument. How ridiculous it would sound if we should apply those terms to the violin, because the finest instruments were made during the time of Stradivarius, and present day violinists still play the works of Bach, Mozart, Haydn, and of other composers living several hundred years ago.

Let us for a moment go back to the early keyboard instruments, the forerunners of the modern grand piano. Here we find the harpsichord, spinet, virginal and clavichord, which have virtually disappeared from the concert platform, although the harpsichord is staging somewhat of a comeback. The present day piano is the result of changes and improvements in the former keyboard instruments, until today it is considered the perfect instrument for the artist.

While the history of the guitar dates back hundreds of years, and while there have been periods during which its popularity was on the wane, it always has reappeared on the musical scene; and through its beautiful tone quality it continues to capture the hearts of listeners and to attract the attention of thousands of talented students.

The instrument itself has retained its shape and size, and the method of stringing it with three gut and three silk wound strings. Through the careful selection of wood, and different bracings of top and back, the tone quality and carrying power have been improved by some of the prominent guitar makers, but it is still the same guitar, beloved by Schubert, Beethoven and Paganini. It has been adopted by many great artists of the past and present as the means of musical expression and of providing pleasure to those millions of amateur players of the instrument during several centuries.

### Doubtful Claims

THE CLAIM that the plectrum guitar is an improvement or a modern version of the classic guitar is not based on facts; it

should be called the noisy brother to romantic, aristocratic and highly cultured member of the guitar family. It was invented to compete with the trumpet saxophone in the dance band, where it primarily used to strum chords as a rhythmic background for the melody instrument. It is true that the shape is the same, it has six strings tuned in a like manner. However, the strings are made of steel wire and played with a heavy plectrum in order to get quantity of tone. The difference in tone quality is so pronounced in favor of the classic guitar that there is hardly a division of opinion amongst those who have made a thorough study of both instruments.

Another claim frequently made is that the plectrum guitar is better fitted to popular music and for that reason the younger element prefers it. It is the writer's opinion that the main reason for the consistent popularity of the classic guitar is its versatility. When played by even a mediocre performer it will adapt itself to the playing of simple popular melodies and will provide a satisfactory accompaniment to songs; or will take its part in the performance of chamber music. The alluring tone of its gut and silk strings blends beautifully with that of the flute, violin, violoncello or mandolin. In the hands of an artist the guitar becomes an instrument of the highest order, and its artistic possibilities are unlimited. Listening to a sonata by Ferdinand Sor, or pieces by Coste, Giuliani, Legnani, and Mertz, one is astonished at the many beautiful effects possible on this instrument seemingly limited in scope. When one hears the works of Mozart, Bach, Haydn, Chopin and Segovia, one begins to wonder how things are possible on an instrument with six strings. But, looking over the literature for guitar by modern writers, we are reminded that the classic guitar is to become more alive than ever and able to hold its own against all comers. Since the advent of Segovia, many of the present day composers have given us a number of beautiful works especially written for guitar, which mention is made of a few of the prominent ones: Moreno F. Torroba—*Sonatina* and eight other pieces; Manuel M. Ponce—Three sonatas and about two smaller numbers; Joan Manen—Several pieces, including *Tausman Mazurka*; Isaac Albéniz—*Three Sonatas*, three short numbers; and many more.

Since all of this music is the product of living composers and written in the modern vein, we must admit that the classic guitar and the method of playing it is not "old fashioned" but very much up to date, and it probably always will remain so.

G. Jean Aubrey, the distinguished French critic, had this to say of the guitar, after a Segovia recital: "The principal merit of the guitar is to be at the same time sonorous and not noisy, and even in a large hall its sound carries everywhere. Because of the variety of tone possible on the guitar people can listen to it for a longer time than to almost any other instrument played alone. It is an instrument of the present which succeeds in preserving the sonority belonging to ancient works, without, however, erecting a barrier of several centuries between the listener and the music."



# QUESTIONS and ANSWERS

A Music Information Service Department  
Conducted Each Month

By KARL W. GEHRKENS

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

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## To Play a Turn

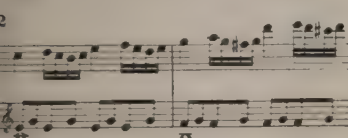
1. How are the turns played in these measures from Czerny's "Op. 139" (Ex. 39)? It is the sharps that bother me.



What is the meaning of this sign (') appears over the bass notes in Exer. 39?

Could you suggest a book to study after Op. 139 of Czerny's and the Bach-Carroll collection?—Miss P. V. M.

1. The turns are played as written below the sharp placed under these turns. If it had been placed above the turn, the note of the turn would be sharpened. In words, an accidental placed below a note means that the note below the principal note by it. If the accidental is placed below the note above the principal note, the note above the principal note is sharpened. Since you are playing in C, there are no other notes sharpened.



2. I have been unable to obtain but one of this work and in it there is no sign as you mention. If this symbol is of a comma it ordinarily means a sharp point; but I see no reason for that in a dry exercise.

After the Bach-Carroll you might try "Little Preludes for Beginners." If you too difficult get "Heller, Op. 47." The Czerny you might try "Kohler, Op. 20." "Le Couppes, Op. 20." I do not know how you play these but it might be still satisfactory to use Books 2 or 3 of the "New Graded Course." They are not so but they contain much technical work.

## To Play Grace Notes

1. How do you play the grace notes beginning of the Adagio in F major Haydn's "Sonata in C major"? Are played on the first beat exactly with great note of the broken chord. And is the first note of the treble played—the lowest bass note or the top note broken chord?

2. I have been of the impression that in classical grace notes are to be played the bass note, on the beat, whereas, in modern music they may be played ahead of the beat. Am I right?

3. Liszt's "Second Rhapsody," where a small grace note at the beginning of the first measure? I was taught to play it ahead of the beat, but another teacher has told me the opposite. —Mrs. M. M. M.

1. Play the grace note A with the low note F. The F in the treble is struck the top F of the bass chord. I say this, because of any rule, because it sounds better. The important thing in playing this is to see that your melody note F is good tone and is not smothered by the chord in the bass.

2. The general rule is to play grace notes on the beat in the early classics; however, there is no authority that obliges you to do occasionally you think they sound better. Other way do not hesitate to play that way. Artists do not follow this rule strictly.

3. The grace note C is played before the

## Mendelssohn's Concerto in G Minor

1. Would you give me the metronome marks for the "Concerto in G minor for piano" by Mendelssohn?

2. When was this concerto written?

3. Where could one get information concerning it? —B. V.

1. The approximate tempos are: First movement  $\text{♩} = 144$ ; Second movement  $\text{♩} = 80$ ; Third movement  $\text{♩} = 144$  to 160.

2. My copy states that it was composed by Mendelssohn, says it was composed and performed in Munich in 1827. However, Mr. Stephen S. Stratton, in his biography of Mendelssohn, says it was composed and performed in Munich in 1827. The next year it was played by the composer in Birmingham, England, at one of the festivals. A program of this concert "A New Grand Concerto, composed by Mendelssohn for this Festival." Probably Mendelssohn has been played more often than by Mendelssohn; but it is now self-performed by artists. It still is an excellent concerto, however, for students to

## Shall a Young Boy Take Vocal Lessons?

Q. I am a graduate of a well known Conservatory of Music with a degree in public school music and a teaching certificate in voice. I am a constant reader of your Question and Answer Department in THE ETUDE MUSIC MAGAZINE and have read several of your books and articles as references, while in College.

I have a few teaching problems and I would very much appreciate your help. A boy, ten years old, desires to study voice. His voice is very sweet but not very strong. Since the lessons will be private, just what type of vocalizing, if any, should I give him, and what type of songs should I use. Is there a collection of well known songs suited for a boy of that age? He has completed a book entitled "Songs for Children." —Mrs. V. W. A.

A. First of all I must tell you that I am extremely skeptical about a boy of ten taking private lessons in singing. His voice is entirely unformed at that stage; and, unless you are extremely careful, you may spoil his later voice for all time. The boy's voice does not ordinarily change until about the age of fourteen, and often this is delayed until fifteen or sixteen. After that it takes two more years for the voice to settle or "ripen," and during this whole period the boy should sing lightly and only in a compass which is easy. If he sings loudly and if you try to extend the compass during the period of mutation, you are likely to strain the voice so that when it does mature it will be thin and poor. This has happened to thousands of choir boys whose voices have been forced to sing high long after the voice began to lower, and who, after the voice was completely changed, have scarcely been able to sing at all. In the public schools teachers usually know how to treat the changing voice, and here we have two rules: 1. Keep the unchanged voice singing high and always urge the child to sing lightly; 2. When the voice begins to show signs of changing, put the boy on a progressively lower part until the voice is finally settled.

Now for your boy. 1. Get a copy of a little book by Howard, called "The Child Voice in Singing," and follow its directions. 2. Get a copy of "New Universal School Music Series: Teachers Book of Accompaniments." This latter is a book of lovely songs. I suggest that you sing various ones to him, playing the accompaniment as beautifully and artistically as possible and letting him choose which ones he wants to learn. Also, look up the boy's teacher of music in school and confer with her about him. And, finally, advise the boy to study the piano and thus to get a start at being a musician. The books mentioned may be secured through the publishers of THE ETUDE.

## How Are Chords Altered

Q. 1. How may seventh and ninth chords be altered?

2. Is there any rule that governs the resolution of altered tones?

3. What is meant by resolution to the tonic triad?

4. Please give the name of any harmony book that explains alteration of chords. —J. P.

A. 1. Seventh and ninth chords may be altered in an almost infinite variety of ways. The following are some of the commonest alterations:

Seventh chords:

Ex. 1



Ninth chords:

Ex. 2



2. The simplest rule is that altered tones must continue in the direction of their alteration; that is, if a tone has been sharpened, it continues upward, if a tone has been flattened, it continues downward. There are, of course, many exceptions to this rule.

3. Resolution to the tonic triad means that a chord goes to the triad (root, third, and fifth) built on the first degree of the scale. The tonic triad in the key of C would be C-E-G.

4. Almost any harmony book explains alteration of chords. For a concise discussion of altered seventh and ninth chords, see *Manual of Harmonic Technique* by Tweedy, pages 32-35 and 224-289.

## What Does "Islamey" Mean?

Q. Can you tell me something about Islamey by Balakireff—that is, where he got the name, theme, and, in general, what the piece is supposed to represent, if anything? —D. E. C.

A. Balakireff, like many other Russian composers, was influenced by the East. No doubt the title refers to Islam, as all three themes in this "Oriental Fantasy" are borrowed from Armenia and Caucasasia. I have been unable to find anywhere that the piece is descriptive in any sense.

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Paderewski was approached by a bootblack who asked him whether he would have a shine. The great pianist replied, "No, but if you will wash your face I will give you a quarter."

Quickly the boy ran to a nearby horse trough from which he soon returned with a radiant face. He accepted the quarter thankfully; but, glancing again at the artist, he handed it back, saying, "Here, mister, take it yourself and get your hair cut."



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# Are You Aiming for the Opera?

(Continued from Page 574)

parts of the building, are being coached in their special routine. An opera may be in preparation a week before solo singers, chorus, "supers," and orchestra meet together on the stage for the all important final rehearsal. The orchestra is generally the last unit to join the others. Before it does, stage rehearsals are accompanied at the piano by one of the assistant conductors. The conductor directs from score, the stage director moves about the stage, and the chorus master stands in the wings where all the members of his group can see him, even if he has to mount a ladder to effect complete visibility.

On the day of the performance, the wardrobe and make-up departments prepare the materials that enable the music to come visibly to life. While the leading singers generally supply their own costumes, the opera company maintains complete wardrobe equipment for the secondary singers, the chorus, and the "supers." The wardrobe department delivers the costumes to the various dressing rooms during the late afternoon hours, and the singers find their robes ready for them when they come to dress. First the make-up goes on. Crayon wrinkles; false eyelashes; grease paint; powder. Then the wig is adjusted, and the make-up master makes a tour of inspection of all dressing rooms, to convince himself that the appearance of each singer is as it should be. Next the costume goes on, and the wardrobe master makes a similar tour

of inspection. No one steps forth upon stage without the approval of those department heads, who are responsible for the appearance of the "show." And while the dressing room corridors ring with famous voices, warming up with and vocalises. At last, the call boy rings his rounds, tapping at the doors and announcing, "Twenty minutes before the curtain—ten minutes before the curtain."

## The Play Is On

NOW THE OVERTURE BEGINS, and the boy announces that, too, since the seeproofed doors which separate the from the dressing rooms allow not a to pass. The singers must be at their in the wings from which they enter, minutes before they are due to ap. Singers not needed for the opening are specially called. The rap on the the call, "We are ready for you please"; and the "show" is on.

The audition candidate of last ye singing at the Metropolitan Opera—years of private study, months of p ration, and weeks of immediate rehe and drill. And when the critics hear see him, he may be surprised to find there are still points aplenty that polishing. If you are aiming at the o it is a good thing to know what you to expect there. But do not expect to a at the Metropolitan without Metro standard vocal material and experience

# Make Your Pupils' Recitals Fascinating

(Continued from Page 560)

Dances Gitanes (Medium).....J. Turina  
Palazzo Vecchio (The Old Palace)

(Easy).....J. F. Cooke

The Indian Flute Call (Medium),

Lieurance-Lehman

Fountains at Versailles (Easy).....J. F. Cooke

The Pines (Difficult).....H. A. Matthews

The Hurdy-Gurdy Man (Easy),

E. Goossens

Jeux-D'Eau (Difficult).....M. Ravel

Etude in C-sharp minor (Medium),

A. Scriabine

En Route (Medium).....S. Palmgren

Marche, Op. 12, No. 1 (Medium),

S. Prokofieff

A Joyous Party (Medium),

E. Von Dohnanyi

Page d'Album (Easy).....C. Debussy

Chanson Pensive (Easy).....A. Gretchaninoff

Malaguena (Medium).....E. Lecuona

Scaro-monte (Medium).....J. Turina

Danse de la Mouche (Easy).....J. Strimer

If the foregoing compositions are too

difficult for the teacher's class, a recital

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Gypsy Song.....Bizet

Jeanie With the Light Brown

Hair.....Foster

The Kerry Dance.....Molloy

The Kiss Waltz.....Arditi

On Wings of Song.....Mendelssohn

Theme from "Finlandia".....Sibelius

Poeme.....Fibich

Selections from "Chimes of

Normandy".....Planquette

Slavonic Dance, No. 8.....Dvořák

The Swallow.....Serradell

Valse Triste.....Sibelius

Waltz (The Merry Widow).....Lehar

Here is a practical recital program sent

in by Miss Esther Quick, who furnished

also the charming pictures of children, at

the head of this article:

Indian Medicine Man.....A. Richter

Aunt Belinda's Music Box...B. R. Cope

Fairyland Music.....A. M. Pi

Songs My Mother Taught Me,

Dvořák-W

The Swallow.....Burgm

Blacksmith Shop.....E. P.

Ronald Barnes\* Bobby Croo

A Hunting We Will Go.....J. Thom

Bells in Fairyland.....A. M. Pi

Captain Kidd.....June W

Song of The Pines.....M. A

1. Betty Ruth Ball\*

2. Violet Ann Towns

3. Connie Boswell\*

4. Marian Boswell\*

Tripping Through the Meadows,

E. K. I

A Viennese Melody...Arr. J. Thom

Sandal Tune.....F. T

The Whistling Sailor.....M. A

Moths.....J. Thom

Balloons in the Air.....B. R. C

Musette.....F. J

Carnival Dancers.....R. G. Chau

Ghost in the Haunted Room,

E. R. An

Arabesque.....H

Medley of American Tunes,

H. MacGr

1. Dickie Wadlow\* 2. David Darling

3. Billy Simmons\* 4. Bobby Crook\*

Careless and Free.....G. D. M

The Swan.....M. A

Valse Venitienne.....L. Rin

Witching Moonlight.....L. Och

With Sails Unfurled.....F. B

Ballet Dancer.....A. L. B

Ariel.....C. W. I

In A Patio.....W. Chen

Air De Ballet.....Mosko

Menuet De L'Arlesienne, No. 1...G. I

Impromptu in A-Flat Minor.....Sch

Prelude in E Minor.....Mendel

Valse, Op. 2.....Lev

Hopak.....Monssor

Dream Barque.....F. M. Shum

\* Names of pupils pictured at the head of article.

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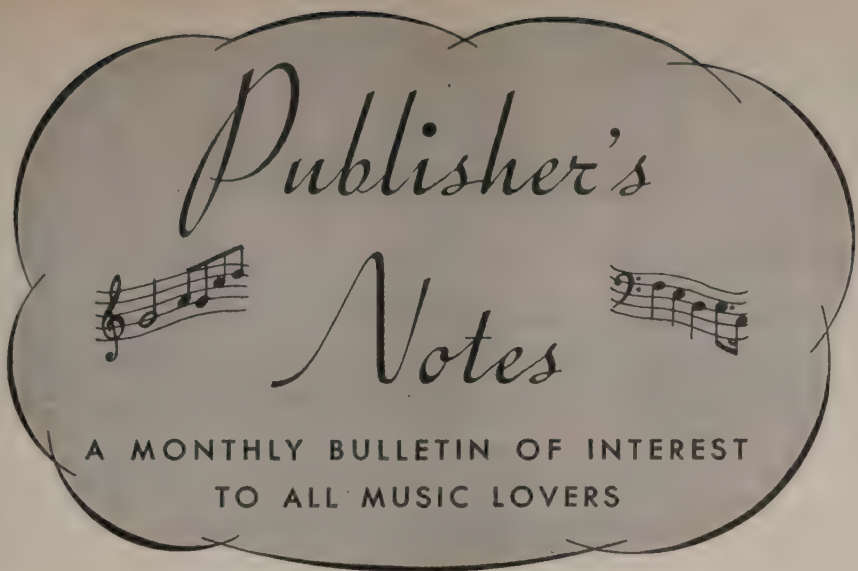
COVER FOR THIS MONTH—The or this month portrays a group of boys of thousands of such school-boy throughout the country. While playing a school band or a school orchestra a far greater musical advantage than of most of these lads enjoyed, the young fellows deserve even more in opportunities. Their musical horizons be widened and their future musical experiences made more enjoyable by the additional study of the piano. They will be performers on their chosen solo or participating instruments if they learn piano study the melodic, harmonic, rhythmic qualities of a wealth of music available in such completeness to any instrument. The basic photograph used on this month's cover is the work of Harold Herbert Studios, Philadelphia, Pa. An artist was commissioned to add the decorative pieces to finish out the subject for the month.

**FALL BARGAIN OFFERS**—This month had another chance" is the remark after they discover they have missed opportunity. "Presser's Fall Bargain" represent another opportunity for those who neglected to take advantage of the "Publication Offers" on any sets of studies, collections of music, can music literature books added to the catalog during the twelve preceding months. These "Fall Bargain Offers" are Introductory Offers" on Presser's new publications issued during the 1938-1939 season. Most of them already have won many prizes. Here is a chance for those friends to another copy at a special low cash and it is a chance for others to secure a copy at a real saving. Only on the "cash with order" combined with the of gaining new users of these recent publications is it possible to make these Introductory Offer" price reductions. The "another chance", but it expires on the calendar's turn to Oct. 1, 1939, with the ability of enjoying the Bargain Offer after that date.

**ETUDE MUSICAL BOOKLET**—Because the Theodore Presser Co. in its inception specialized in serving workers not having in any near-by districts anything in the way of a store carrying a representative stock of musical, standard, educational, or sacred publications, it has found it necessary to make inquiries as to sources from which might obtain information, when the supply of such information would run beyond the average letter.

In the larger cities free public libraries, comprehensive collections of musical books, provide a source of reference for music students, music teachers, club workers, etc. Such folk, however, in smaller cities, towns, and lesser-sized communities, not possessing such free library and such persons not wishing to inquire sums personally in building up a music library, represent many of the whom the Theodore Presser Co. gladly render helpful service over many years. Requested facts are supplied in letters since it would be impossible to send and four page letters to those asking for information as Biographical Data on Composer, How to Get Rid of Shyness in Public, How to Accompany, How to Conduct a Music Memory Contest, How to Organize a Music Club in Your Community, What Music to use for Weddings, How to Become Proficient in Sight Reading, etc. The Theodore Presser Co. began a booklet series known as *The Etude Musical Booklet Library*. Thus, someone getting a substantial amount of biographical information on Brahms, Chopin, MacDowell, etc. could be told that for 10¢ in stamps they would be sent a booklet giving excellent biography and a portrait of the composer.

Otherwise, there are 10¢ booklets on the subjects mentioned. Perhaps in this there is some subject about which you like to have information, so why not postal request to-day for a complete set of the books in *The Etude Musical Booklet Library*. They are a convenient pocket-size, only 10¢ each it is a good investment in a few of these every now and then, and to your store of useful musical information.



**CIRCLE-O-KEYS**—There is no better way for music students to make certain musical knowledge just a matter of course with them than to be able to see in concise, visual form that musical knowledge as it sits up on the musical staff. This *Circle-O-Keys* is a clever vest-pocket size device. It consists of a heavy paper flat sleeve or envelope with open ends. The card that fits in this sleeve has one side covering sharps and the other side covering flats. The sleeve has printed on it five lines of the staff, and on each line and, in each space utilized for sharps or flats given in a signature, a round hole is perforated. There are other openings, and when this card is so that through the hole opposite the words "Number of Sharps" the figure "1" shows up, through the hole beside the word "Major" the letter "G" shows, and through the hole beside the words "Relative Minor" the letter "E" shows, and through the perforation on the top staff line the one sharp, "F-sharp", required for the key signature, shows itself. Through another opening lower in the sleeve the details of the minor scale progressions are shown, giving both the melodic and harmonic scales.

In similar fashion, by moving the card to whatever letter is wanted opposite the major or minor opening, there is instantly given the number of sharps or flats and the relative minor scale progressions. In other words, this card, in its cleverly devised sleeve, in an instant will tell such things as the name of the notes and rests, their time value, and where they appear on the staff; the name of all major and all minor keys; the signature relation between the major and minor keys; the names of the sharps and flats of each key; and the notes that are raised or the half steps cancelled in the melodic scale and in the harmonic minor scale.

It shows the key of any composition for whatever number of sharps or flats are used as the key signature of that composition, or vice versa for any key it will show the number of flats or sharps required for that key signature. It shows the names defining the steps of the scale—that is Tonic, Super Tonic, Mediant, etc. It is a quick checking pocket medium for music-minded folk and it also shows a simple form of transposing.

These charts are sold singly at 10¢ each, or for the convenience of teachers buying them in quantities of a dozen or over there is the rate of \$1.00 per dozen, and in a lot of 100 or over the price is at the rate of \$8.00 per 100. The Theodore Presser Co. has sold thousands of this *Circle-O-Keys* device which has been endorsed by many well-known music educators.

**THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES**—When you received this issue of *THE ETUDE* it may have awakened you suddenly to the realization that Summer is almost gone and that soon it will be necessary to banish all thoughts of care-free vacationing from your mind. This breaking away from pleasant warm-weather associations is never a happy task, but it does have a bright side in as much as it heralds the coming of a new music season.

The exciting development of embryonic ideas soon will demand all of your attention, and, if you are pressed for time, you may be tempted to overlook some of the less important details. Perhaps your plans for collecting portraits for reference work and scrap

book projects will be one of the "less important" matters likely to be neglected.

This is where *The Etude Historical Musical Portrait Series* (See page 554 in this issue), will prove a real help because it supplies, in one set, portraits of practically all of the world's best known musicians together with brief, authoritative, biographical data. These are presented in alphabetical order on a "Series" of sheets, and each sheet of 44 picture-biographies is printed separately—costs only 5 cents.

**PEEKING OVER A PUBLISHER'S SHOULDER**—"Inside information", when absolutely authentic, has possibilities of being very helpful. It is just such helpful information that the active music worker obtains in learning what publications a publisher is finding it necessary to reprint to keep stocks abreast of orders for those publications. Here is a "peek over a publisher's shoulder" giving a chance to identify some of the many items that were put on the printing order sheets of the last 30 days. Full information with any one or a number of these publications may be had by requesting the Theodore Presser Co. to send them "on approval."

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**AN UNUSUAL BOOK**—The Theodore Presser Co. has accepted the distributing agency for a book that is different from anything else upon the market. This book is *The Music Album* by Samuel G. Houghton. It has not been an easy book to prepare since it involved special binding problems, costly pin-hole perforation of sheets of stamps, time-taking typographical layouts, and to be presented in a satisfactory manner it required over 150 pages, each page 7" x 10", bound between heavy board covers. In a way it may be termed a "stamp album" to collect and record your musical experiences and memories.

The more prominent of the many composers represented in this book each have a full blank page to accommodate notes on that composer, his works, etc. There is a portrait stamp for each of the 30 composers so covered, and this gummed-back stamp may be glued on the proper page, giving a portrait to accompany the birth-place and birth and death dates which are printed in the book for each of these composers. Similar data is given on many other composers, who having fewer prominent works, are accorded less than the page space. There are sheets of other stamps on blue, yellow, and pink gummed paper for use in the squares allowed for certain symphonic works, operas, songs, piano selections, quartets, airs, etc., etc. When these have been heard, space on the stamp permits writing in the data as to the date, artist, orchestra, or whatever else you want to remember upon hearing a work.

In supplied text, *The Music Album* makes it possible to keep records on what you have heard of 1,623 compositions, and the composers whose works you have heard out of 235 composers. There is ample blank space for the addition of many more compositions and composers, should you be so fortunate as to pass the average record of the truly appreciative music lover. This is a book for music lovers of all ages, and for the genuine student-lover of music, it can be developed into a priceless lifetime possession. In its unique way it helps its owner to record his musical memories, to tabulate the music he comes to know, to guide him as to the music he ought to know, to give him a wide acquaintance with music selections and their composers, and to preserve his opinions of music and artists he has heard. Considering all that this book makes possible, and considering the production problems it gave its publishers, it is reasonably priced at \$2.50.

**CHANGES OF ADDRESS**—When returning to the city from your country home, please advise us at least one month in advance, giving us both town and country addresses to insure against copies going astray. Wrappers for each issue of *THE ETUDE* are printed very much in advance of the date of publication and we should have ample time in which to make the change. Thank you for your co-operation.

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show piece for young piano beginners the material in this book before an audience, dramatizing the story or presenting it in pantomime with various pupils playing the piano and assisting in singing the texts to some of these musical numbers.

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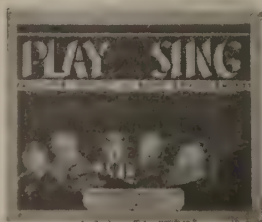
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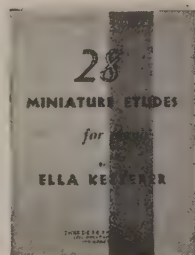


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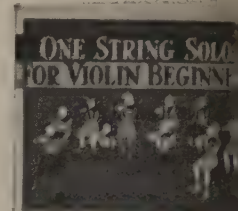
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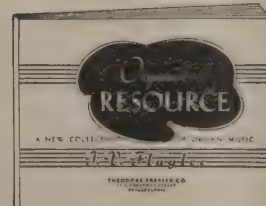
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(CONTINUED ON NEXT PAGE)



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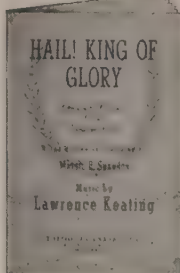
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An Easter Cantata By J. CHRISTOPHER MARKS

Arranged for Women's Voices By JAMES C. WARHURST

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(CONTINUED ON NEXT PAGE)



## PRESSER'S FALL BARGAIN OFFERS

## Advance of Publication Offers...

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A Listener's Guide for Radio and C

By VIOLET KATZNER

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ton Scores

In listening to symphonic music not every listener can follow the melody line as it moves through a mass of variations and counterparts with all of the variety of instrumental colorings and the grand symphonic structure also calling for the attention of the listener. Miss Katzner has very cleverly worked out some of a "trail guide" that helps the average listener keep to a melodic pathway while enjoying the symphonic music. In each of the first four of this series of *Symphonic Skeleton Scores* Miss Katzner presents the unbroken melody line keeping to a staff, yet showing what instruments are playing at each particular point and also making it possible for the eye to assist in guiding the ear in the different themes and variations in each movement, measures, phrases, periods, etc., as the various instruments participate. These easy-to-follow *Skeleton* give promise of bringing greater joy to the listener of symphonic music whether it be over the radio or in the conventional symphonic concert. This series of *Symphonic Skeleton Scores* predict a wide spread use for them in music education and music appreciation work, particularly since it is so much good symphonic music now available on records.

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(Advance) Offer No. 50

OUT OF THE SEA

An Operetta for Children in One Act

Book and Lyrics

By ETHEL WATTS MUMFORD

Music by LILY STRICKLAND

It is very easy to understand how the composer of this operetta would have a delightful time giving a musical background to this fantastic operetta book for children with such picturesque characters as King Neptune, Undina, The Sea Serpent, The Oyster, The Hermit Crab, The Fiddle Crab, and Davey Jones, an inquisitive scientist delving into the mysterious life below the sea surface, an aviator, and two children among the earth folk included in the cast. Just picture a stage setting on a lonely seashore and the costume and situation with such characters and you have some idea of the things with which the author and the composer worked to such fine advantage in making this splendid one act operetta for children. There is a lot of beauty, life, and go to the music and every child is easy for young singers to handle. The vocal parts carry directions for staging, costumes, and dialogue and gives the music and dialog complete. No more than one copy may be ordered under this advance publication offer.

Advance of Publication

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(Advance) Offer No. 35  
JACK AND THE BEANSTALK

A Story with Music for Piano

By ADA RICHTER

In the foreword, the author says: "This book grew out of my experience in teaching piano classes. In these classes it has been my custom, after a period of concentrated effort, to provide a rest period in which the children are allowed to choose what they like most to do. The usual request is, 'Tell us a story.' In my endeavor to correlate the children's demand for a story with my own desire to make of the period something musically useful, I tried telling the story with illustrative music improvised on the piano." This "story with music" book may be put to many uses. Detailed suggestions for recital programs based upon this story are outlined. It is especially suitable as a book for Mother or Teacher to read and play for a child. For piano classes, it provides excellent supplementary material in which the music may be used for "extra work" and the illustrations colored for "busy work". The piano solos illustrating the story are of about second grade. Some are with words which may be sung. The book is published in the practical oblong size, 12 x 9 inches, and is illustrated with a number of line drawings. Some of the pieces are *Climbing the Beanstalk*, *Fe Fi Fo Fum*, *The Golden Harp Plays*, *The Chase*, *Chopping Down the Beanstalk*, and *The Giant Is Gone*.

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POEMS FOR PETER

A Book of Rote Songs

By LYSBETH BOYD BORIE

Set to Music By ADA RICHTER

When Ada Richter, with her gifts as a composer and her experience as a school teacher and a specialist in teaching young music pupils, came across these charming and entertaining poems she could not resist giving them musical settings. These little poems have a direct appeal to children, and youngsters in school and in the home are sure to find great delight in singing the selected *Poems for Peter* verses for which Ada Richter, in this collection, provides captivating singable melodies. The advance of publication offer on a book such as this is a rare opportunity for anyone interested in songs for young singers to sing, or to be sung to young singers.

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EIGHTEEN SHORT STUDIES  
FOR TECHNIC AND STYLE

By CEDRIC W. LEMONT

GRADE III-IV

In these eighteen short studies, melody has been so well combined with technic as to make easier and more attractive the task of learning them. Also, the composer has shown that style and technic can be taught effectively without having to use the more difficult keys. Among the studies are problems in legato, staccato, triplets, octaves, chords, arpeggios, running passages, phrasing, pedaling, left hand melody, finger control, double thirds, double sixths, etc., including equal development of right and left hands.

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TWELVE MASTER ETUDES  
IN MINOR KEYS, Op. 29

For Piano

By FRANCISZEK ZACHARA

These *Etudes in Minor Keys* display to advantage the composer's inventive and melodic gifts set off to advantage by a fine musicianship. There is much in these *Etudes* to make them useful in the advanced student's piano education. Work in octave and chord playing, scale passages, intricate rhythm designs, and other technical demands are set forth in these *Etudes*, which range from grade 6 to grade 8. They are to be issued in the *Music Mastery Series* form and therefore it will be seen the advance of publication price is a genuine bargain price.

Advance of Publication

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(Advance) Offer No. 39  
MELODIES EVERYONE  
LOVESA Collection of Piano Pieces for the  
Grown-Up Music Lover

Compiled and Arranged

By WILLIAM M. FELTON

Sold Only in U. S. A.

The joy which accompanies the handclasp at a meeting of old friends is no more keen than the gratification experienced by music lovers when they discover a book containing a generous lot of old and cherished melodies. Many pieces of bygone days, acceptable at the time in their original form, now need some harmonic revision and alteration to meet present day requirements. The contents of this book will include good arrangements of some of the melodic gems from folk music literature, together with some of the best known numbers from the masters, as well as several spirituals and pieces in dance style. The various numbers comprising the contents will be assembled under the following classifications: Arrangements of Folk Songs, Ballads, Gems from Grand Opera, Musical Comedy, Overtures, Selections from the Classics, and Pieces in Light Rhythmic Style. Each number will be especially arranged, fingered, and pedaled, and the grading will run from 3½ to 5. The numbers in this album will be welcomed particularly by adults for recreational playing. Teachers also will find them to be splendid assignments to encourage and develop a pupil's sight reading ability.



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(Advance) Offer No. 40  
CHRISTMAS CAROLS IN  
VERY EASY ARRANGEMENTS  
FOR PIANO DUET

Here we have a dozen of the best known Christmas carols in easy arrangements for four hands at one piano. This collection should mean much to those teachers who are besieged every Christmas with requests for pieces for church or school entertainments. As it is usually the case for the younger children to be called upon for such entertainment, it should always be possible to find among them at least two who are able to play first or second grade music; and that is about all that is required to perform the music in this collection, both parts being equally simple. Some of the numbers can be used to support the singing of these carols. The following list of contents will be found both appropriate and full of variety: *Away in a Manger*, *Jingle Bells*, *Silent Night*, *Jolly Old St. Nicholas*, *Joy to the World*, *I Saw Three Ships*, *It Came Upon the Midnight Clear*, *O Tannenbaum*, *O Come All Ye Faithful*, *The First Noel*, *O Little Town of Bethlehem*, and *Hark! the Herald Angels Sing*.

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(Advance) Offer No. 41  
SIDE BY SIDE

A Piano Duet Book for Young Players

By ELLA KETTERER



These ten tuneful duets are for young players early in their first year of piano study. In neither part will a beginning pupil have any trouble since the playing passages stay within the five finger position. There are a few octaves but these are only for pupils who can play them since the single note will suffice. While there is a variety and a definiteness in rhythmic demands these duets are easy and no smaller note division than an eighth note is used. There is key variety without taxing the music comprehension of the beginner. Only the keys of C, G, F, B-flat, D, A Minor, and G Minor are used. The two parts to be played are of equal interest and in a number of cases the Secondo part carries the melody in the bass. Much more space might be used in telling of the special merits of this little duet book but for the teacher alert to the best materials for the young pupils we need only to point out that the creator of these duets is none other than Ella Ketterer.

Advance of Publication

Cash Price, 30c, Postpaid

(Advance) Offer No. 42  
CHILD'S OWN BOOK OF  
GREAT MUSICIANS—  
DVOŘÁK

By THOMAS TAPPER

This series of booklets, by which children become intimately acquainted with the main facts concerning the lives of our great composers, has proved so popular that teachers want more composers added to the series. This new booklet will tell about Antonin Dvořák, famous Bohemian composer of such musical gems as *Humoreske*, *Largo* from the "New World" Symphony, *Slavonic Dances*, *Songs My Mother Taught Me*, and many others. Like the previously issued booklets of this series, a set of pictures accompanies this book. These are to be cut out and inserted in their proper places. After reading the biography and pasting in the pictures, the child then writes his own story and binds the book (art album style) with a silk cord and needle furnished with each copy, thus making his *Child's Own Book*.

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(Advance) Offer No. 43  
TWELVE CHRISTMAS  
CAROLS FOR BRASS  
CHOIR

Arranged by ROSS WYRE

The popularity of brass ensembles at the Yuletide season prompts us to make available the most familiar Christmas carols in expert arrangements for various combinations of brass instruments. In addition to their usefulness at church services, these arrangements are ideally suited for school work and should fill a long-felt need for material of this type for seasonal programs. With four-part harmony in open position as the basis of the scoring, transpositions for alternate instruments provide parts for all brass players. The instrumentation includes:—1st B-flat Trumpet, 2nd B-flat Trumpet, 1st Trombone (Bass Clef), 2nd Trombone and Tuba (Bass Clef). A quartet of two trumpets and two trombones is the normal combination, but various other groupings are practical. The E flat or F Horn may substitute for 1st Trombone; the Baritone may substitute for 2nd Trombone. The Tuba may be added to larger groups. An optional piano part may be used to supplement combinations of two, three, or more instruments. One complete set of parts, including piano will be provided under one cover and may now be ordered at the low advance of publication cash price. Separate or additional parts are not obtainable under this advance offer.

Advance of Publication

Cash Price, 50c, Postpaid

(Advance) Offer No. 44  
ALL-CLASSIC BAND BOOK

For Young Bands

Arranged by ERIK W. G. LEIDZÉN

Those familiar with the work of Mr. Leidzén can appreciate what has been done for the school band material. The following list of contents indicates the quality of music these selections bring to the repertoire of young band players:—*Lovely Maiden*, Haydn; *At Twilight*, Schumann; *Minuet*, Bach; *Soldiers' March*, Schumann; *Romance*, Martini; *First Waltz*, Schubert; *Andante*, Beethoven; *Reverie*, Mendelssohn; *Blushing Roses*, Mozart; *Minuetto*, Verdi; *Meditation*, Handel; *Polonaise*, Bach; *Cradle Song*, Schubert; *Queen's Romance*, Haydn; *Galotte*, Handel; and *Air*, Gluck. The instrumentation is as follows:—C Flute and Piccolo, D-flat Piccolo, E-flat Clarinet, 4 B-flat Clarinet parts, E-flat Alto Clarinet, and B-flat Bass Clarinet, the Oboe, the Bassoon, 2 E-flat Alto Saxes, the B-flat Tenor Sax, the E-flat Baritone Sax, 3 B-flat Cornet parts, one of which may be used for B-flat Soprano Saxophone if desired, 2 Horns in F, 2 E-flat Alto Horns, 3 Trombone parts in Treble Clef, Baritone Euphonium in Bass Clef, Baritone Horn in Treble Clef, Bass Horn, Tympani, Drums, and a Conductor's Score which provides a piano part that may be used in rehearsal.

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Cash Price, Each part 15c, Postpaid

Advance of Publication Cash Price,  
Conductor's Score (Piano) 25c,  
Postpaid



# Advance of Publication Offers . . .

(CONTINUED)

## (Advance) Offer No. 51

### WHEN THE MOON RISES

A Musical Comedy in Two Acts

Book and Lyrics by JUANITA AUSTIN

Music by CLARENCE KOHLMANN



All of those experienced in producing operettas in high schools and junior colleges who were invited to review the manuscript of this operetta feel confident that it will prove even more satisfying than the previous success of these writers. The gypsy group that becomes involved in the situation that arises at Cedar-glades, a New England resort hotel, is responsible for the entire Romany way of settling important things frequently was deferred. "Till the moon comes up" is a beautiful melody. With so much melodic beauty in the solos, dances, a quartet, and a number of choruses, the music side of this operetta, and entertaining, lively and romantic action in the story, this operetta has much to offer an audience and everything that could be expected to inspire its participants to a successful performance. In singers there are five male and five female soloists required, and there are three speaking parts for male characters. The work is for four-part mixed voices. The score, giving the dialog and the complete music, may be obtained at a saving on advance of publication offer.

Advance of Publication

Cash Price, 40c, Postpaid

## (Advance) Offer No. 52

### THE MONARCH DIVINE

A Christmas Cantata for the Volunteer Choir

Text by MATTIE B. SHANNON

Music by LAWRENCE KEATING

Most wonderful happening of all the ages, the miraculous birth of Christ. It has been the beloved theme of myriads of writers in all languages, and it never grows old in telling. *The Monarch Divine* is a fine setting of the familiar Christmas story, which, because of its melodic and poetic quality, renews the joy of contemplating the religious significance of the events at the time of our Saviour's birth. It consists of twelve acts, but not difficult, selections, presenting a variety of voice combinations; solos for soprano, alto, and bass, duets for soprano and tenor and baritone, numbers for women's voices, besides five selections for the mixed voices. Time of performance is forty-five minutes. A single copy of this cantata may now be ordered at our advance of publication cash price with the promise to be made upon publication, which will ample time to take up rehearsals for this Christmas.

Advance of Publication

Cash Price, 30c, Postpaid

## (Advance) Offer No. 53

### AT THE CONSOLE

A Collection of Pieces for Home and Church, Arranged From the Masters, with Special Registration for the Hammond and other Standard Organs

By WILLIAM M. FELTON

Sold Only in U. S. A.

In response to the wishes of the many in this country now playing electric organs the Theodore Presser Co. decided to issue this album and placed with William M. Felton the responsibility of compiling a collection, arranging the numbers, and indicating the desirable registration for electric organ utilizing both the pre-set and harmonic drawbar devices of the Hammond Organ, as well as the registration for all other organs. Mr. Felton has had a wide experience as an organist and in the days when the pipe organ was taken up in such grandeur by motion picture theaters he presided at the console in prominent theaters in such cities as Los Angeles, Denver, and Philadelphia. His church organ experience covers many years, and the church position he now holds, in one of the beautiful suburbs for which Philadelphia is noted, finds him presiding over a Hammond Organ. The volume he has under way is very promising and he has searched out very desirable selections from Bach, Handel, Tschai-kowsky, Grieg, Liszt, Bizet, Piere, Chaminade, Durand, and also has made special arrangements of favorite melodies from other sources.

Advance of Publication

Cash Price, 75c, Postpaid

## (Advance) Offer No. 54

### THE THRESHOLD OF MUSIC

A Layman's Guide to the Fascinating Language of Music

By LAWRENCE ABBOTT

A series of articles has been appearing in *The Etude Music Magazine* by Lawrence Abbott and it has proved a notable contribution to music literature. Many of those who have read the articles want them in some permanent form and, even though Mr. Abbott has written this material "for the person who doesn't care about being able to write harmony but merely wants to know about harmony in order to become a more intelligent listener", it would be to the advantage of every private teacher, every school music educator, every active music club worker, and to those in the general public who do want to become more intelligent listeners to read this book and to have it at hand for re-reading and reference. Mr. Abbott has met the needs of these listeners and at the same time has provided much that is enlightening, interesting, and helpful to all lovers of music, as in this book he quotes from the works of Beethoven, Bach, Brahms, Wagner, Debussy, Puccini, Dvorak, Franck, Mendelssohn, Tschai-kowsky, Chopin, and other classical composers, while at the same time he uses excerpts from composers who have written in lighter veins as Victor Herbert, Oley Speaks, Franz Lehar, Johann Strauss, Ethelbert Nevin, and even some of the present day writers of popular music, not forgetting the masterpiece of the late beloved Gershwin, *Rhapsody in Blue*.

Advance of Publication

Cash Price, \$1.25, Postpaid

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## The Fascination of Two-Piano Playing

(Continued from Page 602)

recently performed several times in this country. This and the two-piano concerto of Harl MacDonald had their world premiere on programs of the Philadelphia orchestra, with Jeanne Behrend and Alexander Kelberine at the pianos.

### National Awakenings

"THE ADVANCE OF MUSICAL APPRECIATION in the United States, during the last quarter of a century, has been astounding, especially in a country where it is necessary to pay so much attention to business, in order to make what Americans consider a good living. Other nations are content with less, but demand more artistic and spiritual refreshment. Mexico, for instance, is our next door neighbor; but the attitude toward music upon the part of its general public is a far more intimate and personal one. Music is one of the great enthusiasms in the life of the Mexican. In certain other countries, there is an ultra reserve. In Holland, for instance, it is the custom not to applaud until the intermission. This is not so inspiring for the artist, as he never knows which composition on his program has pleased the audience most!

"The layman in Mexico makes his music a matter of deep concern. It is not at all infrequent for an artist to announce a cycle of eight concerts in the short space of three weeks, devoted entirely to the Sonatas of Beethoven. These may attract audiences of fifteen hundred or two thousand people for each performance.

"Mexico has usually many famous visiting pianists. A notable one last season was Claude Arrau, from Chile, who has a prodigious memory and technical facility. It is claimed that he can give any of two hundred different programs on short notice.

"Mexican audiences are very demonstrative and critical. It is not improbable that they will hiss and even march out of the hall in a body when they do not approve of a program. There is a story told of a tenor at the State Opera, who was so badly hissed in the first act of "Aida" that the appearance of another tenor for the rest of the opera was demanded. On the other hand, the enthusiasm of the Mexicans knows no bounds when they are carried away by a great performance; and at times they forget themselves in vociferous expression common to that of the spectators in the bull fight arena.

## Secrets of a Big Technic

(Continued from Page 603)

seem like minor details, and yet they are important enough to spell the difference between playing a difficult passage perfectly or stumbling through it."

### Nuggets of Accordion Wisdom

IN CLOSING OUR INTERVIEW we asked Magnante to give our readers a few more bits of advice on how they should proceed if they wish to follow in his footsteps. Here is the advice as it was given:

"Study harmony, and particularly the construction of chords. I attribute my aptitude for memorizing to the fact that I have a knowledge of the harmonic structure of a selection.

"Grasp every opportunity to play before people. Do not wait until you think you are a good player, but start with the most elementary selections, for only in this way can you overcome nervousness when playing in public. It cannot be taught.

"Listen to good music in concerts, on the radio and from recordings. Cultivate the society of musical friends. Study the biographies of great musicians. Much can be

learned from them. Try to broaden your musical knowledge in every way possible.

"Study selections which are within your grade. Most accordionists retard their progress by trying to play music which is too difficult for them.

"The reason some accordionists never progress far is because they get to a certain point and are satisfied. They do not try to advance themselves. No matter how good you are, continue to practice and study. If you are an orchestra accordionist, strive to be a soloist so that your name will be known. If you are a soloist, try to be a better one. There is always more room at the top of the ladder than at the bottom and the only way to get there is by hard work."

The foregoing advice by Magnante is not only inspiring but also very practical, and by observing his precepts accordionists will reap much benefit.

\* \* \* \* \*

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE.

## The World of Music

(Continued from Page 556)

ROBERT BERGMANN'S "HOT SYMPHONY," written for the New York World's Fair, has been given its first performance anywhere when on a program of the Concerts Poulet of Paris.

A SIBELIUS FESTIVAL, consisting of six programs devoted to the most important works of the great Finnish master, has been recently held in London. Organized and directed by Sir Thomas Beecham, this was a rare homage to an artist still living.

A NATIONAL MUSIC COUNCIL has been organized, under the auspices of the National Federation of Music Clubs, for the purpose of promoting a closer cooperation among the sixty or more organizations promoting musical interests in the United States.

THE ENGLISH SCHOOL MUSIC ASSOCIATION held recently its seventy-seventh Festival which featured a national chorus of three thousand voices, at the Alexandra Palace, with R. Walker Robinson conducting. At the same time, at Queen's Hall, was held the Tenth School Orchestra Festival and Competition.

M. EDOUARD MANGEOT, widely known piano manufacturer of Nancy, France, has celebrated his golden jubilee in this activity. At the Universal Exposition at Paris in 1878 he exhibited his first piano with an iron frame; and his piano with a double keyboard, exhibited at that time, is still to be seen in the Museum of the Conservatory of Brussels.

THE BACH SOCIETY of Cincinnati, one of the oldest in the United States, has merged with the University of Cincinnati Bach Society, to continue the traditions of the late Emma Roedter, who founded the society in 1897.

A FESTIVAL EVENT in the musical season of Stockholm, Sweden, was the recent first performance of Hilding Rosenberg's new opera, "The Marionettes," which had a great success.

THE MOZART FAMILY CORRESPONDENCE, as translated by Emily Anderson, has been widely mentioned in England as "The most important publication (musical) of the year 1938."





# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



## Golliwogg's Cakewalk (Debussy)

By Mrs. M. J. Brace

The Golliwogg a-riding went  
Upon a bale of hay;  
For every ride he paid a cent,  
So he could ride all day.

He wore a spur upon each heel—  
Of clothespin it was made;  
The saddle was of orange peel,  
His lance a garden spade.



### Theme of Golliwogg's Cakewalk

His hay horse stumbled on a root,  
And Golliwogg fell down;  
He tied a cookie on each foot  
And cakewalked back to town.

## The Pillars of Music

By Annie Charles Smith

AFTER the recital everyone told Betty she played very well.

"Oh, it is easy," answered Betty; "all I have to do is to remember two things. One is a secret my teacher told me."

"Tell us about it," said Mary.

"Well," replied Betty, "although it is a secret I will tell you, because my teacher did not say not to tell. To play well I must have well shaped hands. And to have well shaped hands we have to keep our wrists loose and our fingers curved. Now to do this my teacher said to pretend that the hand is a palace and the fingers are the pillars to keep up the roof. But the fingers have to be curved to let plenty of light into the palace."

"Well," said Mary, "if that is why you play so well I am going to try it, too."

"So am I," declared Dorothy.

"So am I," exclaimed the others in chorus.



## THE FOUNTAIN

## The Patient Piano

By J. LILIAN VANDEVERE

THERE WAS ONCE a piano which stood in a pleasant room; but it was lonely because no one ever came to play it.

"I don't enjoy standing here alone," sighed the piano, "I was meant for making music." Then, with a deep sigh, it sadly sang,

*"Oh dear, Oh dear, how happy I'd be  
If somebody wanted to play on me!"*

Perhaps some one will come, if I keep on waiting." And the patient piano waited.

Before long a small brown dog came trotting by. "Perhaps the little brown dog can play," said the piano. He sniffed at the piano, jumped up on the bench and wagged his tail; then he put his two brown paws on the keys and played a funny tune.

All at once he got down from the bench in a great hurry, as if he thought it would be much better if no one knew he had been playing the piano.

As he scampered off, the piano cheered up and said,

*"I'm glad he left. I really must say  
The little brown dog should not try  
to play."*

Perhaps some one else will come"; and the patient piano waited.

Then pattering along came a silky black cat. "Perhaps the little black cat can play," thought the piano. She rubbed against the piano, jumped up on the bench and leaped right on the keys. Her four soft paws made a funny tune as she struck one key after another.

Then the silky black cat jumped down in a great hurry, just as if she, too, thought it would be much better if no one knew she had been playing the piano.

Then the piano continued,

*"I'm glad the cat stopped playing,  
because  
You never make music with four  
black paws."*

Perhaps some one will come and play"; and the patient piano waited.

Then bustling along came a woman. She had a duster in her hand. "Perhaps she can play," said the piano, hopefully. "Dear me," the woman exclaimed, "how dusty this piano is; but small wonder, since nobody ever plays it." She put her duster on a lot of keys at once, which made a queer sound; then she, too, hurried away.

So the piano went on with its rhyming,

*"I'm glad I'm clean, but still I may say  
That dusting is never the way to play."*

Perhaps some one else will come and play." And the patient piano waited again.

Then along came a toddling baby. "Perhaps the baby can play," said the piano. The baby could just reach the keys with his little fat fists and he struck all the keys he could reach. Then he ran away as fast as his short legs would carry him, just like he thought it would be better if mother did not find him playing the piano.

And the piano went on,

*"The baby tried, but still I insist  
You play with your fingers and not  
your fist."*

Perhaps some one else will come and play." And the patient piano waited.

Then tramping along came a boy. He was whistling and the piano was pleased. "Ah, surely the boy can play," said the piano. The boy sat down and began humming, while picking out a tune with one finger. He was not quite sure which keys to play, so he tried experiments. Outside some one called, "come out and play ball." So the boy hurried away; for, to him, it was much easier to play ball than to pick out tunes on the piano.

"That boy knows very little about music," said the piano.

*"He found a tune, but jerky and slow.  
One's fingers must really know where  
to go."*

Perhaps some one else will come and play," and the ever patient piano waited.

Then a little girl came by. "Perhaps the little girl can play," smiled the piano. The little girl sat down, opened her book and began to play her new piece. Her fingers skipped nimbly over the keys and nearly always found the right ones.

"I believe this little girl can make music," said the piano.

*"How soft, how sweet! I'm certain that  
soon  
This little musician can play a nice  
tune."*

The next day the little girl came again and played still better. The patient piano was so pleased it could hardly stay in its own corner. When the little girl could play her piece without looking at the notes and without making any mistakes, she played it for the whole family.

The patient piano chuckled to itself and said proudly,

*"I knew I'd find the one who could  
play,  
The one who's been practicing every  
day."*

And I deserve to hear real music after waiting so long. You see, I have been a very patient piano."

## River Songs

By ALETHA M. BONNER

Let us sing gay songs of rivers,  
Songs that everybody knows;  
As, *The Beautiful Blue* .....;  
And, *Where River* ..... *Flows*.  
Then to these add, "*Old Man* ....."

With its rippling rhythmic swing;  
Next, *Way Down Upon The* .....;  
All together now—let's sing!  
(Answers: Danube; Shannon; River;  
Swanee.)

## The Forecast

By Gertrude Greenhalgh Walker

"MOTHER, may we hold our picnic in Lincoln Woods tomorrow?" asked Bruce. "Maybe," answered Bruce's mother, "but we had better make sure it will be a fine day before we ask any of your little friends to join us. 'Oh Bruce, turn on the radio now; it is just time for the weather man to give us his daily forecast.'"

So Bruce turned on the radio just in time to hear the announcer say, "Cloudy to-day with showers late this afternoon. Tomorrow, light variable winds with fair weather over this portion of the country."

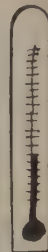
"Goody goody, now we may plan to-morrow, can't we, mummie," urged Bruce.

"Yes, indeed, we will go tomorrow," agreed his mother.

Then Bruce became real thoughtful. Radio is certainly wonderful.

"Mother, how can the weather man be so sure of his predictions?"

"Well," answered his mother, "the weather man gets reports from all over the country. He knows that if a cold current of air is rushing towards a warm



current of air, something is bound to happen; and when he is given their traveling speed he comes very close to knowing just what and where that happening is going to be. His charts and signs are very accurate."

"H'm, I see," said Bruce. "I'll bet Mr. Brown has some sort of a forecasting system to tell what kind of a music lesson I'm going to have for her. Sometimes she will say, just as I come into the studio, 'Oh, we are going to have a good lesson to-day.' Then sometimes she waits until I play one piece before she will say, 'Well, I see where we are going to have a little trouble to-day.' I sure would like to know how she does it."

"That is easy, son," answered his mother. "If you enter the studio on time for your lesson and have a cheerful smile; get your music ready quickly; sit erect especially while playing; play your scales and arpeggios right; without any hesitation; or, if your teacher asks for your memory work first and you know it; then she can forecast a splendid lesson. Remember, son, the approach to a lesson period and the attitude throughout the hour, do much to make or mar a splendid lesson. Forecasting weather and music are both alike, inasmuch as one must read the signs to judge accurately," said Bruce's mother.

"Thanks, Mum," said Bruce. "You shall be a help to a fellow. I'm going to try to have no storm signals in my lesson Thursday; and it's always going to be fine weather in music hereafter for me."



# JUNIOR ETUDE—(Continued)

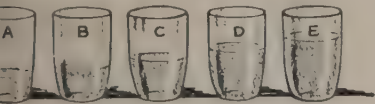
## Jelly Glass Music

By Priscilla M. Pennell

NE had practiced her piano lessons fully all winter, and both she and her were much pleased with her progress. But summer was fast approaching, one day she rushed into the living room waving a letter excitedly. It was Aunt Sue, inviting her to spend a week on the farm after school closed. Her mother was only too glad to let her little sister have a well earned vacation in the country, and in due time the great day of departure arrived.

It was such fun on the farm, roaming the fields, feeding the chickens, and watching Uncle Ned milk the cows. But there came a spell of rainy weather, and Arlene began to wish Aunt Sue had a piano so she could play the pieces she loved. Anyway, she could pretend. So she sat at the kitchen table and hummed as she ran her fingers down the edge. Aunt Sue, who was washing potatoes, noticed this and thought of a plan.

"Arlene, would you help me a little?" said Aunt Sue. "Run down, please, to the cellar and bring up some empty jam jars of different sizes and shapes. I'll try to bring too many at a time. It'll be several trips."



"But you're not making jelly, Aunt Sue," Arlene said in astonishment. "What are you doing to do with the glasses?" "You'll see," said Aunt Sue smiling. "We're going to make jelly but we are going to make something else."

"I'll wonder what it could be all right," Arlene went to get the glasses. When she had brought about fifteen to the kitchen and Aunt Sue had finished preparing the vegetables for dinner, she waited patiently to see what would happen. Aunt Sue took a teaspoon, and holding it gently between her thumb and forefinger, tapped the back of the bowl lightly against one glass and then another.

"Why, why!" cried Arlene in surprise. "It almost sounds like music, but most of

it is badly out of tune, it seems to me."

"Never mind," said her aunt. "We can easily fix that. First, let us find those that come near to the right pitch. We can make them lower but not higher."

They found one that sounded like high *do* and one that sounded like *ti* just below it; one that was a little too high for *sol* and one that was a little too low for *re*. By adding a little water to the *re* glass they tuned it to low *do*, and a little water in the *sol* glass brought it down to the correct pitch. Now they had an octave with two of the correct notes in between. By trying different glasses with different amounts of water they finally produced a perfectly tuned scale. Arlene was so excited her eyes shone. She found she could play many of the tunes she knew and she became so interested she did not want to stop for dinner, but as Aunt Sue insisted she must eat, she set the glasses aside on the window sill until later.

After the dishes were done, Arlene hastened back to the glasses, but was dismayed when they sounded dead and out of tune.

"Oh that's nothing," Aunt Sue reassured her. "Just stir the water with the spoon and they will ring true again." Which they did.

Aunt Sue put a little strip of sticky paper at the water level of the glasses that needed it, to make it easier to tune them the next time, so that Arlene could play them whenever she wished. The next day the sun came out again, but Arlene liked her musical glasses so much that she often played them when she came in from the fields.

When her visit was over she took them home with her, and when her music club had its first meeting in the fall she played some of the well known songs on the program. Her friends liked them so much that many of them made a set of musical glasses for themselves.

## LETTER BOX

DEAR JUNIOR ETUDE:

I love music and like to practice. My teacher requires me to memorize all my pieces, and I have a repertoire of twenty pieces, mostly in third grade.

I am enclosing a writeup about my music, which I clipped from our newspaper. I hope you will return it when you have read it.

From your friend,  
EVELYN PERRIN, (Age 8),  
IOWA.

DEAR JUNIOR ETUDE:

We are writing to you for the Mozart Club of Italy, Texas, and we want to tell you how much we enjoy the Junior Etude. Most of our club material is taken from your pages.

The purpose of our club is to get more people interested in music. We are not all pianists; for within our club we have a Harmonica Band, an A Capella Choir, and our School Quartette. Every month we have a piano recital with the numbers selected from our gold star pieces. This month we are studying Beethoven. We are enclosing a picture of our club. We wish every club a successful season.

From your friend,  
BETTY MOORE (Age 11), President  
SUE WARD (Age 11), Secretary

## Enigma

By Morris Heitschmidt (Age 14)

My first is in *children*, and also in *echo*;  
My second's in *hermit* and also in *yellow*;  
My third is in *help*, but is not in *fort*;  
My fourth is in *fool* but is not in *sport*;  
My fifth is in *foreman* but not in *induce-*  
*ment*;

Put them together and find an instrument  
(Answer: 'Cello)

## Junior Etude Contest

The Junior Etude will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Put your name, age and class in which you enter, on upper left corner of the paper, and put your address on upper right corner. If your contributions takes more than one sheet of paper, do this on each sheet. Write on one side of paper only. Do not use typewriters and do not have anyone

Subject for story or essay this month, "Musical Biographies." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by September. Names of prize winners and their contributions will appear in the December issue. The thirty next best contributors will receive honorable mention.

### RULES

copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

## The Orchestra

(Prize Winner)

THE ORCHESTRA is a wonderful thing which beautifies music many times. The chords produced by an orchestra may be mighty, or they may be very tender. The conductor of an orchestra is very important. What would a class do without a teacher? The same thing would be an orchestra without a conductor; there would be no team work.

An orchestra is different from a band, yes, very different. The band has more wind instruments while the orchestra has more strings. I personally prefer an orchestra, but of course that is a matter of taste. Some of our large cities have very fine symphony orchestras. In my opinion swing should not be played on such holy things as orchestras!

ERNEST BEUTLER (Age 10), Class C,  
Wisconsin.

## The Orchestra

(Prize Winner)

THE MOST eloquent and capable instrument in the world is the modern orchestra. It is the instrument whose employment by the classical and romantic school of composers marks the high tide of musical art. It is an instrument which is never played upon without giving an object lesson in musical analysis, without inviting the eye to help the ear to discover the cause of the sounds which ravish our senses and stir up pleasurable emotions.

With all the changes that have come over the orchestra in the last two hundred years, the string quartet has remained its chief factor. Its voice can not grow monotonous or cloying; and, beside its innate qualities, it commands a more varied manner of expression than any of the other sections of the orchestra.

I consider the orchestra a necessary factor in the lives of people of to-day.

WILLIAM COMO (Age 13), Class B,  
Massachusetts.

## Musical Instrument Building

By E. Mendes

1. Add a letter to a propelling implement and find a horse of a certain color; add another letter and find a musical instrument.
2. Add a letter to the fruit of the pine tree and find an ugly old woman; add another letter and find a musical instrument.
3. Add a letter to a row and find "belonging to them"; add another letter and find a musical instrument.
4. Add a letter to a short sleep and find suffering; add another letter and find a musical instrument.
5. Add a letter to father and find a sharp knock; add another letter and find a musical instrument.

## Answers to April Beheading Puzzle

Chart-hart; Hours-ours; Opine-pine; Place-lace; Irate-rate; Newer-ewer. Beheaded letters give CHOPIN.

## Prize Winners for April

Class A, Marjorie Ann Portz, Age 15, South Dakota.

Class B, Janice Markley, Age 13, Pennsylvania.

Class C, Johnson Black, Age 9, Ohio.

## Honorable Mention for April Essays:

Marjorie Ann Portz; Betty Louise Beach; Ruth Klausner; Wyatt Reeves; Louis Bonelli; Herbert Rile, Jr.; Ann Hurst; Marlene Arnold; Estelle Rapport; Mary Helen McNabb; Joan McGinnis; Betty Landis; Norma Kasle; Jim Leeman; Virginia Lee Pelt; Marcella Gordon; Vernon Leigh Bell; Elizabeth Williams; Beverly Rowe; Hilda Garthwaite; Irene Munsey; Dorothy Ennold; Sydney Andrew; Marta Bean; Bill Jenks; Ola Peters; Marian Marston; Nelson Pettinger; Elle Pearson; Marjorie Knox.

## The Orchestra

(Prize Winner)

THE ORCHESTRA plays a great part in the life of any community or school so fortunate as to have one. No one need be a musician to appreciate in full the richness and beauty of fine music well played. The soft strains of the orchestra put the audience in a relaxed mood for enjoyment. In our school we save our band for the peppy occasions and the sporting events.

Did you ever look over an audience and see the faces brighten up when the orchestra begins to play? Magically in every heart it asks a question, and from each face it reflects the answer musically; the answer reflects the same the world over. Of course, the orchestra is beloved by all.

JEANETTE SIGMAN (Age 14), Class A,  
Indiana.



MOZART MUSIC CLUB  
Italy, Texas

## Honorable Mention for April Puzzles:

Lorraine DelBoe; Joan B. Ford; Elizabeth Williams; Louis Bonelli; Jacqueline Desmarais; Betty Jean Cooper; Betty Ostrowsky; Eula Reeves; Dorothy Etherson; Doris Somerville; Donald Etherson; Betty Madigan; Edna Price; Sara Wilson; Rita Elaine Scoggin; Mildred Manners; John Moffett; Virginia Wihs; Roberta Riddle; Jim Leeman; Dorothy Strong; Ethel Masterson; Madge Meyers; Arnold Winters; Mary Belle Wells; Josephine Gunther; Annabelle Eckert; Martha Mayhew; Anna Nelson; Edward Hilton.



## Strange Music Makers

(Continued from page 569)

pitch is the *treble* and the lowest is the *tenor*. The usual explanation for this terminology is that in a set of ten bells the largest, and hence the lowest, was called the *tenor* or, later, the *tenor*.

The art of bell ringing has been practiced since Mediaeval times. When a series of bells is rung over and over, each time in a different order, the term "change ringing" is applied. The number of possible changes on any given series of bells is determined by multiplying the number of bells serially together; thus on three bells, only six changes ( $1 \times 2 \times 3$ ) can be produced. But twelve bells can be rung in no less than the astonishing number of 479,001,600 different changes. The fullest peal ever rung was carried out in 1761 at Leeds, Kent, England, when fourteen men, relieving one another, rang 40,320 changes.

What is the biggest musical instrument in the world? It is the two hundred forty tone Riverside Church Carillon, four hundred feet above the streets of New York, and consisting of seventy-two bells. The clapper of the biggest bell weighs two tons by itself.

### No Ordinary Organs

IN THE OPPOSITE EXTREME, a tiny pipe organ only one foot high, yet complete in every detail, was built for Titania's Palace, the famous fairy castle of visionary Sir Neville Wilkinson. It has one manual, five stops, thirty pipes and a tiny hand power pump. So tiny is this instrument and the keys so narrow that they must be played with a match stick.

The strangest organ in the world is that built by J. F. Pearson, an unemployed English musician, from old tin cans, scrap lumber and string. It plays well, and critics claim that its tone is comparable to that of expensive theater organs.

Another curiosity in music is that your piano is not in tune, and it never has been. This may sound shocking, but it is true. No keyboard instrument, as a matter of fact, plays in exact tune. For example, C-sharp and D-flat are not theoretically of exactly the same pitch; but on a keyboard they are represented by the same key producing a tone that differs very slightly from either. The piano, of course, has its mechanical limitations, because it has only eighty-eight notes; while there are no less than ten thousand distinct tones within the range of human hearing.

The first piano ever built was a baby grand. Its maker, Bartolomeo di Francesco Cristofori, called it a "Gravicembalo col Piano e Forte," which means "harpsichord with soft and loud." Eventually the instrument became known as the pianoforte and later simply piano.

The best pianos require as long as six years to complete, but the finest violins often are the result of one hundred years of patient work. Much of this time, however, is taken up by the seasoning of special wood until it attains the proper quality for correct sounding.

Violins have been made from glass, metal, sugar, a steer's horn, and even the jawbone of a mule. A man in New Jersey built a violin that stood fourteen feet high. A St. Louis artisan made one only two and one-half inches long; and it really played.

It might be well here to mention that Antonio Stradivari, greatest violin maker the world ever has known, refused to sign his name to the instruments he turned out late in life, in fear that some small error might escape the scrutiny of his failing eyesight. Eight years before he died, Stradivari bought a tombstone for his own grave; but the marker was a second hand one. Under the great violin maker's name, that of Francesco Villani can still be seen.

## Victorian "Hot" Music

IN THIS DAY OF "SWING", when popular taste seems to run to "hot" music, it is amusing to recall the strange instrument invented in 1875, by a German, that produced real hot music. Called the pyrophone, it consisted of various glass tubes of different lengths which gave forth musical tones as a hydrogen gas flame played up and down within them.

Benjamin Franklin, that versatile jack-of-all-trades of American history, included among his achievements the invention of another strange musical instrument which he called the armonica. It consisted of several glass discs mounted on a common shaft which could be turned by a foot treadle. Franklin wetted his fingers with

Gilmore assembled the greatest array of musicians ever to play together at a series of concerts. In all, there were 22,860 musicians under his direction; the two thousand instruments in his orchestra were supplemented with military bands of all nations, numbering eight hundred fifty individuals; and a chorus of twenty thousand singers joined with the instrumental forces.

As a climax to his mammoth musicale, Gilmore astounded his audience with a rendition of Verdi's *Anvil Chorus* from "I Trovatore", which only a genius such as he could think up. Ten Boston firemen beat lustily on fifty anvils; and a battery of cannon outside the great hall let go a tremendous salvo when Gilmore triumphantly touched an electric button. Boston's ears are still ringing.

## Next Month

THE ETUDE for October, 1939, Will Have a Dozen Features Any One of Which Is Worth the Cost of the Issue.

### How People Are Swayed By Song

Mark Sullivan, one of the most brilliant of all American columnists, tells with true journalistic vision what he has seen in his busy life when people have been swayed by song. Harvard bred, smart, human and pointed, few people can express ideas with the conviction and force of Mr. Sullivan.

### How to Make Money By Teaching the Piano

This article by Walter Elliott of California is the first in a series of three designed to discuss in very practical and direct fashion those means whereby the teacher may increase his income without resorting to fantastic or unsound methods. Few teachers can afford to miss these articles.

### Marian Anderson

Philadelphia born and bred, she came as a young girl to the office of the Editor of THE ETUDE to be trained in one of his songs. He at once realized that he was listening to a rare voice. Since then, in Europe and America, she has become one of the most discussed of all singers, because of the natural richness of her voice, the purity of her style of tone production as well as of interpretation, and of her magnetic personality. Miss Rose Heylbut presents an unusual interview with this remarkable singer.

### The Art of Two-Piano Playing

New vistas in musical accomplishment have been created by the increasingly popular teams of two-piano players. In conservatories and colleges, all over the country, two-piano material is becoming more and more in demand. Silvio Scionti, famous Italian-American pianist and author of this article, and his wife Isabel, have made sensational duo-piano appearances in both Europe and America.

### Time, Only, Tells

Paul Hindemith, self-exiled German Aryan, musical iconoclast, whose music is *non persona grata* (unwelcome) in the land of his birth, is widely played in other countries, where there is a demand for the unusual. He makes clear that the only judge of musical worth is time, indisputable time. If with the flight-years music is still approved, it is of real value. You will find this a most worthwhile article.



MARK SULLIVAN

## "Married Music"

By ESTHER WALLACE DIXON

A CRUSADE should be started for encouraging the married women of America to develop their musical talent. Alibis for lack of time to practice are very prevalent among our American women. A slogan of "One hour a day for music" would do wonders for the development of music in the home; and then parents would no longer have the alibi of "It's no use to give our daughter a college education in music, because as soon as she gets married she will drop her music."

\* \* \* \* \*

## Do You Know?

That Wagner, Mozart, Verdi and Puccini seem to be the Four-Power Dictators of the world's operatic fare?

That more than three hundred and fifty tunes have been published in the United States, under the title of "Memories"?

## Luring the Child to Love the Piano

(Continued from Page 566)

little tone, free articulation but not generated, in order that the finger may its note directly, and understand the animism of the touch. Occasionally with the wrist to make sure that it is free, the hand remains firm. Gradually we dare to increase the tone, thanks to independent attack and more and strength in the finger.

This exercise is a severe one, based on principle of the first importance; it may be undertaken only when the hand has been already strengthened and knows to obey; and also when the interest of a child has been awakened.

The "positions" never should be practiced long at a time, but several times during the day. Little exercises and little games from the early exercises always should alternate with them. Thus trained hand will become conscious of itself will develop in a sort of Swedish gymnastics, starting from natural principle making the right muscle work at the time.

We are thus far from countenancing contortions which sometimes have been attributed to the Polish master, through faults of pupils who were without zeal, but not understanding. Leschetzky desired above all things, that, as far as possible, one should learn to make use of resources in one's own hand, by the reasonable means and the most heuristics. He often said, "From the head, the fingers, not from the fingers to the head! Seek for yourself; and do not wish to copy another who plays in his style—a style which probably is not yours."

### The Incurable Thumb

THE THUMB MUST WORK BUT LITTLE at first, and then only *pianissimo*, without leaning the key. For it is large, heavy, and clumsy and must be trained. It will be made supple by being moved about on the palm, beneath the hand, which must remain motionless and never flatten itself so that it impedes the movements of the thumb.

These movements must proceed backward very swiftly, interspersed with short pauses. The thumb must learn to make the skips as indicated for the other fingers, and always with extreme lightness. The scale may next be played by the thumb, descending thus: CB—CA—CG—so on. C is played by the thumb, and other note by another finger, which must be the same throughout the exercise, must be chosen in advance: the second, then the third, the fourth, and even the fifth. The thumb remains in its place beneath the hand. The hand turns a little in the direction in which the thumb is moving. It thus permits the other finger to move with certainty toward its note, in the direction from which the thumb will emerge on its turn. (See illustrations No. 7 and 8.)

The return to C must be made very rapidly. It is always followed by a short pause, which precedes the next departure.

The left hand will practice this exercise in the opposite direction, ascending. This movement which draws the arm toward the body is always easier than that which draws it away. Exercises for single fingers always should be interspersed with exercises for speed. In the singing lesson every finger must play freely, as already described.

All of these slow exercises are to be practiced with the back leaning against a chair, in order to keep the muscles of the back free and the faculty of deep breathing unimpaired.

\* \* \* \* \*

"The man who invented bagpipes got the idea from stepping on a cat." —Lord Dunsany



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# THE WORLD OF MUSIC

**ROBERT TEICHMULLER**, famous piano teacher of Leipzig, died recently, two days after his seventy-sixth birthday. A native of Brunswick (Germany), he prepared for a virtuoso career and played many times at the Gewandhaus Concerts but was compelled to abandon this work because of an inflammation of sinews, and so he turned to teaching. He became associated with the Leipzig Conservatorium in 1897, was made a Professor in 1908, and became head of its piano division in 1920. He knew Brahms, heard Liszt and Clara Schumann play, and counted many artists among his friends.



ROBERT TEICHMÜLLER

**MUSICAL POSTAGE STAMPS** are to be issued by the United States Post Office Department, honoring our American composers, Edward MacDowell, Victor Herbert, Ethelbert Nevin, Stephen Foster and John Philip Sousa—a part of a series of about thirty-five recognizing American authors, poets, musicians, scientists and inventors.

**THE AMERICAN SOCIETY OF RECORDER PLAYERS**, of Provo, Utah, gave in July a three day Festival of music of the Thirteenth to the Eighteenth Centuries for the recorder, viola d'amore, lute and other instruments of that musical era. This group of musical antiquarians possesses one of the largest collections of recorders in the United States. Provo holds also the distinction of being one of the liveliest centers of American Indian musical research in our land.



PAUL CALLAWAY

**PAUL CALLAWAY**, organist of St. Mark's Episcopal Church of Grand Rapids, Michigan, has been called as organist and choirmaster of Washington (D. C.) Cathedral. A native of Illinois, while a cadet at Missouri Military Academy he won first prize in the piano division of the Interscholastic Competitions held at the University of Missouri. At twenty he began five years of study with Dr. T. Tertius Noble, during which time he was organist and choirmaster of St. Thomas' Chapel.

**JEANNETTE VREELAND**, eminent American festival soprano and Bach interpreter, died July 20th, at the home of her parents in Denver. Born in Los Angeles, she was taken to Denver by her parents, to study with Percy Rector Stephens, her only teacher, to whom she was married in 1921.

**SIR DANIEL EYERS GODFREY**, foremost of Band Leaders of the British Isles, died on July 20th at the age of seventy-one. Sir "Dan" came of generations of bandmasters. He attended King's College School and then the Royal College of Music from which he received the Bandmaster's Diploma in 1890 and was appointed conductor of the London Military Band. In 1893 he began his memorable career at Bournemouth, the famous seaside resort, first as conductor of a band of thirty-one musicians, and twenty years later he was giving six hundred concerts a year with an orchestra of symphonic proportions, at fifty cents admission.

## Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

**BELA BARTOK**, eminent Hungarian composer-pianist is announced to visit us during the present season.

**THE ROBIN HOOD DELL** concert season of Philadelphia closed on August 16th, when the most successful series of this fine movement became history. Miss Frances A. Wister, Chairman of the Women's Committee of the Philadelphia Orchestra, spoke gratefully of the united sentiment which had made this triumph possible.

**RISÉ STEVENS**, young American contralto of the Metropolitan Opera Company, is announced for the rôle of *Carmen* for the Glyndbourne Festival of next summer.

**DANTE FIORILLO**, of Westfield, New Jersey, has been named as the Pulitzer Prize winner in the field of music for this year. The award carries with it a travelling scholarship of fifteen hundred dollars for the continuance of studies with the advantages of European instruction.

**MENDELSSOHN'S "ELIJAH"** was presented on August 27th, as open air opera at the New York State Fair Coliseum, with a chorus including the Rochester Chapel Choir of sixty voices and the Syracuse A Capella Choir of sixty-five voices. Mark Love of the Chicago Opera Company sang the rôle of *Elijah*, and John T. Clough, conducted.

**HOMER HENLEY**, widely known violin teacher and writer of San Francisco, passed away on June 23rd at the age of sixty-seven. He was long a valued contributor to our singers' columns of *THE ETUDE*.

**PERHAPS THE LARGEST ORCHESTRA** ever assembled played at the Western World's Fair at San Francisco, on June 25th when ten thousand junior musicians combined in playing *Treasure Island March* written especially for the occasion by Carl Stiska, *Merry Widow Waltz* and other popular numbers. Edwin Franko Goldman, guest conductor of the event, led the massed band in his own *On the Mall*.

**FERRUCCIO BUSONI'S "Doctor Faustus"** is announced for its first performance in Italy during the coming season of the Teatro San Carlo of Naples.



CARROLL GLENN

**CARROLL GLENN**, violinist, has received the annual Town Hall Award, as having given the most outstanding performance of the year by an artist under thirty years of age, in the popular concert room of New York. The award carries with it the conferring of an illuminated scroll and an engagement in the Town Hall Endowment Series of the ensuing season which in this case will be played on February 14th.

**AN EISTEDDFOD**, instituted on July 1860, in the little mining town of North San Juan, California, by Welsh pioneers of the gold rush era, was held this summer at the Golden Gate International Exposition.

**GIOVANNI GAIDA**, a well known Italian violin maker of London passed away on July 9th, in his seventy-seventh year. His instruments "possess a marked individuality and an excellent tone" and the larger proportion of them are in the possession of professional players.

**ALEXANDER LIPPAY**, composer, conductor, teacher and impresario, died on March 3rd, in Manila. After experience in the opera houses of Mannheim, Cologne and Frankfurt he drifted to Manila where he became known as the "Music Bringer" of the Philippines. As leader of the Manila Symphony Orchestra, for which he trained many of the musicians, as director of the Academy of Music of Manila, and as the moving spirit in enticing the world's great artists to stop on their world routes, he developed in these stranded Pacific islands a genuine musical culture and love for the finest products of our greatest creative geniuses in the tone language. Verily a prophet has gone to his reward; and his works shall live.

**HISTORIC LA SCALA OPERA HOUSE** has been rechristened and henceforth is *Teatro della Scala* instead of *Teatro alla Scala*; that is, it is of instead of at. Research in La Scala Museum authenticated the change.

**HENRY TOLHURST**, widely known throughout Great Britain as a violinist and organist, and especially as composer for the violin, passed away on July 9th. A native of London, born in 1854, he was also conductor of the Lee (Kent) Philharmonic Society and the founder of the Guildford School of Music.

(Continued on Page 685)

## Competitions

**PRIZES OF TWO HUNDRED FIFTY DOLLARS and One Hundred Fifty Dollars**, each, are offered for the best and second best Concert Piano Solo and for the best and second best Entertaining Piano Solo, entered in *THE ETUDE* Piano Solo Composition Prize Contest. Competition open to all composers excepting members of the staff of *THE ETUDE* and employees of the Theodore Presser Co.; closes November 1, 1939; complete information will be found on Page 676 of this issue.

**THE CHICAGO COUNCIL OF TEACHERS OF SINGING** offers its annual prize of One Hundred Dollars for a song to words chosen from the Psalms, by the composer. The prize is endowed by the W. W. Kimball Company; the competition closes November Fifteenth; and complete information may be had from Walter Allen Stults, P. O. Box 694, Evanston, Illinois.

**THE PADEREWSKI PRIZE COMPETITION** offers \$1,000 for the best work for Chamber Orchestra, and a second \$1,000 for a concerto or other serious work for a solo instrument with sym-

phonic orchestra. Works must not exceed fifteen to twenty minutes in length and must be received before February 1, 1940.

Full information from Mrs. Elizabeth C. Allen, Secretary Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

**A PRIZE OF FIVE HUNDRED DOLLARS** is offered by the Henry Hadley Foundation for the best composition in any of the major forms to be submitted within the autumn months. Full particulars may be had from the Henry Hadley Foundation, 633 West 155th Street, New York City.

**A PRIZE OF ONE THOUSAND DOLLARS**, with a possible Six Hundred Dollars additional, is offered for a "Concerto for Violin with Orchestra" by a native American composer. The prize is furnished by an internationally known violinist, with the option of giving première performance of winning work. Competition closes April 30, 1940. Particulars from Violin Concerto Committee, % Carl Fischer, Inc., 56 Cooper Square, New York City.

**AN ANTIQUE MUSICAL INSTRUMENT EXHIBIT** is to be an important feature of the Tenth Annual Chicago Antiques and Hobby Fair at the Stevens Hotel from November 13th to 18th. Harpsichords, square pianos, melodeons, zithers, harps, trumpets, and all the other instruments that lulled, serenaded, dirged or mobilized people of earlier days will hobnob with barrel organs and hurdy-gurdies. Dr. Hewitt A. Waggener, of Hollywood, will exhibit his collection of saxophones made by their inventor, Adolph Sax, about 1850.

**PRINCE MAHMUD**, twenty-one year old brother of the Sultan of Trengganu, is a student of the violin.

**ALL JOHANN STRAUSS' PROPERTY**, including his personal estate and rights to his music, has been decreed by the municipality of Vienna to be the property of the city, the composer's descendants thus losing all their holdings.



PAUL AMBROSE

**THE CANADIAN COLLEGE OF ORGANISTS** held its annual convention on August 28th to 30th, at Hamilton, Ontario. A profitable program was carried through, with lectures and lecture recitals by widely known artists, with social events and sight seeing interspersed and a closing banquet to crown all. Paul Ambrose, for many years a popular organist and composer at Trenton, New Jersey, is chairman of the Hamilton center of the C. C. O. and also president-elect of the national organization for the current year.

**CATEAU STEGEMAN TRACY**, widow of Dr. James Madison Tracy, has received from Central University of Iowa the honorary degree of Doctor of Music.





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Andante Cantabile, Em—5, Tschalkowsky  
Ave Maria, F—4, Schubert  
Barberini's Minuet, C—2, Hasse  
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Busy Little Bee (Valse Capr), Am—2, Richter  
Chicades (Sym. 8), F—2, Beethoven-Rolfe  
Darting In and Out, C—1, Armour  
Dark Eyes (Easy), D—M—3, Armour  
Dancing the Minuet, G—2, Chopin-Rolfe  
First Waltz, 2—2, Durand-Rolfe  
Flight of Bumble Bee, C—3, Rimsky-Korsakoff  
Garland of Roses (Waltz), C—2, Streabhog  
In Rose Time (Waltz), F—Bb—1, Armour  
In Gay Costume (Minuetto), G—C—2, Crosby  
Jumping Rope (March Tempo), C—2, Richter  
Jolly Little Sambo, F—Bb—2, Crosby  
Laces and Frills, Am—2, Crosby  
March Militaire, C—3, Schubert-Rolfe  
March of the Sardar, E—3—6—m, Ivanow  
Moonlight Waltz, G—1, Armour  
Mr. Third Takes a Walk, C—2, Richter  
My Little Pet (Valse), C—1, Hopkins  
Nannette Poco Animato, F—1, Armour  
Out on the Ocean (Waltz), C—2, Hopkins  
Pussy Willow (Valse), C—2, Richter  
Roaming Up and Down (Mar.), C—1, Armour  
Robin Red Breast (Waltz), F—2, Hopkins  
Sail on Little Boat (Horn), F—2, Richter  
Scouts on Parade (March), G—C—2, Crosby  
Shadow Waltz (Valse), G—C—2, Crosby  
Skaters Waltz, C—2, Waldeufel-Rolfe  
Skipping to School (Polka), G—C—2, Crosby  
Singing in the Glen (Waltz), C—2, Armour  
Spinning the Top (Scherzo), D—G—2, Crosby  
Stop, Pretty Water!, G—2, Beethoven-Rolfe  
Soldiers All (March), C—1, Armour  
The Fairy Wish (Dance), G—2, Hopkins  
The Meadow Princess, Fb—2, Hopkins  
The Wandering Minstrel, C—1, Chopin-Rolfe  
Two Guitars (Easy), F—2, Armour  
The Sandman's Lullaby, F—Bb—2, Crosby  
The Violet (Sonata 12), C—2, Mozart-Rolfe  
Valse Frieis, Am—2, Chopin-Rolfe  
Valse Lente, Bb—4, Tschalkowsky  
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## Contents for October, 1939

VOLUME LVII, No. 10 • PRICE 25 CENTS

### EDITORIALS ..... 625

#### ARTICLES

- How People Are Swayed by Song.....Mark Sullivan 627  
Time, Only, Tells.....Paul Hindemith 629  
Some Reflections on Singing.....Marian Anderson 631  
How to Make Money by Teaching the Piano.....Walter Elliott 633  
A Musical Viking.....David Monrad-Johansen 635  
How to Make Polyphonic Playing Interesting.....Sidney Silber 637  
The Threshold of Music.....Lawrence Abbott 638  
Master Lesson—Hungarian Dance, No. 6 by Brahms.....Maurice Dumesnil 642

#### MUSIC

##### Fascinating Pieces for the Musical Home

- Gypsy Song from Carmen.....Georges Bizet 643  
In the Sultan's Palace.....David Nason 644  
A Winter's Tale.....Francesco B. De Leone 645  
Blue Roses.....Homer Tourjee 646  
Under the Elm Trees.....Carl Wilhelm Kern 646  
Alla Marcia.....James H. Rogers 648  
Prelude in C Minor.....Abram Chasins 649

##### Master Works

- Hungarian Dance No. 6.....Johannes Brahms 650  
Air, from the Overture No. 3 in D.....J. S. Bach 651

##### Outstanding Vocal and Instrumental Novelties

- Go, Lovely Rose! (Vocal).....W. Lawrence Curry 652  
Seek the Lord in Prayer (Vocal).....Robert Huntington Terry 654  
My Faith Looks Up to Thee (Organ).....Lowell Mason-Van Denman Thompson 655  
Romany Caprice (Violin and Piano).....Russell Webber 656  
Minuet from "Don Juan" (Four Hands).....W. A. Mozart 658

##### Progressive Music for Orchestra

- Elegie.....Ernest H. Sheppard 660

##### Delightful Pieces for Junior Etude Readers

- Jumping Joan.....Sarah Coleman Bragdon 662  
Wooden Shoes.....G. A. Grant-Schaefer 662  
Swaying Willows.....Margaret Paige 663  
The Hunting Song.....Bernard Wagners 663  
The Colonial Music Box.....Louis Weitz 664  
The Dancing Bear.....Mary Helen Brown 664

#### DEPARTMENTS

- The World of Music.....622  
The Etude Historical Musical Portrait Series.....624  
Teachers' Round Table.....Guy Maier 641  
The Etude Music Lover's Bookshelf.....C. Meredith Cadman 640  
Questions and Answers.....Karl W. Gehrken 679

##### Band and Orchestra

- The High School Instrumental Program.....William D. Revelli 639

##### The Singer's Etude

- Stepping Stones to a Singer's Success.....W. Warren Shaw 666  
The Student's Repertoire.....Claude Bellporte 666  
Prima Donna's Pranks.....William Erhardt-Snyder 667  
Voice Questions Answered.....Nicholas Douty 668

##### The Organist's Etude

- Putting Joy Into Choir Work.....Henry C. Hamilton 670  
Organ and Choir Questions Answered.....Henry S. Fry 672

##### The Accordion

- The Accordion Combined with Other Instruments.....Pietro Deiro 669  
Accordion Questions Answered.....Pietro Deiro 688

##### The Violinist's Etude

- The Vital Elements of Virtuosity.....Gaylord Yoff 674  
Make Friends of the Masters.....J. W. Huff 674  
The Violinist and His Nerves.....Nellie G. Allred 675  
Musical Knowledge Competition.....Ada E. Campbell 675  
Violin Questions Answered.....Robert Braine 676

##### Fretted Instruments

- Tone Production.....George C. Krick 678

##### The Junior Etude

- .....Elizabeth Gest 686

#### MISCELLANY

- Fifty Years Ago This Month.....628  
Shall We Educate the Parents?.....Ruth E. Woods 628  
Increasing the Attendance at Pupils' Recitals.....Nelle S. Scates 628  
The Tragedy of a Deaf Musician.....Dr. Waldemar Schaeffner 630  
Radio Flashes.....Paul Girard 630  
Recent Record Releases.....Peter Hugh Reed 632  
Music of Worth in the Movies.....Verna Arvey 632  
A Magnificent Musical Undertaking.....636  
How Can We Make Our Pupils Think?.....Susan M. Steede 665  
A Class Contest.....Ruby Bassett 688  
When Mozart Was in London.....Clarence Lucas 688

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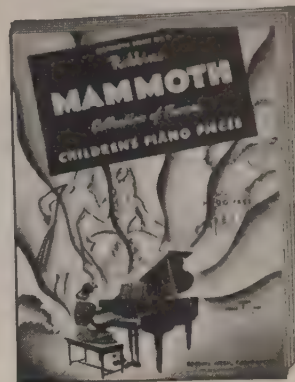
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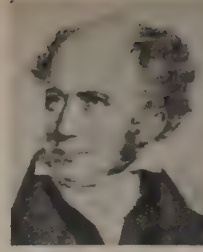


Carl Maria von Weber—B. Putlin, Oldenburg, Nov. 15, 1786; d. London, June 5, 1826. Comp., cond., pianist. Fdr., German Romantic school. Wr. "Der Freischütz," and other works.

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Gottfried Weber—B. Freinheim, Ger., Mar. 1, 1779; d. Kreuznach, Sept. 21, 1839. Comp., theorist. Fdr., Mannheim Cons. Fdr.—editor of "Cicilia." Important theor. writings; also mus. works.



Heinrich Weber—B. O. Ger., 1901. Comp., c. teacher. Pupil of D. Lemacher in Cologne some yrs. organ and teacher in Aachen. Has ten organ works.



Henry G. Weber—B. Chicago, 1901. Cond. Was asst. opera cond. in Vienna and Bremen. From 1924-29, cond., Chicago Civic Opera Company. Also opera cond. in Paris, summer of 1925.



Josef Miroslaw Weber—B. Prague, Nov. 9, 1854; d. Munich, Jan. 2, 1906. Comp., vlnst. Succ. Rebeck as 1st concertm. of R. Orch., Wiesbaden. From 1893 concertm. of Hofoper, Munich.



Ludwig Weber—B. Nuremberg, Ger., Oct. 13, 1891. Comp. Mostly self-taught. Considered among foremost Ger. comps. Since 1934 active in Mülheim. Orch. works, str. quartets, chor., songs.



Wilhelm Weber—Mastersinger. Active in Nuremberg around the sixteenth century. Although not the greatest of the Nuremberg mastersingers, he was among the best known of his time.



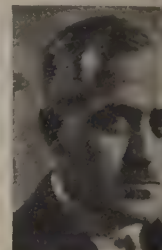
Anton von Webern—B. Vienna, Dec. 3, 1883. Comp., cond. Pupil of Schönberg. Was cond., various theaters in Müdling. One of the best known Austrian comps. Choral works and orch. pcs.



Beveridge Webster—B. Pittsburgh, Pa., May 30, 1908. Pianist. Pupil of his father and I. Philipp. Has appeared with London Philh. Or.; the Symph. Or. of Paris; and other major orchs.



Albert Weckauf—B. Alsfeld, Ger., Oct. 8, 1891. Comp., teacher. Since 1914 fac. mem., Dortmund Cons. Has written two symphonies, a violin concerto, chamber music, and songs.



George A. Wedge—B.bury, Conn., Jan. 15, 1881. Teacher, organist. Head, theory dept., Inst. of Mus., 1924-26. Juilliard Summ. Sch. of (N. Y.) Au. of theor.



Hans Weidig—B. Essen, Ger., July 28, 1898. Comp., cond. Was a chorus dir. in Bonn. Since 1936 dir. of choral soc. in Dortmund. Works incl. orch. pieces, cantatas, and pla. pcs.



Robert Weede—B. Balt., Md. Baritone. Studied in New York and in Italy. Has sung with Metro. Opera Co., and at Robin Hood Dell, Phila. In 1939 sang in first op. written espec. for radio.



Martin Wegelius—B. Helsingfors, Finland, Nov. 10, 1846; d. there Mar. 22, 1906. Comp., cond., writer, tchr. From 1882 until death, dir. Helsingfors Cons. Tchr. of Sibelius and Palmgren.



Gerhard F. Wehle—B. Paramaribo, Dutch Guiana, Oct. 11, 1884. Comp., teacher. Studied in Leipzig and Berlin. Active in Berlin. Orch. and chamber works, piano pcs., and songs.



Adolf Weidig—B. Hamburg, Nov. 28, 1867; d. Hinsdale, Ill., Sept. 23, 1931. Comp., cond., vlnst., teacher. Was v.-pres. and dir. of Amer. Cons., Chicago. App. w. maj. orchs. as cond. of own works.



Alfred Weigerth—B. Budapest, Oct. 13, 1893. Comp., pianist. Was active as a teacher and composer in Budapest, then in Berlin. Has written operettas, orch. wks., piano mus., and songs.



Joseph Weigl—B. Eisenstadt, Hungary, Mar. 23, 1766; d. Vienna, Feb. 23, 1846. Comp., cond. Wrote over 30 operas, one of which held pop. nearly a century. Was 2nd court cond., Vienna.



Karl Weigl—B. Y. Feb. 6, 1881. Comp., te. Studied at Vienna Cons. with Zemlinsky. For years in Vienna. Has w. orch. wks., str. qttts, pcs., and songs.



Herman Weill—B. Karlsruhe, May 29, 1877. Dram. baritone. Debut at Freiburg, Baden, 1901. From 1909-12 sang at Bayreuth Festivals; 1911-17 with Metro Op. Co. App. in many Ger. cities.



Irving Weill—B. N. Y., July 26, 1878; d. there Aug. 26, 1933. Music critic, writer. Held imp. posts with N. Y. papers. Critic, Mus. America, 1928-29. Championed the best in modern music.



Kurt Weill—B. Dessau, Ger., March 2, 1900. Comp. Studied at Hochschule, Berlin, and with Busoni. Active in Paris. Has written works of rather extreme modernity—operas, violin works, songs.



Jacob Weinberg—B. Odessa, July 1, 1879. Comp., pianist. Studied at Moscow Cons. Has taught in New York and Phila. Varied works, incl. opera, "A Night in Palestine." Res. New York.



Jaromir Weinberger—B. Vinohrady, Czechoslovakia, 1896. Comp. Studied at Leipzig Cons. In 1923 was dir. theor. dept., Ithaca Cons. Works incl. op. "Schwanda," fam. for its Polka and Fugue.



Lazar Weiner—B. Charkass, Russia, Oct. 15, 1897. Comp., cond., pianist, teacher. Since 1914 in N. Y. Fdr.-cond., N. Y. Freiheit Ges. Vereln. Has wrtn. songs, piano pcs., vln. solos, violoncello pcs.



Felix Weingartner—B. Zara, Dalmatia, June 2, 1863. Comp., fam. cond. Stud. at Leipzig Cons. Has held many imp. cond. posts. Guest cond. N. Y. Philh. Soc. and N. Y. Symph. Soc. Res. Vienna.



Theodor Weinlig—B. L. den, Ger., July 25, 1778. Leipzig, Mar. 7, 1863. Comp., teacher. In 1822 came cantor at Thomaskirche, Leipzig. Was Wagner's ryr tchr. Wrote vocal stu.



Carl Weinrich—Organist, teacher. Pupil of Marcel Dupre and Lynnwood Farnam. Has held pos. in Phila and New York churches. In 1933 apptd. dir. of org. dept., Westm. Choir Coll. of Mus.



Karel Weis—B. Prague, Feb. 13, 1862. Has been active in Prague, devoting entire time to composing. Operas have been prod. in Prague, Frankfurt, Vienna, Berlin. Also orch. works.



Hans Weisbach—B. Glogau, Ger., July 19, 1885. Opera cond., teacher. Studied at Berlin Hochschule. From 1926 to 1933, general mus. dir. Düsseldorf; since 1933, active in Leipzig.



Julius Weismann—B. Freiburg, Baden, Dec. 26, 1879. Comp. Pupil of Rheinberger, H. Dinmler, Thullie. Has written orch. works, violin pieces, choruses, songs. Res. Freiburg.



Wilhelm Weismann—B. Alfdorf, Sept. 20, 1900. Comp., mus. critic. Studied at Stuttgart Cons. and with Karg-Elert. Since 1923, active in Leipzig. Cantatas, choruses, organ pieces.



Adolph Weiss—B. Balt., Md., Sept. 12, 1891. Comp. Studied with Weidig and Schönberg, and at Berlin St. Acad. Has wrtn. orch. and ens. wks., piano pcs. Res. Farmingdale, N. Y.



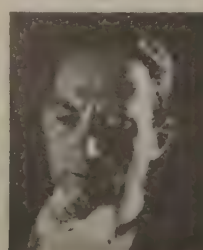
Hans Weiss—B. Nürnberg, Mar. 2, 1889. Comp., teacher, lect. Stud. at Munich Acad. In 1920, prof. of theory and piano at Nürnberg Cons. In 1931 apptd. fac. mem., D. Mannes Mus. Sch., N. Y.



Wendelin Weissheimer—Osthofen, Alsatia, Feb. 1838; d. Nürnberg, June 1910. Comp., cond., wtr. Wrote operas, musical works; also lit. work on Wagner and L.



Adolf Weissmann—B. Rosenberg, Silesia, Aug. 15, 1873; d. Haifa, Palestine, April 22, 1920. Mus. critic. From 1900 in Berlin as critic on imp. mus. mag. Wrote many mus. lit. works.



Frieder Weissmann—B. Southern Ger. Cond. Studied at Munich Univ. From 1920-25, cond. State Op., Berlin. In 1931 apptd. cond., Berlin Symph. O. Guest cond. at Stad. Concerts, N. Y., 1938.



Gladys Welge—Orch. cond. Her work as conductor of Oak Park (Illinois) Symphony Orchestra has been noteworthy. In 1938 appointed conductor of Woman's Symphony Orch., Chicago.



Albert Wellek—B. Vienna, Oct. 16, 1894. Comp., writer. Studied at Prague Cons., and with G. Adlers. Active in Vienna. Has written string quartets, piano pieces, and songs.



Egon Wellisz—B. Vienna, Oct. 21, 1885. Comp., musicologist, teacher. Pupil of Schönberg and Adler. Teacher at New Cons., Vienna. Literary and musical works.



Milton Wellings—B. Hands-worth, Staffordshire, Dec. 4, 1850. Comp. Wrote operettas successfully produced in England. Best known as a comp. of songs, *Someday*, *Only a Rose*, and others.



Howard Wells—B. Rockford, Ill., Apr. 15, 1875. Pianist, teacher. Pupil of, then asst. teacher to Leschetizky, 1907-14. Soloist with Chicago Symph. O. Recitals, Europe and America. Res. Chicago.



John Barnes Wells—Wilkes-Barre, Pa., Oct. 1880; d. Roxbury, N. Aug. 8, 1935. Comp., u. Soloist, U. S. mus. fest. Songs, incl. *If I Were The Elfman*, and *Wag-*



# "MUSIC, NOW, MORE THAN EVER"

**T**HIS is the second time that THE ETUDE MUSIC MAGAZINE has presented an editorial upon this subject. When the war horror of 1914 broke upon the world we made clear to our readers that, in the intense nervous strain of the hour, music was one of the providential gifts of the Almighty, destined to help mankind stand the terrific inhuman pressure.

Since that unthinkable war, the musical situation in America has changed radically. At that time it was indicated by THE ETUDE that our isolation from Europe could not fail to prove a means for starting new energies in America, which would vastly improve and broaden all musical interests in the new world. We have need only to call the attention of our readers to the following amazing changes which have occurred since Sarajevo:

**FIRST:** *The unprecedented musical achievements in public schools in all parts of America, setting new standards for the entire world.*

**SECOND:** *The pronounced elevation of standards in American symphony orchestras, choral organizations, and in chamber music.*

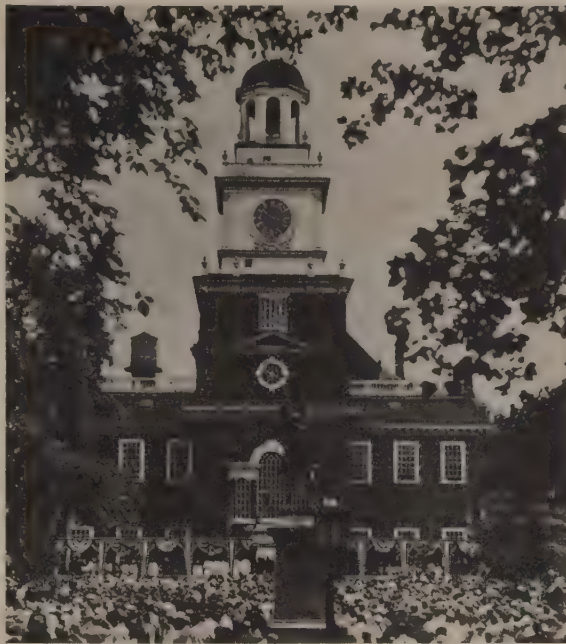
**THIRD:** *The creation of new music schools of the highest possible type in various parts of the country. These schools rank with the foremost institutions for musical education in all lands.*

**FOURTH:** *The publication in America of an enormous number of excellent musical works and musical books of extremely high character.*

**FIFTH:** *The creation of huge and far-reaching organizations for recording and broadcasting music upon a scale far greater than in any other country of the world.*

Broadly speaking, through events entirely beyond our control, our musical interests in America, educational, professional and industrial, were compelled to advance in the years succeeding the great war and were benefited more than during the entire preceding century. Certain mutations in the art and the industry itself affected a few disadvantageously for the time being, but these conditions were in no way attributable to the war. America certainly had no wish or design to profit from the unthinkable disasters of others. It has given millions in the past to succor those in distress overseas. Nevertheless, in 1914 those business and professional men and women who went about their affairs, minding their own business and redoubling their energies, as our President suggests at this time, had few business or financial worries.

The war of 1914, detested and unwanted by everyone in America, unquestionably placed music upon a new basis in the United States, a basis of independence which compelled the most distinguished artists and teachers of the world to come to America and work with Americans to create what is now the most eminent musical center of all history. We wish that this musical prosperity might have come to us through less tragic circumstances than the cataclysms which the cosmic march of fate brought upon our colleagues in Europe.



THE CRADLE OF LIBERTY  
*Independence Hall in Philadelphia as seen from the rear during a patriotic celebration.*

Wide World Photos, Inc.

The outstanding military music of the past fifty years, the magnificent marches of the late Lt. Comm. John Philip Sousa, U. S. N. R. F., were written by one of the kindest and loveliest men we ever have known. Firm and understanding, associated all his life with the Army, the Navy and the Marine Corps, his motives were entirely patriotic rather than combative. In the Great War he was one of the first to enlist as a "dollar a year" man. Notwithstanding this and his fearless attitude, he hated fighting and quarrels, and no man was happier when the armistice was declared.

THE ETUDE, published on Chestnut Street, Philadelphia, just about a mile from Independence Hall, the "Cradle of Liberty," is a musical educational magazine. It cannot permit its opinions to be swayed or colored by political, racial or religious conditions.

The founder of THE ETUDE, the late Theodore Presser, as is well known, was born in Pittsburgh, Pennsylvania in 1848. His father, Christian Presser, and his mother came from the Saar district on the borderland between France and Germany. Personally, he was intensely American and a man of great tolerance and human breadth. While he naturally had a sincere respect for the *gemüthlich* German people, German science and industry, as well as German culture, he had a bitter hatred of brutal militarism, which he had inherited from his French speaking father. The men in whose direction all of his interests now rest are all Americans with ancestry reaching, in many instances, back to the earliest settler days of our country. All of the publishing traditions and policies behind THE ETUDE are unshakably American in practice and in spirit. It has in its employ men and women of many different nationalities, races and creeds. The private opinions of the editors of a magazine or of the employees of a business might differ from the general policy, but in the case of THE ETUDE we can assure our readers that all those concerned in its publication are wholeheartedly American, and American as judged by the ideals, principles and constitutional foundations of our country from its beginning.

THE ETUDE prays that the conflict abroad may be mercifully short. It feels the deepest sympathy for all who are subjected to the cruelties resulting from hate, intolerance and the injustices of war. We hope that our friends in all lands, who have devoted their lives to the art of music, may be spared.

Meanwhile we are confident that American workers in the field of the tone art will labor more energetically than ever to bring our public to a realization that music and music study are providentially destined to help us in enduring the ghastly burden which war brings upon the minds and souls of all, whether combatants or noncombatants. When the pressure upon your nervous system seems unbearable turn to your music, and you will find a relief, a solace, and a sanctuary which will bring you rest and peace.

"Music, Now, More Than Ever."



# Youth and Music Discipline

MANY readers of THE ETUDE have already seen the United Artists' film, "They Shall Have Music," in which Jascha Heifetz plays the stellar rôle. The astounding virtuosity and masterly interpretation of Heifetz will, of course, command first attention from musicians, and this film is notable for the extraordinary tonal reproduction of his playing. It is the best sound film we ever have heard. Another factor, which is of most importance to all players on the violin, is that the great magnification, which the moving pictures make possible, shows Heifetz not as a diminutive individual playing upon a stage possibly one hundred, two hundred or three hundred feet away from the student observer in a concert hall, but Heifetz in the huge proportions of the motion picture screen. It presents cinematographically thousands of pictures of his hand positions, his technical agility, and his bowing, which cannot fail to be most impressive to violin students and teachers.

Music teachers will be enormously interested in the very sympathetic acting of Walter Brennan as the old music teacher in this film. In this portrayal Brennan's notable genius rises to one of its greatest heights. The playing of the California Junior Symphony Orchestra, as well as that of some extraordinarily precocious youngsters, is also very noteworthy.

However, far more than these artistic achievements, there is in this picture a broad human, exceedingly interesting and exciting story, which has unusual educational and sociological significance. In fact, insofar as its objectives are concerned, the script might have been prepared by the editorial staff of THE ETUDE, as it represents the very things for which THE ETUDE has been endeavoring for many years to secure recognition. (If you read the editorial in THE ETUDE for September, "Musical Crime Prevention," you will know just exactly what this means.) In the Heifetz picture a group of boys, smothered by the restrictions and oppressions of the slums, encounter the uplifting influence of music and gradually they are raised out of the dregs of human life into a higher sphere.

Now all this would be poppycock, if it were not substantiated by fact and experience; and THE ETUDE has for years been collecting these facts and experiences. In two great settlement schools, the East Side Music Settlement School and the Henry Street Music Settlement School in

the lower East Side of New York City, amid just such slum conditions as this picture shows, there has not been, with the thousands of pupils who have passed through these schools in four decades, one single pupil who, after admission to the school, has been brought before the Juvenile Criminal Courts. This is based upon reports furnished to us by the schools. A letter just received at THE ETUDE office from the famous Hull House Music School in Chicago, located in a district showing the second highest juvenile delinquency rate in the city of Chicago, gives the statements of the directors of the school during the last forty years, Miss Eleanor Smith, Miss Gertrude Smith and Miss Alice Birmingham. These indicate that no continuous student, among the thousands who have studied at the school in this period, ever has been charged with delinquency, although during the same period, hundreds of children in the district have required court attention. While in all music settlement schools there are students from other more fortunate districts, the majority come from the environment of the School.

The absorbing power of beautiful music is one of the greatest disciplinary forces in life. This same principle applies to children in all classes, and in many cases even more so to the so-called fortunate children in homes where there is plenty, which frequently means "plenty of indulgence," bringing disaster to these undisciplined children. This is something which surely calls for the serious attention of all civic minded people.

At a private view of "They Shall Make Music," just before its New York appearance, your editor sat beside one of the greatest police commissioners New York has ever seen, Commissioner Mulrooney, and he said that this picture

should do an enormous amount of good, because it is based upon actual conditions which can be remedied by music.

THE ETUDE strongly recommends all of its readers to see "They Shall Make Music" and urges the parents of children, everywhere, not to miss it.

We heartily wish that every legislator of city, state or nation, could see "They Shall Have Music," so that they might, once and for all, realize that the purchase of music lessons, or the purchase of musical instruments, is not a process of pouring money down an artistic rat hole, but rather that of making future citizens through a training not possible by any other means.

We are pleased to receive news from Hollywood that other important cinematographic productions of a high order, with a very decided appeal to the vast music loving public, are to be issued shortly.



HEIFETZ "MOVIE" DEBUT

*The new Heifetz picture proves to be a momentous argument for the value of music study in making fine citizens.*



# How People Are Swayed by Song

By MARK SULLIVAN

An Interview with the Distinguished Author and Commentator

Secured Expressly for THE ETUDE By FLORENCE LEONARD

Millions of Americans know the name and sound wisdom of Mark Sullivan, through his widely syndicated newspaper articles, and through his memorable books. He is here persuaded to turn his penetrating journalistic eyes upon music and brings to light many delightful facts which our readers will be eager to peruse.

Mr. Sullivan was born at Avondale, Chester County, Pennsylvania, in 1874. He was graduated from Harvard in 1900, and received his L.L.B. in 1903. He has honorary degrees of Litt.D. from Brown University and Dartmouth College, and the degree of L.L.D. from Washington and Jefferson College, Bates College, and St. John's College. He has been a member of the Board of Overseers of Harvard University, Brownly Lecturer at Yale, and a member of the Board of Visitors at the U. S. Naval Academy. His best known work is his contemporary history of the United States, in six volumes, known as "Our Times."—EDITOR'S NOTE.

THE MOST DRAMATIC EXAMPLE that I recall of masses of people swayed by song was in the Progressive Party movement of 1912. In the "mageddon" which Theodore Roosevelt precipitated by throwing his hat in the ring, great crowds surged up down the streets of New York, singing. They put ardor and reverence of a crusade into two old and familiar songs, one religious, *Onward, Christian Soldiers*, the other semi-religious, a revival of the Civil War song, the *Battle Hymn of the Republic*.

The effect of these stirring songs by thousands of voices, on the emotions of both singers and listeners, was phenomenal. No art of oratory could match these marching-crowds as a thriller of souls.

Another remarkable example, where the song had a wholly opposite effect, was at the time of the National Democratic Convention of 1920, in San Francisco. The song was *Tammany*. Sung by the New York delegation, with its band as accompaniment, the word "Tammany," blown out into *Ta-a-aman-c-c-c-c*, had, because of the huge vocal sound and the peculiar rhythm of the syllables, such an eerie effect that it created a Tammany fever in the listeners and did harm, undeservedly, to the democratic cause.

The head of any nation, who desires war, knows that he can depend on song to rouse and to keep alive the spirit of war among the people. *The Marseillaise* and *Die Wacht am Rhein* are two famous examples of the war song; and they have created more war spirit among the enemy of their respective nationalities than any fiery oratory of statesmen.

Now what is cause and what is effect in this matter of the influence of singing, is hard to determine. The "why" is still more difficult to analyze, and it goes very deep. The influence of scents and the memory of them are rated as perhaps the strongest of influences. But the influence and associations of sound are so strong as to be difficult to understand.

## Sounds of the Voice Have Influence

THE SOUNDS OF MY PERSONAL VOICE, without reference to words, can have a strong effect on the emotions of my hearers. The sound of a syllable with an O, as in *glorious* or *bold*, distinctly affects the ear. President Roosevelt, by his effective use of inflections of his voice, over the radio, could move people by reciting the Polish alphabet. There is a deep significance in this fact, especially since the world came into the world.

In every book I have written I have made the test of reading it aloud to a man and having him read it aloud to me, in order to make sure of a musical effect, a agreeable effect, to find the "euphonious word," I write, of course, for the word that is intellectually exact, and also I strive to make sentences that are rhythmical to the ear.

Have you read "Ethan Frome?" No. Then will you answer these questions: Does the *sound* of the title suggest comedy or tragedy as the subject? Yes, tragedy. Does it suggest summer or winter? Yes, winter. Does it suggest that the scene is laid in the South or in New England? New England, of course. Whenever I have asked these questions of anyone who did not try to analyze, but thought merely of the sound, I have always received those answers. See what that woman did! With her

combinations of vowels and consonants she suggested the whole mood of her story.

## Sounds That I Remember

I HAVE ALWAYS BEEN SUSCEPTIBLE to sound effects. The *clank, clank* of the whetstone against the scythe, the low and high notes of the ax in the woods, and the swish, roar and crash of the falling tree; the two pitched whine of the crosscut saw, high for the faster sawyer, lower for the slower one; these are vivid in memory. The bells, as I heard them across the hills; the frogs—especially the voices of the "knee-deeps" not yet fully out of the swamp, all are potent to evoke the past. But these sounds were not the only ones which early fixed my attention. The differences in vowel sounds, such as my father's pronunciation of *ea* (tea) as *ay* (tay)—eighteenth century English preserved in Ireland after it had changed elsewhere; his accenting of syllables to conform to the cadence of Elizabethan verse (as I afterward learned); and particularly his violin playing of old Irish tunes; these sounds and similar ones made impressions on my mind which never can be erased. Perhaps they explain in part why the importance of song in a nation's history has been of such great interest to me.

Plato said, in "The Republic," "The introduction of a new kind of music must be shunned as imperiling the whole state, since styles of music are never disturbed without affecting the most important political institutions. The new style, gradually gaining a lodgment, quietly insinuates itself into manners and customs; and from these it issues a greater force . . . goes on to attack laws and constitutions, displaying the utmost impudence, until it ends by overturning everything, both in public and in private."

Certain it is that the mood of a whole country at a given time has its relation to the popular music of that time. It is true also that a strong national mood may be created by popular music. The general mood is now a gloomy one, but if some one of great vitality were to step up to the radio with a "Yip-I-Addy-I-Ay" song, the mood would change all through the United States.

## Typical Moods in Songs

A SONG OF THE LATE 1920's, expressing the spirit of the boom years, was called *My God, How the Money Rolls in*. The words ran,

*My sister she works in the laundry,  
My father makes synthetic gin,  
My mother she takes in washing,  
My God, how the money rolls in.*

But about three years later everyone was singing a different tune, *Brother, Can You Spare a Dime?* and that tune lasted, with its mood, until the elections of 1932, when a vision of hope found expression in *Happy Days Are Here Again*. Then, after only two or three years, everyone was singing *The Music Goes Round and Round*, and a good many things besides music were going round and round. I cannot yet name the logical successor to that song. It may not have been written.

## Some Effects of Jazz

THE JAZZ PERIOD is a most distinctive era in the popular music of America. It began longer ago than is commonly realized. It began in 1911, with *Alexander's Ragtime Band*, written by Irving Berlin. This song "set the shoulders of America swinging with [a new] syncopated jubilation," as Alexander Woolcott wrote. It marked a revolution in American popular music and it corresponded with a revolution in popular manners. For it was about this time that women began, generally, to smoke, that they began going to night clubs—then called cabarets—and that the short skirt came into vogue.

At the same time there came similar changes in dances. "Ragtime" became popular, as the song *Everybody's Doin' It*, attested. The favorite dances were the turkey-trot and the tango. (About 1914, when our government had some difficulty with Mexico, the hesitation waltz, then popular, was borrowed to describe President Wilson's Mexican policy, his alternate truculences and timidities as "one step forward, one step backward, sidestep, hesitate.")

The old waltz and the two-step fell into disuse. The popularity of the ragtime dances continued and grew more extravagant until about 1920, which was the real period of jazz. The waltz, with its gentle sentimentality and stately dignity, had been a part and a symbol of the standards of manners that accompanied it, its *tempo* the *tempo* of the national pulse. The rowdy gate crashers that elbowed it to the side of the room came in a jeering spirit, jeering at old time styles of music and dancing.

## Origins of Jazz

DID THE NEW STYLE OF MUSIC originate in the South, as some writers believe? In the old darky songs, those which had by this time achieved a secure place in American song lore, there was surely to be found that syncopated rhythm which later became the chief substance of the ragtime. It is in the first lines of *Car-ry-y-y me back to old Virgin-ny-y-y*, and of *Swing low-ow-ow, sweet chariot*. But it is also found in other music. It is a characteristic of the Hungarian rhythm, the "Hungarian catch," and it may

have become popular because of the strange infusion of alien tastes—Hungarian, Russian and others—in the great metropolis of New York. For in any country, at any time, the popular vogues of art, music and drama, are determined by the metropolis. By the momentum acquired there, they spread throughout the country.

## Enter the Coon Song

BUT THE ARTIFICIAL EXTRAVAGANCE of the cakewalk, in the early 1900's, the extravagant response to rhythm, exaggerated beyond even the darky's natural response, began the vogue for "ragging it," and marked the transition to the new kind of song, the coon song.



Mark Sullivan



The true darky songs, because they reflected pathetic conditions, were nearly all mournful. The last of these was written about 1880, by James A. Bland, a Negro. *De Golden Wedding* and *Oh! Dem Golden Slippers* were in this collection. But then there came a period of nearly ten years in which no new ones were written. In 1900 appeared the coon song, and this was typical of a change in the Negro as well as in the popular music.

The first type of song represents the spirit of the American Negro. It is indigenous to the country. The second type represents what the white folks taught the darky to think the white folks would like from the darkies. Many of the coon songs were written by persons not familiar with Negro life, or only familiar with it as it was found in the background of a city like New York.

The difference between these types of song is illustrated by comparing two written about the same subject, but a generation apart. *Gib 'Me dat Watermillion* was composed some time before 1882, in Tennessee. It was sung for more than thirty years, beginning in 1894, at the Gridiron Dinners in Washington, and was heard with unvarying delight by eight Presidents of the United States. The second verse runs thus:

*Oh, de ham bone am good, de bacon am sweet,*

*'Possum meat am very, very fine;*

*But gib me, oh gib me, oh how I wish you would,*

*Dat watermillion hangin' on de vine.*

The coon song which was written in 1900, and many miles from Tennessee, has a different title, more nasal in sound, "Lam', Lam', Lam'."

*Cow meat am good and sweet, roast veal it am fine,*

*Kidney stew I love, too; pork chops am divine;*

*But of all de meats dat's good to eat, from turkey down to ham,*

*De one dat tickles ma palate de most is lam', lam', lam'.*

The coon songs which attempted accurate characterization dealt with the new Negro, his altered status, his effort to adjust himself to an economic system evolved by the white man, as well as with his racial characteristics. The relationship of these songs to jazz and jazz dancing is clear, whether they are considered as causes or as results.

### Lasting Appeal in a Song

IF ONE SEEKS FOR PERMANENT POPULARITY, for lasting influence of a song, it seems hardly too strong a statement to say that it is found in words of sentiment, perhaps verging on sentimentality, in music of the same type, yet music which conforms to standards of good writing and avoids the bizarre. The sales records of one such song, during the years of 1898 to 1928 reached a total of 2,670,750. This included all arrangements of the song. The name of that song is *The Rosary*. The words were written by Robert Cameron Rogers, the music by Ethelbert Nevin. "It touched hands with the most exalted in poetry and music; it stands out in this record of popular songs like a solitary tall lily in a garden rather given to marigolds and zinnias," as I have written elsewhere. How it influenced audiences Mme. Schumann-Heink told vividly. At the first familiar phrase of the introduction there would be a burst of applause. Then came silence that grew tenser and tenser. "I can see and feel on every face before me," she said, "that what is in my heart is in theirs." This song "was to music what Watt's *Hope* is to pictorial art, something so definite and concrete as instantly to thrill the simplest understanding of beauty, while conveying no offense to those most conscious of being aesthetes—a contribution to the emotional enrichment of the average man, to the elevation of the people's taste, a service best understood when *The Rosary* is compared with some of the other sentimental songs of the

period." A jewel rare in its beauty.

### Value of Music for Young People

I MYSELF NEVER HAD ANY LESSONS in music. I regret that lack. I believe that all children should be required to study music up to a certain point. For all arts are related to each other. I say to my children that if the government should collapse there is always one way of earning a living. Any one, who can sing a song, play a tune, tell a story or give an oration, can pass the hat and be sure of his living. One who can sing a song is a big man, even to-day. What is writing a novel but the prelude to passing the hat? The primitive form of all such endeavors was a "Come all ye" song, or story—and the hat was passed. The next

development was hiring a hall and selling admissions.

### Music in the Home

I DEPLORE THE DECLINE in the habit of making music at home, in the family. In our day music has become too easy to get, vicariously. At home all we now need to do is to push a button or turn a knob; but at home, when I was a boy, we children had to amuse ourselves. We told stories, we sang songs; my father would get out his fiddle, tune the strings, and begin his repertory of songs from Ireland, to which he had added only a few American tunes, such as *The Virginia Reel*; *Old Folks at Home*; and other such favorites. My brothers

(Continued on Page 677)

## Increasing the Attendance at Pupils' Recitals

By NELLE S. SCALES

FROM ALL PARTS of the country we have the complaint from teachers that attendance at recitals of music pupils has decreased to an alarming extent. Many teachers cannot always get the parents to attend. If many of the recitals are similar to some we have attended in the past months, our sympathy is wholly with the parents.

We had an opportunity to attend recitals given by the pupils of two notably successful teachers of primary and intermediate grades, the same grades taught by the writer. Because the recitals were public and the enrollment of each teacher was large, we expected to see many people in the audience; in reality we saw fewer people than attend our own recitals.

We were given printed programs covering two whole pages, listing the name of the composition, composer, and performer. The recitals began fifteen minutes late, and lasted one and fifty minutes, and two hours, respectively! The pupils performed beautifully, almost perfectly, but not an explanation or annotation was given during the afternoon. We enjoyed much of each recital, but this would not have been the case were we not a teacher; and in being a teacher, we realize further such recitals should not be given too often.

We as teachers should take into consideration that times have changed. Parents are busy. They do not feel that they have two or three hours to give just to see Johnny or Mary play the little pieces, or she has played dozens of times at home, however much it might encourage Johnny or Mary, or the teacher. And encouragement to the pupil and teacher is the basis of attendance at all recitals nowadays, if people want music, all they have to do is turn the dial of the radio and get something from symphonies down. How talented primary and intermediate pupils may be, and however perfectly they perform, they are still just embryo musicians as far as the general public is concerned and it is very easy, indeed, for the parent to get an overdose at one recital.

With primary pupils there should not be more than a thirty-five minute recital, preferably twenty-five, and that with explanations; the children dearly love to hear them, and it is found that, having given few explanations, they feel a greater responsibility in playing a composition. Sometimes the whole recital is given in the form of a play, and including four, six, and eight-hand numbers—children love them and so do the parents.

With intermediate grades, we lengthen the program to forty minutes (never more than forty-five). If there are too many pupils for that length of recital, they are divided and give group recitals. Printed or mimeographed programs are used, giving the place, date, hour, name of composition, composer, and performer; at the bottom of the page the time limit allowed is indicated: "Entire program not more than — minutes." Also "Public is cordially invited." We send a copy to the parents of each pupil, post some in conspicuous places; and send one to the local newspaper. When the time for the recital arrives the hall will be filled with at least one member of every pupil's family, many friends of all. We let nothing keep us from beginning on time. When the recital is over, many people say that it is not long enough. We thank them and invite them to be on the alert for our recitals during the year. Then, if we do not already have their names on our mailing list, we slip back and put them

## FIFTY YEARS AGO THIS MONTH

PERLEE V. JERVIS,

widely recognized American authority on piano playing and musical essayist, finished an article, "On the Use of the Pedal," with these illuminating paragraphs:



"There are many peculiar effects to be produced with the aid of the pedal; one or two examples are given by way of illustration. Put the pedal down at the commencement of the last arpeggio of the cadenza in Seeling's 'Loreley'; then play the first five notes with the left hand, the next five with the right, taking the upper B-flat with the left; now release the pedal, still holding the notes with the right hand, then remove the fingers of that hand, still holding the B-flat with the left. When neatly done, this produces a novel effect. Again, put down both pedals at the first measure of Rubinstein's 'Kamennoi Ostrov,' No. 22; then commencing *ppp* make a very marked crescendo to the end of the measure, followed by an equal sudden dim. at the beginning of the second measure, striking the keys just enough to pro-

duce the faintest possible tone, and holding both pedals through the two measures. This is an effect difficult to describe, but a beautiful one when carefully made. Many other pedal effects will occur to the thoughtful student.

"The pedal should be so neatly handled that the listener is hardly conscious of its use. The dampers should never be allowed to fall upon the strings with an audible sound, for, in addition to the unpleasantness of the blow itself, there results a vibration of the strings that will be sure to blur the playing. Neither should the pedal itself be struck with the foot, keep the heel always upon the floor with the point of the shoe resting upon the pedal, and raise and lower the foot from the ankle joint, never removing the foot from the pedal while the latter is in use.

"If, in addition to these mechanical rules (which are by no means exhaustive), the pupil possesses an ear made sensitive by careful listening to his own performance, and has some knowledge of harmony, as well as the principles of phrasing, the use of the pedal will, instead of obscuring, lend new beauty and clearness to the playing."

## Shall We Educate the Parents?

By RUTH E. WOODS

MOST PARENTS want their children to have the advantage of some musical training. Perhaps they are able to give their children advantages which their parents were not able to give them, and they wish to realize their ambition in the children. So the mother calls Miss X. who has "given" lessons to other children in the neighborhood, and asks her what she charges and how many pupils she has—not what her teaching aims are or about her procedure with children.

Often a teacher who would do outstanding work if she had the chance is handicapped by these parental attitudes. She would like to give her pupils an experience in rhythms and listening and singing, and then permit them to grow into the performance of music. But no, a child's mother wants him to play as soon as possible, not aware that a meaningful experience might enhance his future years.

It is ideal to let the children make their own instruments and then to learn to play them. The aim is not to make each child a soloist, but to be a part of an ensemble. Too few parents realize the value of ensemble music as a creative experience for themselves and their children. There are groups over the country enjoying "A Little Night music," but these groups are

rare, though growing rapidly in number.

To insure regular practice periods the piano should not be in the family living room. A child cannot play his lesson when mother is entertaining her bridge club, or father wants to listen to the radio, or when someone wants to talk over the telephone.

An excuse familiar to the music teacher is "home work." The writer is interested in a movement to abolish home work. But, because such work gives the parents more leisure, they want their children to study at night. They had to, why shouldn't their children? Do parents sometimes like to punish their children, though they are not conscious of such a wish?

Encourage your child to learn music that he may let the rhythm of the ages flow through him in interpreting the classics; that he may play for some friends to sing or to dance; that he may be a part of a group in contributing, not the solo, but perhaps just a needed inner harmony; and last of all that he may sometimes enter into the realm of make-believe where he may feel that there is perhaps somewhere someone who understands the peculiar longing of his childish soul to be understood, not admired for playing a florid composition which brings only a caress to the ego.





PAUL HINDEMITH

# Time, Only, Tells

By

PAUL HINDEMITH

A Conference with the Most Discussed of  
Modern Composers, Secured Expressly for  
The Etude Music Magazine

By HOWARD DONGAN LAIRD

Paul Hindemith was born at Hanau, Germany, November 16, 1895. His family is Silesian. He lives in Switzerland and his music is barred in the land of his birth, not because of any racial restriction, but because the powers that be do not approve of his kind of modernism.

He is said to have been an able violinist at the age of thirteen; and he studied at the Hoch Conservatorium under Arnold Mendelssohn and Bernard Sekels. It is something of a surprise to those who learn that for many years he played in cinemas, dance bands and in musical comedy theaters. For eight years he was concertmaster in the Frankfurt Opera and became familiar with the operatic repertoire. Jovial, bland, blue-eyed and extremely unassuming, it is hard to believe that he is recognized as one of the leading young iconoclasts in his country.

For many years, he devoted his attention to quartet playing. The Amar-Hindemith Quartet became a leading group of Europe. His works, performed at European Festivals, commanded wide attention for their constructive and radical tendencies. On the other hand, he regards his own music as "Gebrauchsmusik" (practical music, or music of the people). His early works reflected the types of his great predecessors: Brahms, Strauss, Debussy and Reger; but his later works are distinctly Hindemith and none other. He has composed ten works for the theater including "Mathis der Mohler," an opera in seven scenes. There are seven works for large orchestras, including a symphonic suite from the opera "Mathis der Mohler"; two concertos for small orchestras; and compositions for other instrumental groups; making, all together, over forty works. Of piano solos and piano duets, vocal solos and choral numbers, there are nineteen in all, to which may be added two sonatas for organ and twenty-one pieces for special objectives and occasions, including his music for the movies and for mechanical instruments. When he was attacked in his native land for writing music that was unacceptable to the New Régime, he was ably defended in the Allgemeine Musikzeitung, by Dr. Wilhelm Furtwängler. While treated personally with consideration in his native land, it was made clear to him that the governmental authorities of the Third Reich would not tolerate his works. Therefore, his remarks in this conference are of especial interest.—EDITOR'S NOTE

TIME IS THE ONLY TEST by which a work of art may be properly appraised. Unless a composer consciously chooses to cater to a known and definite public taste, which is infinitely different from that which the world already knows, he is likely to suffer bitterly from the attacks of those who are valiantly fighting for the music of yesterday and who resent change of any kind. This has happened so many times in the history of art, particularly musical art, that it seems almost tedious to mention it. What, for instance, in this day could be more obvious than the beautiful, clean, pure architectural lines of Franz Josef Haydn. Everything seems so simple, so clear, so open, when placed beside the music of some of our later composers. Yet, in Haydn's own day, well established critics tried to influence Emperor Joseph II by calling Haydn a trickster and a mountebank. One of his worst crimes, according to his critics, was trying to form a new school; and his compositions were classed as trifling, hastily put together, and overloaded. Imagine this of Haydn, whom so many musical snobs now reject as unbearably old fashioned! One can still learn much from "Papa" Haydn.

"When we come to Beethoven, he is found faced by a barrage of offensive criticism which in this day seems comical. Listen to this! One of the most gifted composers and critics of the period was the Bohemian, Johann Wenzel Tomaschek, who wrote of Beethoven, "Harmony, counterpoint and eurhythm, and particularly musical aesthetics, he did not seem to have overly much at heart; hence, his larger works are defaced by occasional trivialities." Only in the archives of the largest libraries can one find and preserved any of the one hundred and ten works of Tomaschek, Beethoven's critic. They are practically never heard in this day, except as relics of a departed era.

Richard Wagner had to contend with a wave of acid repective like that which has greeted few other composers. This did not come from enemies, but from those who were convinced that Wagner was all wrong and they were all right. Wagner's critics are now chiefly known because they deliberately bumped their heads up against the wall of Wagner's marvelous artistic structures. Let us recall some of the criticisms which the genius of Bayreuth had to read. When "Das Rheingold" was given in 1869, the Munich critic of the Berlin Echo wrote:

"When the King (Ludwig) left the box there broke out an immense tumult of applause and hisses: in the end the enthusiasts conquered, for politeness forbade, when the curtain was raised, that the exhausted singers should suffer after nearly four hours of strain. The success of the opera can be regarded as at best an equivocal success." Even the celebrated critic, Hanslick, wrote that he "regretted that he had to undergo the torture of hearing 'Das Rheingold' again."

## The Source of Originality

"THE BASIS OF ALL worth while composition must be, of course, inspiration and worth while musical ideas; after these comes technic. There seems to be an impression that there is in this day, too much of technic. It is my impression that there is not nearly technic enough. One cannot learn how to be a composer, in the modern sense, by a few years of harmony, counterpoint and theory in a conservatory. It requires years of daily intimacy with music of all kinds, not merely the process of playing it or hearing it, but that of investigating and studying this music as a great natural phenomenon. One must have had fine teachers, when they can be obtained; but what we learn from teachers is only the first step of a grand escalier, a magnificent staircase ascending to the clouds. This is the process which all great composers have followed, particularly such modern masters as Strauss, Pfitzner, Reger, Debussy and Stravinsky.

"When a composer writes, he must be able to do so without any consciousness of technic. A great novelist or a dramatist surely never thinks of grammar, of syntax or rhetoric. If he were obliged to do that, everything he wrote would be artificial, unnatural and temporal.

Moreover, some very fine authors have hardly ever studied grammar in a formal way. What they know they have imbibed unconsciously through association with cultured people. For the same reason I think that it is unfortunate that so many composers expect to get their inspiration from a keyboard. Ivory and ebony keys, or fiddle strings, are poor sources of originality. It is true that, while improvising, an excellent melody may crop up; but the best ideas are those which come when one is thinking of music only and not of any instrument. A piano keyboard is sometimes very desirable for trying out compositions and revising them. Many composers use the piano legitimately for this purpose. That is, a keyboard is very useful as an instrument of control, but its value as an instrument of invention is not great.

"In my own case, I am almost always on tours; and, if I had to wait for a keyboard or an instrument, I could not compose anything. You see, I am presenting the importance of imagination in composition. To me, the composer must be wholly unhampered by mechanical contrivances of any kind. This presupposes absolute pitch, which I possess. It is my conviction, however, that absolute pitch is by no means merely a gift. I believe that it can be cultivated, that almost anyone with musical inclinations can by means of intense concentration and



untiring practice develop absolute pitch. Certainly this is an interesting subject for experiment which many teachers may test with their pupils. What is absolute pitch? Nothing but pitch memory. If one can remember the quality as sound, the timbres, such as the timbres of the flute, the violin, the French horn, the harp; if one can remember colors, red, blue, green, yellow; why is it not possible to develop a sense of absolute pitch?

### Inexhaustible Fundamentals

"PROBABLY THE MOST ICONOCLASTIC music, the most radical, the most revolutionary, has been written during the last twenty-five years. Every extreme has been now apparently touched. This does not mean that all rhythmic and chordal combinations have been accomplished, that the composer

of tomorrow can have no new and inviting field to enter, but it does mean that his fundamental means have already been established.

"Some new tone colors may be added to the composer's palette; but these cannot make material changes in the structural basis of music. Electrical instruments afford an interesting field for speculation. I have been very much interested in them for years; but it is far too early to prophesy what may be done in developing a new *modus operandi* in this field. Certainly nothing can ever take the place of the real players in person, whether they play individually or in groups such as in your magnificent orchestras of Philadelphia and Boston. Musical standards in America, as in other countries, vary from the lowest to the highest, but the standards set by

the foremost American organizations are as fine as the best to be found anywhere in the world. More than this, American audiences are fair, open-minded, and filled with curiosity to hear new works with new ideas and new styles.

"The process of creative composition is a wholly individual matter. Musicians, for the most part, have composed not so much because they wanted to, but because the force to compose is irresistible. Social changes, politics and war may affect the composer's life, as they did the lives of every master from Palestrina to the present day; but, just as the springs continue to flow and the trees and flowers throughout the world continue to bloom, so more and more will music continue to be created, despite philosophies, ideologies, -isms, airplanes, submarines and a world of strife."

# Radio Flashes

By PAUL GIRARD

WILLIAM S. PALEY, president of the Columbia Broadcasting System, stated recently that last year was one of the most fruitful of years in Columbia's program operation. Improvements in established programs and developments of new ones led to better programs and better program balance.

"It is interesting to note that since the rôle of radio broadcasting has become continuously more important," says Mr. Paley, "as a means of mass communication of information—in addition to its rôle in the field of entertainment, education and culture—there is increasing evidence of quickening of public thought on this subject." The most spectacular developments in broadcasting services during the year he contends, were in the field of international news; at the same time the American national scene was also a source of considerable news broadcasting. Of the programs which have become accepted by CBS institutions, the Church of the Air continued to bring Sunday religious services to its large audience; the New York Philharmonic-Symphony Orchestra increased its audience of nationwide listeners; the Children's Hour grew in merit and approval of children, parents and educators; the Columbia Composer's Commission provided a splendid new group of musical works for radio; and the American School of the Air found greater acceptance in the class rooms of the nation.

Sooner or later, it was bound to happen. Yes, they have a musical quiz on the air. If you do not know about it, and are interested, tune in Sundays at 4:00 P.M. EST (Columbia network). The program is appropriately entitled "So You Think You Know Music!"

Richard Leonard, production director of the NBC Symphony Orchestra, believes that the radio would appeal to Wagner, Berlioz, Rimsky-Korsakoff and other great composers of the past, if they were alive to-day, "not because of any limitation, but because of its new possibilities of sounds and combinations of instruments. He feels they would be writing for it, they were here."

"Radio has enabled composers and conductors to discover in music," says Mr. Leonard, "defects and weaknesses that have always been inherent to it. In their efforts to correct these defects in broadcast music, conductors have given the classics a new eloquence." He feels that more conductors should follow the lead of Stokowski, Toscanini and Bruno Walter in their willingness to experiment with broadcast music to get the best results in dynamic shadings and balance.

When a conductor sends part of his orchestra off-stage for a distant effect; when an entire brass section leaves its accustomed position to play into the open piano with the strings held down by the *sostenuto* pedal; when a trumpeter directs his tone into a bucket of water; when one clarinetist plays without a mouthpiece and another plays with only a mouthpiece; when radio musicians do things of this sort, they are pioneering in a new technic for radio music of the future.

Who are these pioneers? Chiefly the dance bands, Mr. Leonard says. It is the dance bands which have taken the lead in augmenting the scope of orchestral music by exploiting radio's electronic principles. The novachord, the Sousaphone, the electrical guitar are some of the by-products

## The Tragedy of a Deaf Musician

### The Dramatic Fate of Friedrich (Bedrich) Smetana

By DR. WALDEMAR SCHWEISHEIMER

SMETANA, THE GREAT CZECH composer, like Beethoven, became deaf. Also, like Beethoven, he was fully aware of the tragic nature of his fate. On one occasion he described the difficulties with which he had to contend: "Just imagine the whirl of music within a man who has lost his sense of hearing. Nobody has the slightest idea how a deaf person's thoughts evaporate. If I do not write them down at once, after a little while I do not know what they are, and I was famed as a possessor of a phenomenal memory!"

Smetana's life span ran from 1824 to 1884. He was, in his day, a famous pianist and a good friend of Franz Liszt, who had recognized Smetana's talent very early. Twice during his childhood he was seriously ill, although not much is known about the nature of his disease. For several years Smetana was occupied as conductor in Göteborg, then in Prague, where he conducted at the Prague National Theater. One of his first operas was "The Bartered Bride," which was an immediate and great success. To-day it is well known in all civilized countries. This opera was written in 1866. In 1874 the composer's hearing was so seriously impaired that he was obliged to leave his position as conductor at the opera. Thereafter he lived in the country.

At first he noticed that he heard a sound differently in each ear: the high notes sounded differently in his right ear than in his left ear. However, his deafness bothered him less than the humming and the noises in his ears, which were louder than his inner sense of musical hearing. This was exactly the same as with Beethoven who always stated that his deafness bothered him less than the noises which he heard constantly. In addition, Smetana showed signs of dizziness which made him stagger when he walked. He went to see many physicians, some of whom forbade him to listen to music, in order to spare his sense of hearing, while others tried local treatment. None of these treatments, however, were successful.

For a long time Smetana was troubled by an irrepressible A-flat major chord, which he heard in the highest position as though played by piccolos. In this state he wrote a series of important compositions of which he said, "Of all these works I have not heard one note, and yet they lived within me and produced, by mere imagination, tears of emotion and enthusiasm and delight." At times he would be so badly depressed by his suffering that he



SMETANA

would sit for hours without motion and think of nothing but his misfortune.

Like Beethoven, Smetana tried to forget his suffering in his work. He has illustrated by music his tragic fate, with touching impressiveness, in the last movement of his celebrated string quartet, "Aus meinem Leben." Smetana has told about the reasons for the creation of this work in a letter, which shows clearly that he had then already fully realized the grave importance of his disease. "For six years, I have been completely deaf," he writes. "Since that time, no one sound has reached my ear. I have to imagine the sounds and can thus hear them as in a dream only. And thus I wrote this quartet as a reminiscence of a better and past time. I have described the beginning of my deafness, and I have attempted to show it in the manner as I have done it in the *finale* of the quartet with the E<sup>4</sup> (the second E above the treble staff) on the first violin. For weeks before I was completely deafened, I had been pursued each evening between six and seven o'clock by the loud sound of the A-flat major chord (A-flat, E-flat, C) in the highest position, as if played by piccolos. This would last half an hour, sometimes even a whole hour without interruption, and I could not do anything about it. This occurred regularly, daily, like a warning call for the future. Therefore I have tried to represent this terrible catastrophe in my fate by the shrill, yelling E in the *finale*. That is why this E must be executed *fortissimo* during its entire length."

Smetana had no pains in his ears. During the performance of his opera "Libussa" (1881), the composer could not hear one sound. Yet he was not discouraged in his work. He wrote, during this period, some

of his most particularly beautiful songs.

Smetana's illness took a completely different course from that of Beethoven, who, it is true, was entirely deaf during the last years of his life but was in all other respects mentally well and efficient. In the year 1882 Smetana's ability to speak ceased (motoric aphasia), pointing to a disturbance in the brain. Beside the noises in his ears, he believed he heard voices. He wrote, "In my head there is not only a hum, it also speaks with many voices. It whistles or sings, a discord of voices whose originators I cannot see, they laugh and insult me; they call me an idiot." He then wrote a second string quartet, in C major, which he introduced with the words: "Composed during a nervous disease which was originated by deafness."

During the occasional bright interruptions of his disease, which developed progressively, he completed his last opera, "The Devil's Wall," and a composition, "Carnival in Prague." He suffered manic-depressive outbursts and sudden phases of exaltation, he saw hallucinations, and finally insanity seized the composer. In 1884 he was taken to an insane asylum in Prague, where he died after a short time.

There is no uniform explanation for the type of Smetana's deafness. A certain Czech physician believes that the composer had Otosclerosis (hardening of the ear), that is a disease of the middle ear, which causes the auditory ossicles to grow together. However, he does not give proof for this diagnosis. Other physicians give as cause for the ear disease, the composer's disease of the brain, which has been diagnosed as general paralysis. In any case, it is probable that the nerves of hearing had been affected, not the middle ear.

The same thing applied to Beethoven: the progressive deafening diminished the musical value of his compositions in no way. The deafness appeared in both cases only after the composers had mastered thoroughly the entire technic of instrumentation and composition. The case of a person who was born deaf is entirely different from that of a person who has become deaf during his life. For the former, sound and music will remain a secret that cannot be solved; just as, for a person who was born blind, the color of the rose, which he can smell and touch, will always remain inconceivable.

For decades, Smetana could hear normally. Thereby, he had gathered enough experience to be able to make use of this training during the last, the deaf period of his life.



OF THE MANY QUESTIONS that have been put to me by young contraltos, all over the country, there is one so often repeated that it seems a good point with which to begin a talk to singing students. The question is, "How far up shall an alto voice carry its chest tones, and where shall the high register begin?" Vocalists who think in these terms are laboring under the false impression that the deeper voice has three separate registers: the deep range, the middle range, and the high one. They appear to believe, further, that there are separate boundaries within the tonal scale, which can be marked off, much as the separate colors are marked off on a color chart. As long as such an impression persists, there is need for correcting it.

As a matter of fact, there is no such thing as a boundary of range within the complete tonal compass. Of course, there is a note below which one cannot go; similarly, there is a note above which one cannot go. But between those two natural limits, the vocal scale should be completely even and unbroken. The purpose of scale building is to effect a uniform passage from deep tones to middle ones, from middle tones to high ones. The full scale—which takes long years for its mastery—must progress from tone to tone smoothly, without the slightest variation in color or quality. Thus the mental approach, which thinks in terms of frontiers of range, defeats the very purpose of practicing. That, perhaps, is the best answer to the question. Try to get rid of the habit of charting your voice into separate little islands of range. Actually, they do not exist. Try to approach your work with the idea of a single tonal line, along which you pass

# Some Reflections on Singing

By MARIAN ANDERSON

Distinguished American Contralto

A Conference Secured Expressly for  
The Etude Music Magazine

By ROSE HEYLBUT

evenly, smoothly, without the slightest break or change of color.

## *We Follow the False*

WE HAVE BEEN LED into this error of breaking up the natural range of the voice into little sections, by a loose use of such terms as "upper tones," "middle voice," and their like. These, in themselves, are entirely proper, provided they are correctly employed. The middle voice, to my mind, is best defined as that compass of tones which is most natural and most frequently used. Both in practice and in the interpretation of songs, the middle notes

of the voice are sung more often than those at either extremity. In scale building, too, the young singer begins with the note that lies most smoothly in the voice, and adds higher and lower tones only after the first note has become sure. It might clarify matters, perhaps, if the term "middle voice" were regarded less as a boundary of range, than as the average, natural singing voice. It does lie between the upper and lower tones, to be sure, but it is a mistake to think of it as a sort of vocal equator that divides the full scale into smaller sections, requiring different technical approach. Teach yourself to think of your scale as a single straight line, and the problem of range will become much simplified.

The next thing to be considered is the question of chest tones. Actually, there is no such thing as a chest tone. Progressive teaching methods are rooting that curious expression out of the singer's dictionary of terms; but one used to hear a great deal about "singing on the chest," and the very fact that questions about "chest tones" still arise proves that the matter has not been entirely settled. We know, of course, what the term "chest tone" means; it is that curiously thick, heavy tone which comes as the result of forcing the voice. Its weightier quality has been most mistakenly confused with the darker coloring of the contralto voice. But the true contralto color cannot, and must not, be forced; either it is natural, or it is not contralto. The true alto voice carries its heavier timbre and darker color into the highest tones of its scale. Pushing on the voice in order to force quality is nothing more or less than faulty vocal production. "Chest tone" has neither meaning nor value—except as something of which to rid one's self.

## *On Common Ground*

CORRECT VOCAL PRODUCTION is the same for all voices, regardless of range or color. The breath must be supported by the strong muscles of the

abdomen; it must be vocalized, in small quantities at a time, against the vocal cords; and it must be resonated in the cavities behind the nose and above the soft palate. There is no other way of vocalizing correctly; no way, for example, of resonating tone "on the chest." The method I have outlined so briefly is the natural way of singing, and therefore it is easy. That is to say, it can and should be easy, if it is not hedged about with unnatural restrictions. It is an odd thing to realize, but at one time of our lives, we were all perfect vocalists. That was during our babyhood. Watch a little baby as it coos, or even cries, and you will see the perfect coordination between breathing and vocalizing. Notice, too, that the baby's tones are always round and full. That is why a tiny mite of a child can make so much noise. It has vocal power because its breathing and production are entirely natural. It is only as one becomes self-conscious about the vocal instrument that bad habits creep in, and the old, natural habits have to be relearned. Tones which deviate from the natural method of resonance are harsh and forced. They are unpleasant to listen to, and ultimately, they harm the voice.

While the natural method of singing can be made easy by a correct approach, it is no easy thing to sing well. That is because these natural methods of breathing and emission must be thoroughly and consciously mastered into a system that is at all times completely controlled. Oddly enough, the more natural a function is, the more difficult it is to control. We go through the involuntary motion of blinking the eyelids several thousand times a day; but just let us concentrate on it for a minute or two, and this blinking will increase so rapidly that it becomes annoying. The singer's task involves three important steps. First, she must find her way back to that early, natural manner of vocalizing. In the second place, she must analyze this correct vocal emission, and become minutely aware of how it feels. In the third place, then, she must synthesize her feelings so that she knows exactly what she is doing, and can control her tonal progress with each note she sings. The baby's full, round note is natural enough, but uncontrolled. The singer's tone must be equally natural, and, in addition, it must be the result of willed control.

## *The True Teacher*

THE SINGER'S MOST VALUABLE HELP comes from the teacher who not only knows what he is about but also is able to impart his counsels in a way that strikes home. I have always felt that teaching is a rich career in itself. Occasionally one hears a rather doubtful career aspirant saying, "I'll give myself another year, and then, if I don't succeed as a singer, I can teach."

An attitude as deplorable as that should be discouraged. The real teacher does not regard his work as something to which to resort when other goals have failed. He consecrates his life to the education of others, and makes his work as rich and vital as that of any public performer.

In preparing for a vocal career, the student should avoid the mistake of thinking in terms of time. I am often asked, "How long shall I study? How long will it take before I can give concerts?" And I am sorely tempted to answer, 'Probably forever.' Because the beginner, who goes to work in such a mental attitude, is hopelessly on the wrong track. The determining factor in building a career is not time, but the student's ability to assimilate knowledge, and to give back what has been learned in the form of controlled accomplishment. Some students are more gifted than others; they learn more rapidly; they have fewer obstacles to overcome. All these conditions must be taken into consideration. Art cannot be sketched out on time table principles. While I am ardently opposed to



MARIAN ANDERSON

Singing at the Lincoln Memorial in Washington for one hundred thousand listeners.



hurrying a career, I feel that the student who masters her work at an early age, should not be kept back simply because she is young. An early start can be helpful, provided that matured critical opinion finds the student's abilities sufficient to warrant it.

### As Child, So Woman

MY OWN START was an early one. Indeed, I have expressed myself through my voice as long as I have known myself. I clearly recall that when I was something under three years old, I was given a little stool as a present. In those days, my mother did her own work, and she would leave me alone in the dining-room while she was busy in the kitchen. I would sit on my stool, before a tiny table, and make believe that I was playing piano accompaniments, as I sang. The room was papered with a flower pattern, and the border of the wallpaper was all of flowers. As I played and sang, I saw kindly, friendly faces in the flowers, that laughed and sang with me. My mother used to say that I was a "good child," to play so nicely by myself. Actually, I was not a bit good. I was having a glorious time, singing and enjoying myself with my make believe friends.

At six, I joined the Junior Choir of our church in Philadelphia. This church was well known for its music, and the Junior Choir, of forty voices, was often invited to sing in other churches and even in other cities. But when train fare for forty became an item, a selected quartet would be sent instead of the entire group. I was always chosen. At thirteen, I joined the Senior Choir as well, singing with both groups until I was eighteen. My aunt, who had a fine soprano voice, was also a member of the choir, and we often sang duets. I had much experience, too, as substitute soloist. Our regular soloists had no salary; consequently they were responsible to no one for their Sunday appearances, and business or pleasure often interfered with their volunteer service. On such occasions I was called upon for the solo, singing a soprano solo an octave lower, or a bass solo an octave higher. Thus I tested out my natural range and became thoroughly acquainted with public singing.

Dr. Parks, our minister, fostered musical interest by inviting distinguished soloists to perform for us. Roland Hayes, who is one of our greatest singers, Florence Cole Talbot, and many others came, and I was allowed to appear on the program with them. Our guests were accomplished musicians, of course, and they sang classical arias and *Lieder*; but I was called on to supply the program's English songs, the words of which were understandable to our congregation. These performances gave me new incentives. Understanding nothing, at that time, of German, French, or Italian, I would hang upon each note of the music, trying to draw the full richness and meaning of the songs from the music alone. And I tried to learn how to give that meaning to others, also without the aid of words. I knew, of course, that the words and music of a song are equally important; but nonetheless, it was excellent practice to try to project the mood and meaning of a song so completely through *music alone* that a person not understanding the words could still carry a definite impression away with him.

During my second year at high school I earned the attention of John Thomas Butler, the distinguished Negro actor, who offered to pay for singing lessons for me, if my family consented. Up to that time, I had never had a singing lesson. Mr. Butler sent me to Mary S. Patterson, who heard me and offered to teach me without pay. Some months later, the Philadelphia Choral Society gave a benefit concert for me, and sent me to work with a leading contralto and teacher of Philadelphia, Agnes Reifsnnyder.

But it was through our high school principal that I came to port. Dr. Lucy Wilson had the pioneer idea of encouraging the

girls not merely to go to work, but even to work at the thing they loved best. She knew that, above all things, I wanted to sing; and, through the good offices of Lisa Roma, she secured me an introduction to David Bispham. Dr. Wilson paid, herself, for my audition with Mr. Bispham; but he was taken by death before I could begin work with him. Miss Roma then took me to Maestro Boghetti, with whom I have worked ever since. I have had no special vocal problems to overcome, and have developed my voice along the natural lines of *bel canto* (beautiful singing) that I have already outlined.

I have no special practice rules. I work

on the material at hand, rather than on formal *vocalises*. I never sing when tired. Since a long season of concert touring brings with it an inevitable amount of fatigue, there are days when I do not practice at all. Under such circumstances, the strain on the entire physical organism, of which the voice is but a part, would undo the good of practicing. When I am especially interested in a song, I may keep at it for hours at a time. But I never sing in full voice longer than one hour a day, and not that much at any one time. The well used voice does not tire; still it is wiser not to overdo. In the matter of practice, each

(Continued on Page 682)

## RECENT RECORD RELEASES

By PETER HUGH REED

ADMIRERS OF PROKOFIEFF'S MUSIC will find his orchestral fairy tale, *Peter and the Wolf*, played by the Boston Symphony Orchestra (Victor set M-566), one of his most ingenious and witty scores. A narrator (actor Richard Hale) tells the story, which the music not only enhances but emphasizes. As an experience this work is both unique and intriguing. Mr. Hale does a superb job, and so, too, do Dr. Koussevitzky and his men. To tell what the work is all about would not be fair to the prospective listener, but let us say it is designed to appeal to both old and young. And, in the most ingenious and diverting manner, it will enhance one's knowledge of orchestral instruments, in case he is not sufficiently up on them. Cheerfully melodic, cleverly rhythmic, and frankly humorous, this work has already proven a welcome variation in the symphonic field.

It is gratifying to observe that the American conductor, Howard Barlow, turns away from the beaten path in some of his recordings with the Columbia Broadcasting Symphony Orchestra. Following his splendid performance of Haydn's seldom heard "Symphony in B-flat" (B. & H. No. 98), Barlow gave us recently the classic overture to the opera "Iphigenie en Aulide" (Wagner edition) by one of Haydn's most distinguished contemporaries, Christoph Willibald Gluck (Columbia set X-138). This is music that belongs on the record library shelf beside the great overtures of Beethoven, Mozart, Berlioz and Wagner. As a musical expression of exalted tragedy it may have its equal but probably no superior. Coupled with the overture is an *adagio*, intended originally for more intimate treatment, heard here in a string orchestra arrangement.

Stokowski's latest Bachian contribution, an arrangement of the *Fugue in C minor* from Book I of the "Well-Tempered Clavier," stretches this essentially keyboard music beyond its composer's intentions. Tonally it is effective, but in the record it is more Stokowski than Bach (Victor 1985). Coupled with this is a *Gagliarda* by Frescobaldi, the famous seventeenth century Italian organist and composer. This is one of the loveliest arrangements of old music Stokowski has given us, its transcription being more justified since the work was originally written for the organ.

Turning his attentions to Wagner's tribute to his wife and son, the *Siegfried Idyl* (Columbia set X-139), Weingartner gives a performance that is distinguished for clarity and precision. Emotionally, Weingartner is more restrained than any of the dozen or more conductors who have played this work for records. One recognizes playing of secure comprehension and taste, yet feels that this essentially romantic music deserves more expressive freedom than it is accorded here. From the reproductive standpoint, the set is highly satisfactory.

Arthur Fiedler, conducting the Boston

"Pops" Orchestra (Victor set M-569), gives us a swaggering performance of Wagner's "Rienzi Overture" and of the *Fest Marsch* from "Tannhäuser." The music of *Rienzi's* prayer used in the overture is played with more of the spirit of the dictator than the suppliant. Loudly recorded, this music may be difficult to reproduce on some machines. The impression gained, after hearing these records twice, is one of noise rather than of pomp and pageantry.

One does not refute the assertion that few works in the great piano literature have more universal appeal than Liszt's "Concerto No. 1 in E-flat major." Yet, as we recently pointed out, the quality of his "Second Piano Concerto" is far finer. One wonders why the first has so much more power with an audience; perhaps it is its virtuoso qualities and unfettered ostentation that inevitably provide a great soloist with the perfect show. It is a curious commentary on the phonograph that it has not turned to the eminent pianist Emil Sauer for a concerto recording prior to this. At seventy-six, this noted pianist of a former generation still retains much of his former technical skill, but hardly his earlier buoyancy. It is not to be expected. Yet, the tradition of Liszt is honored in his playing of this work (Columbia set M-371), for Sauer was a pupil of both Liszt and Rubinstein. With the aid of Weingartner and excellent recording, Sauer makes a historical contribution to the phonograph; one he should have made, in our estimation, ten years ago.

A colleague of ours has said that if he were trying to introduce a novice to the music of Domenico Scarlatti, he would recommend Robert Casadesu's "Collection of Eleven Scarlatti Sonatas" (Columbia album M-372). Casadesu's fastidious shaping of musical design has been happily revealed on records before (Mozart's "C minor Concerto"), so we need not stress those qualities now. Suffice it to say, for sensitivity of touch and rare coloring this pianist's performance of eleven Scarlatti sonatas is unmatched. Although originally written for the harpsichord, this music is equally effective on the piano. The collection here is a well chosen one, containing only two that could be called well known.

As a young and promising Polish virtuoso, it was essential for Chopin to write concertos in order to strengthen his position as a composer. Accordingly, in his twentieth year he composed his F minor and his E minor concertos. The one in F minor, the second in order of publication, was the first in creation. When it was first played in Warsaw, after Chopin's first Viennese success, the work was favorably received. As in the E minor one, the slow movement of the "Concerto in F minor" is the core of the work, notably representing Chopin's genius for creating poetic elegies. A new recording of the "Concerto in F minor" enlists the services of Alfred

(Continued on Page 677)

## Music of Worth in the Movies

By VERNA ARVEY

IN PURSUANCE OF A POLICY which started with the screen appearances of Leopold Stokowski, Charles R. Rogers, Paramount producer, last spring invited Walter Damrosch, veteran conductor, to appear in his film "The Star Maker." Just as Stokowski appeared on the screen as an actor as well as conductor (playing himself), so will Damrosch. It is the expectation of the astute producer that Americans everywhere, young and old, will be glad to see on the screen the very personality who so long has been only a voice coming over the National Broadcasting System musical appreciation program.

It will be recalled that this seventy-five year old musician has been a dominating figure in our musical life for over half a century. When he was but twenty-three he was chosen to conduct German opera at the Metropolitan Opera House in New York; he was also invited to conduct the New York Symphony Orchestra in a performance that was so successful that he was selected as permanent conductor of that organization. For the past fifteen years he has devoted himself to the encouragement of musical talent and appreciation among the youth of America.

So it was with a feeling of pride that Hollywood welcomed him to the film center. Journalists turned out in full force to interview him, and garnered some interesting facts. They discovered, for example, that he was not nervous at the prospect of appearing before cameras, since he merely enacts a rôle that he has played in real life for many decades. In fact, he plays the rôle of Walter Damrosch discovering a young artist. In this case the latter is fourty-year old Linda Ware, whose voice he really admires and for whose talent he predicts a great future. These writers also found him expressing the hope that someday some composer will do for the screen what Wagner did for opera when he "simply took the old operatic traditions to shreds and made new ones."

The greatness and sincerity of the man himself is evidenced by another incident. Vernon Steele reports that Damrosch was offered a goodly sum of money by David O. Selznick to compose the music for "Gone With the Wind." He was completely deterred by the suggestion and the remuneration also appealed to him, so he read the book carefully with that in mind. At his conclusion, he decided that he could not do the work as well as any number of musicians now in Hollywood and that his heart would not be in it as it must be in every piece of music he creates. He declined the invitation. How few other musicians are gifted with that much courage and frankness in the face of financial temptation! To a commercial musician, inspiration matters little. To Damrosch, it matters a great deal.

Incidentally, Max Steiner was the man finally selected to do the composing, arranging and conducting for "Gone With the Wind." Because he is a good craftsman, his finished score should contain much of musical interest.

\* \* \* \* \*

### Helpful Octaves

By ANNETTE M. LINGELBACH

WHEN a particular phrase, group of chords, or arpeggio run, proves too difficult for a smooth rendition, the juvenile student may be instructed to play it in each of the seven or eight octave positions on the piano.

This repetition, through memorizing the phrase, will increase the speed and beauty of the pupil's playing, while affording him pleasure in the different tonal effects of the octaves.



# How to Make Money by Teaching the Piano

## Prerequisites

**Technical Competence**, which will enable the teacher to play any of the material he teaches, is essential. He must be prepared to give a clear, definite explanation of fingering, phrasing, dynamics, key signatures, time signatures, and meter, occurring in each teaching exercise, in order to acquaint the student with the correct rendition of the work at hand. He must have mastered all the major and minor scales and arpeggios, and several compositions suitable for program performance. The teacher must be equal to the demands of any usual occasion calling for artistic rendition.

**Harmony:** The beginning instructor must have a fundamental knowledge of harmony, covering the formation of major and minor scales and chords, as well as of dominant and diminished seventh chords. Musical terms should be at his tongue's tip—at least the more commonly used ones. This knowledge may be supplemented by a standard musical dictionary such as Grove's, in which may be found lesser known definitions and data.

**Musical Form:** The instructor should have sufficient knowledge of musical form to enable him to explain simple melodic structures to the pupil. Motives and phrases may be pointed out to the students in teaching compositions. By teaching the use of simple musical phrases, the student is enabled to analyze the piece into its fundamental phrases (or motives), thereby gaining a comprehensive understanding of the whole composition. It is well to illustrate the relationships among motives closely resembling one another. This will provide the pupil with a basis on which to develop a more complete knowledge of musical form.

**Music Appreciation** is a desirable component of the teacher's background, as it makes possible the discussion of musical ideas and thoughts of various composers. The usual course, taught in the public high schools in music appreciation, harmony, and theory, constitutes sufficient training for the private teaching of beginners. One should be satisfied, however, with this amount of knowledge; it suffices only as minimum teaching equipment. If a teacher should start his career with this minimum experience, he is advised to make a habit of reading good publications, a list of which appears in the bibliography at the end of this series.

The teacher has a responsibility to himself which demands continuous broadening of his background and musical perspective. Wider understanding of music brings greater ability to apply the knowledge which one already possesses, and it brings a deeper appreciation of the art. It may be that tones are but noises when falling upon the totally inexperienced ear.

If the instructor is financially able, he may attend a summer session at a nearby university to increase his pedagogical equipment. Most summer courses are offered for very reasonable fees. Those who are unable to attend an institution of higher learning need not despair; there is nothing taught in the great universities which a person may not learn by himself, provided he is endowed with sufficient intellectual curiosity. Extension courses are offered by many colleges of music at very reasonable rates.

**Personality** is a very important element in one's teaching career, and it must be considered among other prerequisites. The teacher must strive to develop a sincere interest in children, and he must be alert to discern their points of view. He must study their individual problems, be able to select the proper material for their needs. Such a mental attitude on the part of the teacher will create an effective approach to juvenile problems. Then, to gain youthful confidence, a cheerful demeanor should be maintained.

The teacher should have a strong missionary fervor with respect to his profession, which implies a desire to instruct and assist. These virtues, of course, are incorporated in a sincere attitude toward the progress of the pupil.

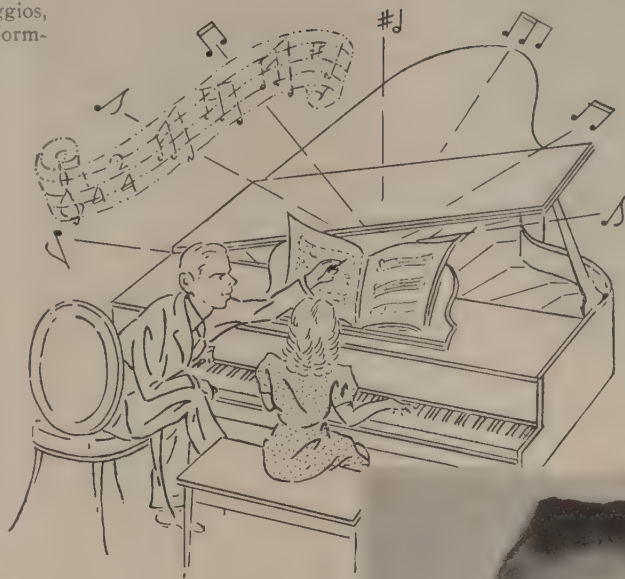
Self-confidence and a cheerful disposition are golden. The instructor must be confident of his own ability; an aloof approach to the public will never bring success. "Believe in yourself."

The aspirant should bear in mind that he is initiating himself into an honorable profession—one that serves the cultural life of the community and one that distinguishes itself.

By

WALTER ELLIOTT

Prominent Piano Pedagog of the Far West



The author of this treatise is Supervisor of Music in the Tehachapi Union High School of the Pacific Coast. It has been written out of an experience which enables him to discuss his theme in a vigorous manner that is both convincing and decidedly helpful to the young teacher. His thoughts on the vital question of "Acquiring Pupils" are packed with practical suggestions.—EDITOR'S NOTE.

effort to do so. No possibility of developing a pleasing presence should be neglected.

## Acquiring Students

THE GREATEST PROBLEM of the beginning teacher is that of acquiring students. There are important principles which may be laid down in this respect, but always it is to be remembered that acquiring students is an art and not a science. A teacher is successful in acquiring pupils if he puts forth active enterprise, if he is alert to his opportunities, and if he is persistent in his purpose. His own personality is an asset of great importance, as has been previously pointed out.

**Newspaper Publicity** is helpful. At the outset of one's career, he may make an announcement through the local paper, and usually the editor will write a news story to be printed in a prominent place in the paper. Since the teacher will require professional statements and stationery, these may be purchased at the news-

paper office and the transaction will further good will in this direction. Editors make it their business to know everyone worth knowing, and they are usually able to suggest names of prospective students.

The beginning teacher must not ask himself, "Why should not parents send their children to me for instruction?" Instead, he must ask himself, "Why should students be sent to me?" To this question the proper answer is that music is a cultural subject, and, whether or not children become professionals, they will certainly develop some understanding and appreciation of good music. Music gives a person a broader outlook on life, and wider scope of human culture. The primary concern of the piano student should not be to acquire an impressive technic, which is really a mechanical performance; instead, his chief interest should be to cultivate natural expression and musical appreciation.

It is the experiencing of tonal beauty simultaneously with the effort put forth to manipulate the keyboard properly that makes for a sound musical education. Such a nucleus, carefully nurtured, may later develop into fine musical ability—in either voice, an instrument, or the dance. A musical training never should be denied a child who shows natural aptitude. Musical impulses manifest themselves early in childhood, and the little songs and play dances of the child bear witness to experience along this line.

The objective of music teaching to-day is the encouragement of this innate love of tone and rhythm and its development to the highest possible degree. Once the child's desire for music is definitely developed, various technical devices are available to direct its progress in sound channels.



WALTER ELLIOTT

A good personality enables one to mix with all varieties of people. It is a universal tendency of human nature to be attracted to cheerful persons. Cheerfulness arouses the positive impulses of one's associates, rather than their negative qualities. "Laugh and the world laughs with you; weep and you weep alone."

**Appearance:** The piano teacher should dress well. A pressed suit, polished shoes, fresh necktie, and so on, are good investments. People are not impressed by eccentricity and carelessness of dress. The day of the long haired musician is past, and with him has gone his peculiar haberdashery.

**Active Enterprise** and self-promotion are further prerequisites. The beginning teacher must expect to put forth considerable energy in building his career. He must bear in mind that, at the outset, his time will not be bought unless he really goes to work just as any salesman would do to sell his merchandise. To sell his time, the teacher must acquaint his friends with the fact that he has something desirable to sell, and he must endeavor to display his merchandise in an attractive manner. This undertaking requires energy of purpose and a great deal of ingenuity. Enterprise will enable the teacher to put the tricks of the trade into practice.

Technical equipment and personality may be stressed as the prime teaching prerequisites. Of course not everyone is vivacious and cheerful by nature, but anyone can make a definite effort to be cordial in his social relations. A sensible bit of advice to anyone is to control his temper; for, when he shows anger, his listener gains an immediate advantage over him. And the time may come when the very person who angered him may become a friend, when there will remain a latent feeling of past unpleasantness. If one knows another person to be mistaken and unwilling to be convinced, it is better to allow the error to discover itself to him. A higher regard for the teacher's character will then result.

The qualities of an attractive personality can be developed to a considerable degree, if one makes a deliberate

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CERVANTES



## Identification with Community Life

PERHAPS NOTHING ELSE will be of greater assistance in acquiring pupils than a lively interest in the life problems of the vicinity. All organized groups offer this opportunity in one way or another, among which are churches, business clubs, women's clubs, lodges, parent-teacher associations, and all such activities. One should not hesitate to take advantage of each situation as it arises, wherein a few words may be mentioned about music and teaching.

Pastors are usually able to supply leads. If you are not already acquainted with the community minister, he should be made your next acquaintance; at the same time it is graceful to make an offer of assistance with music during the services. The pastor will very likely announce your name from the pulpit and state your plan to teach.

It is often possible to play the piano or organ for Sunday church services. An occasional solo as an offertory, which will not interfere with the incumbent pianist of the church, will always be appreciated by the pastor and members. It will display, again, the teacher's ability and his desire to be an asset to the community. He will acquire the backing of the minister and will receive introductions to prospective students who attend Sunday School. He may also meet the parents of these children, and through various such efforts he may anticipate satisfactory rewards.

All this may be done wholeheartedly and sincerely, with a preponderant spirit of neighborhood service. Altruism will necessarily enter into one's community activities; if he is chiefly concerned with making money, his service can be classified only as unethical. The teacher must have the cultural interests of the community at heart, and the community will reciprocate by taking an interest in him.

There are some piano teachers who are in a position to help the Sunday School teacher by accompanying songs during classes. If the opportunity offers, he may also teach a class or perhaps conduct a Christian Endeavor or Epworth League meeting. Interest in music can often be stimulated among these young people.

Conversations frequently lead to mention of music. One should emphasize, whenever possible, that piano lessons are an important factor in the character formation and cultural development of a child. At the same time, good taste will prevent the teacher from committing breaches of professional restraint.

The Principal of the grammar school may be approached, and he too may be asked to make personal announcements in classes. Perhaps the piano teacher will be allowed to appear before the student body to present a brief recital—first to eighth grade children are all eligible prospects for instruction. In giving a recital under these conditions, two good selections may be played in case there are other items on the program; otherwise a whole group of interesting compositions may be presented. Just at the end of the performance, one flashy piano solo will be very appropriate, to bring the recital to a climax. Be sure that you pick the kind of pieces that children will like—something to excite their imagination, such as Claude Debussy's *Golliwogg's Cake Walk*. A few words can be said about each piece to emphasize the idea that the composer had in mind when he wrote it. Keep in mind that you are dealing with untrained ears when you are working with children.

### Promoting Community Interest

A GENERAL INTEREST IN MUSIC may be furthered by the teacher if he will enlist the services of some distinguished pianist, whom he may know, to give a concert in coöperation with an organized group of civic minded townsmen. Women's clubs will prove especially coöperative in this

respect. An endeavor of this kind will surely attract interested parents, some of whom may be approached at a later time concerning piano instruction for their children. The teacher may likewise expect to be asked about piano lessons by some of the parents.

These events should be well advertised by means of hand drawn posters, mimeographed circulars to be distributed by school children, and by news stories in the local papers. Distinguished musicians usually have newspaper mats, and their pictures may be run in the paper with the news story. They are ordinarily quite willing to help further community interest in music, if one approaches them in the proper manner.

These musicians often supply their services on a percentage basis, or for a reasonable fee. To defray the expenses which are incurred, tickets should be printed and sold in advance of the event. It is advisable to invest the \$1.50 or \$2.00 charged by the commercial printer for these tickets, as the neatness of the print contributes to the dignity of the affair.

Coöperation of local businessmen may be obtained by calling on them and asking for donations to make it possible to bring such a fine musician to town. If the businessman is asked to donate, he should be given a few complimentary tickets; the number of tickets to be given may be determined by the donation. After the concert is over, the teacher may call again to inquire how the event impressed the sponsors. Such con-

versations can easily lead up to teaching and teaching prospects.

All of these ideas are tricks of the trade and will, in one way or another, bring the desired pupils to one's studio. The central thought is to break in aggressively at the start and make people music conscious. The musician has something to his advantage when he makes the public aware of the fact that he has an interest in community betterment. There will be always someone to perceive the good which is involved.

Tickets should be turned over to the organization which may sponsor the affair, and this organization will appoint a ticket committee. In some cases, committees may take entire charge of proceedings while the teacher remains as initial sponsor.

If the school should wish to coöperate, the children may take home two or three tickets each, to be sold to friends.

There is also the possibility of the teacher choosing to rent his own hall, to buy advertising space in the paper, and to take charge of ticket sales himself. In whatever manner the event is carried out, enterprise on the part of the teacher will bring about the desired results.

### Bringing the Celebrity

TO ILLUSTRATE HOW SUCH A PROJECT may work out in practice, the following personal experience may be related. For some time I had heard an eminent artist perform over the radio network, and admired his performance so profoundly that I felt a sudden desire to study under the man. It so

happened that I was situated in a small town somewhat over a hundred miles from the city in which the artist lived. The desire to study under this individual grew until one day I went to the telephone office and found his address in the directory proceeded to write the artist, telling him of my great pleasure in hearing him perform over the radio, and inquired concerning his fees for lessons, at the same time telling him that I was very desirous of studying under him.

A few days later an answer arrived acknowledging my letter and stating that he was very interested in me but that his lesson fees were extremely high. Undaunted, I proceeded to write another letter in which I repeated my resolve to become a pianist as nearly like him as possible. This time I added a few lines to tell him that his fees were beyond my financial means but that I would make every effort to get to him just the same. The return answer to this letter was much more encouraging. This time the gentleman decided to give me an audition to see what I could do. The outcome was very interesting. I decided to teach me for half price, since I had so far to come for the lessons.

A date was set for my first lesson and when the time arrived I was there at his studio to begin my career as a pupil of this fine artist and to initiate a friendship that will live with me for the rest of my days. I cannot say that all famous musicians have the time to spend on mediocre students, but I will say that this gentleman proved his greatness, not only as an artist, but also as a very sincere friend. After several months of study and progress our friendship grew stronger and more personal. During that time my studies with this artist became known in the community in which I lived. So much was asked about my acquaintance with the master teacher that I decided to inquire personally if he would condescend to visit our town and perhaps give a recital. There was at first a slight hesitation; but, after I had described the interest taken in him by the townspeople, the dear old gentleman gladly gave his consent to come.

The next thing for me to do was to make preparations for his coming. First of these was adequate publicity, and thanks were due the local editor for his generous coöperation in this matter. Weekly articles were published free and willingly, to announce the coming recital. When the day arrived everything was in readiness for the concert. A piano distributor from a nearby town donated the use of one of his professional instruments free of charge. The schools and clubs also assisted in promoting the event. It seemed that when the ball started rolling, everything went along with it.

Here and there, groups of people stopped me on the street to inquire about the master pianist; everywhere there was interest shown toward the coming event.

The concert proved very successful; people from far and wide came to the little town to hear this fine musician. Untold publicity, that money could not buy, was derived from this single venture.

After the performance the master was introduced to a number of prominent citizens; and, when asked what he thought of performing for such a small town, he politely remarked that it was the same as playing for a large family of friends. The warmth and hearty welcome he encountered proved that everyone thoroughly appreciated and enjoyed the concert.

The teacher will find himself acquiring students several years later as a result of publicity attendant upon ventures such as these.

Setting a date for a concert is a matter of considerable importance, especially in a small town. One should avoid conflict with other events, and it is best to select a time when little else is taking place to attract public attention.

(Continued in THE ETUDE for November)



"YOUTH TO THE FRONT"

This picture of the Nazareth, Pa., boys and girls Drum Corps could have been duplicated scores of times at the New York World's Fair. These visiting bodies added incessant color and motion to the great exposition.

### THANKS FROM MME. CECILE CHAMINADE

Monte Carlo  
France  
July 16, 1939.

DEAR DR. COOKE:

I come to ask your advice in reference to the quantity of charming letters and cards which I have received every day during the past two weeks. I would answer all these wishes referring to my birthday anniversary, but it seems impossible to begin to thank everyone, especially as some letters do not bear addresses, and others are not very legible.

I would be grieved not to show my feeling for all these manifestations of good wishes and sympathy, and I come to ask you if it would be possible to have some lines in your grand journal, "The Etude," so that I could make known to the authors of these letters that I have been very much impressed by their many expressions of sympathy, and that not being able to answer all, I beg them to accept my affectionate thanks.

I count upon your kindness to render me this service and, if that is not possible, will you please give me another idea. Thanks in advance, and believe me, please, in my deep and sincere appreciation of the kindness of my American friends,

C. C. CHAMINADE.



EDVARD GRIEG, AT THE OUT-SET of his career, had the good fortune to win the friendship of Ole Bull, who with his great heart welcomed his young countryman to the artistic life of Norway, and tried to induce him to join in the establishment of a Norwegian Academy of Music. In his invitation, Ole Bull wrote: "My business in the world is Norwegian music. I am not a painter, not a sculptor, not a literary man. I am a musician. And as such my nation must believe me when I say that I hear a wonderfully deep and characteristic sounding board vibrating within its breast. The aim of my life has been to draw strings across it and enable it to speak out, so that its deep voice can resound in the hall of the temple and, as Norway's own church music, carry the preacher's word to the hearts of the people; so that, on the battlefield, it may bring the nation's hearths and homes to the minds of our country's defenders; so that it may sound out from orchestras to build up our Norwegian art on a sure foundation; so that it may ring out from pianos all over the country into family life, where these notes will speak to the feelings, shaping and elevating more than all the speech in the world—unsurpassable in charm and clarity. I have spent my life in the endeavor to scale the same grey peak as have the other Norwegian artists, to overcome our denationalized musical sense."

#### Grieg as Student

AT THE LEIPZIG CONSERVATORY, Grieg found anything but the congenial atmosphere he had expected. Of Louis Plaidy, his piano teacher, he wrote: "His method of teaching was about the driest imaginable. As he sat during the lesson hour planted close beside the piano, a little fat, bald man, listening to his pupil's playing, his right forefinger behind his ear, he would repeat continually till one nearly died of boredom, the words 'Immer Langsam, stark, hochheben, langsam, stark, hochheben!' (always slow, loud, raise high, slow, loud, raise high). It was enough to drive one crazy."

In Ignaz Moscheles, however, he found a different kind of a master. Although, like other teachers in the ultraconservative school, Liszt, Chopin and Schumann were taboo. Of Moscheles, Grieg writes: "Hard things are said of old Moscheles as a teacher. I must defend him with the utmost warmth. It is true that he was naïve enough to believe that he could impress us when during lessons he set himself on all possible occasions to run down Chopin and Schumann, whom in secret I loved. But he could and did play beautifully, sometimes for almost the whole of the lesson. Especially fine were his renderings of Beethoven, whom he adored. They were faithful, full of character, and noble without any striving after effect. I studied with him dozens of Beethoven's sonatas. Often I had not played four bars before he would lay his hands over mine, push me gently off the stool and say, 'Now listen to what I make of it.' In this way I was initiated into many small technical secrets and learned to appreciate to the full his brilliant interpretations."

"It was said at the Conservatory—though as luck would have it I did not witness it myself—that during lessons he would give his pupils the following advice: 'Play diligently the old masters, Mozart, Beethoven, Haydn—and me.' I cannot vouch for the truth of this, but mention it because at



Grieg while a student in Leipzig

## A Musical Viking

### New Vistas of the Life of Edvard Grieg

From a Recent Comprehensive Biography

By DAVID MONRAD-JOHANSEN

With the permission of the Princeton University Press and the American-Scandinavian Foundation

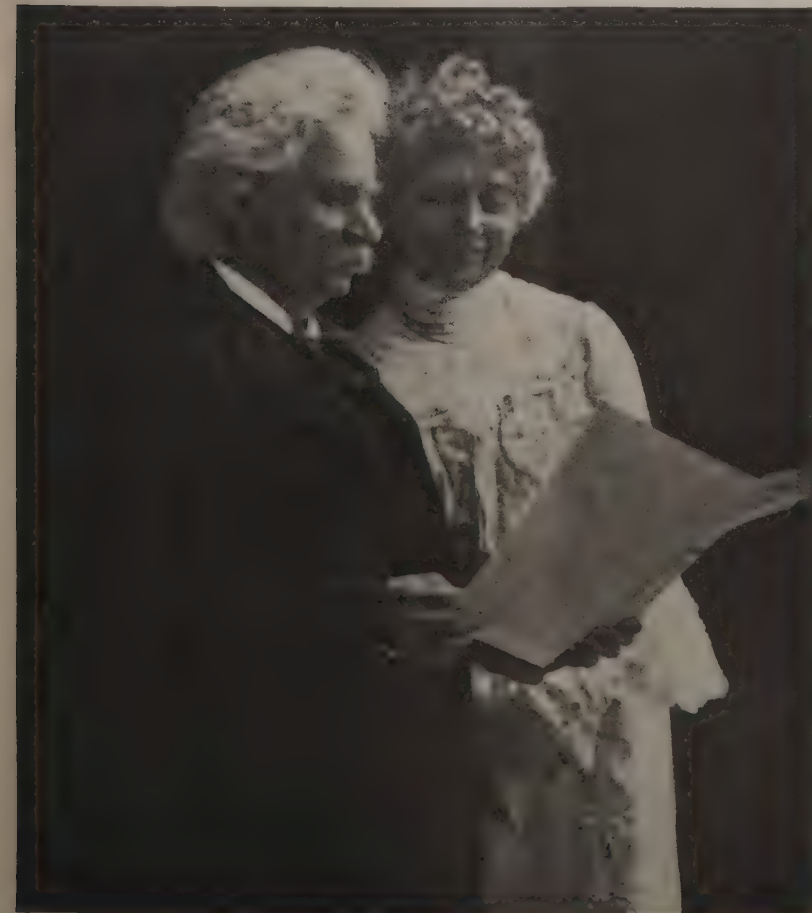
There is something essentially heroic about the life of Edvard Grieg, modest, retiring, candid, but fearless. Most of his existence was given over to fighting his everencroaching physical frailties. A glorious and beautiful spirit in a body weakened by tuberculosis, he resembles Chopin, Stevenson and Keats. His humor, his delicacy, his freshness, combined with his northern vigor of soul are inimitable. He made himself one of the most distinctive figures in musical art despite the fact that he is not famed for any great symphony or opera. The author of his new biography, one of the richest which has yet appeared, is David Monrad-Johansen, himself a noted Norwegian music critic and composer, who depended upon musical conferences with Grieg's widow for much of his material. The work has been excellently translated by Madge Robertson, and becomes a "must" book in any adequate musical library. The following selections from this volume give interesting and penetrating pictures into the life of the great master of Norway.—EDITOR'S NOTE.

his desire I grappled with his "Twenty-four Characteristic Studies, Opus 70," which I do not regret having studied with him indefatigably from beginning to end. I liked them and did my best to satisfy both him and myself. He may have taken note of that, since he became steadily more sympathetic towards me. And a quite simple, to be sure, but for me momentous 'success' it was when one day, after I had played one of his studies without having been stopped once, he turned to the other pupils and said, 'See, gentlemen, that is musical piano playing.' How happy I was! That day the whole world was bathed in sunshine for me."

#### Pupil and Pedant

HIS HARMONY STUDIES WITH RICHTER, the great theory expert, were almost disastrous. Richter hammered away at Grieg with his strict theories, but one cannot shape jewels

by hammering them. Papperitz and Hauptmann, however, understood the young man better. He writes of Hauptmann: "Finally, I had lessons from Moritz Hauptmann, and I still thank that dear old man for all he taught me through his fine and intelligent observations. In spite of all his learning, he represented for me the absolute anti-scholastic. For him rules signified nothing in themselves, but were an expression of nature's own laws. An episode, that in a weak moment I might call a 'success.' I will put in here. Before I knew Hauptmann—I was not yet sixteen and still wore my child's blouse—I had attained in Privat-Prüfung (a kind of yearly private examination in which all the pupils, without exception, had to take part) the honor of being allowed to play a piano piece of my own composition. When I had finished and had left the piano, I saw to my great surprise an elderly gentleman get up from



Edvard and Nina Grieg in 1904



the teacher's table and come towards me. He laid his hand on my shoulder and said only, 'Good day, my boy. We must be good friends.' It was Hauptmann. Naturally I loved him from that moment. Ill as he was in the last year of his life, he gave lessons at his home, the Thomasschule, Sebastian Bach's old residence. Here I had the happiness of getting to know him more intimately. I remember him on his sofa in dressing gown and slippers, his spectacles almost touching my book of studies, which still retains more than one spot of the yellow brown snuff that was always dripping from his snuffy nose. He used to sit with a big silk handkerchief in his hand so as to forestall the drops. But he had no luck. Then it was used as a cloth to wipe the book of studies, where its traces are still plain to see."

### Youth Survives Waterloo

WITH CARL REINECKE, HOWEVER, he did not fare so well, as he tells in the following remarks: "In my last year at the Conservatory I had lessons in composition from Carl Reinecke, who had then just entered upon his new duties as conductor at the Gewandhaus Concerts and master at the Conservatory. To illustrate how things went at those lessons, I will only say that I, who had announced that I knew nothing whatever either of the theory of form or the technique of string instruments, was ordered to write a string quartet. I felt that a thing like that might as well have been proposed to me by our porter N.N.—so utterly absurd I thought it. It made me think of my old nurse. If she wanted me to do something I didn't feel able to and I objected, 'I can't,' she would answer, 'Put can't away from you and take hold with both hands.' This saying, which has many a time put courage in me, did it here too.

"What Reinecke did not teach me I tried to pick up for myself from Mozart and Beethoven, whose quartets I studied diligently on my own initiative. I got through my task in some kind of a way, the parts were written out and were played by my fellow students at one of our private ensembles. The director of the Conservatory was in favor of the performance of the quartet at the Haupt-Prüfung (public performance of the best works of the students). But Ferdinand David, the distinguished violinist and teacher, who was present at the rehearsal, thought otherwise. He took me aside and gave me the advice—as well meant as it was wise—not to let the quartet be performed. 'Die Leute werden sagen, es ist Zukunftsmusik!' (*The people will say, it is music of the future*) he said. In thinking it Zukunftsmusik he was, however, mistaken. It went the Schumann-Gade-Mendelssohn way. But that it was an utterly undistinguished piece of work I realized very soon and have been extremely grateful to David for preventing its performance.

"After the negative 'success' meted out to my first string quartet, Reinecke said, 'Next you must write an overture!' I, who hadn't a notion either of orchestral instruments or of orchestration, was to write an overture! Again I thought of our porter N.N. and of—my nurse. I set to work with the reckless abandonment of youth. But this time I was defeated. I sat literally stuck fast in the middle of the overture and could not get any further.

"It was fortunate for me that I heard so much fine music in Leipzig, especially orchestral and chamber music. That compensated for the instruction in the technique of composition which I did not get at the Conservatory. It developed my mind and my musical critical sense to the highest degree, but at the same time it confused the relationship between what I wanted to do and what I was capable of doing, and this confusion was the result of my stay in Leipzig. It would have seemed to me quite natural if neither the director of the Con-

servatory nor the teachers had taken any interest in me, for in the three or four years I was there I achieved nothing that could awaken expectations of a future. When, therefore, in these glimpses of the Conservatory I have had to find fault with several things, both in persons and in the institution, I hasten to add that I take it for granted that it was, first and foremost, my own nature that led to my going out of the Conservatory almost as ignorant as when I went in. I was a dreamer with no turn for competition. I was heavy, not very communicative, and anything but quick to learn. We Norwegians develop, as a rule, too slowly to be able to show fully at eighteen what we are capable of. However that may be, I didn't in the least know how to deal with myself."

### An Idyl of the Heart

AFTER LEAVING LEIPZIG, Grieg went to Copenhagen, Denmark, where he remained from 1863 to 1866, coming under the fortunate influence of Gade, and also the gifted Rikard Nordraak.

In Copenhagen he also resumed his friendship with the lovely Nina Hagerup who was to become his wife and the greatest influence in his life. Nina was his first cousin, and like Edvard, had been born in

Bergen but had lived most of her life in Copenhagen. Those who heard her inimitable recitals with her husband praised her beautiful voice, and her musicianship. Grieg wrote of his wife as follows: "While I was acting as conductor in Christiania, in 1866-1874 (her voice just at this time reached the height of its glory), she performed many times. The audiences of that time, had, however, a very primitive outlook, and their conception of art was too brutal for them to appreciate renderings which laid emphasis mainly on the inner spiritual life. In the end it came to be that we made music only at home for ourselves or in the company of friends. But in Copenhagen, where I gave concerts almost every year, my wife was the darling of the artists and of the music-loving public. All my songs from this time on came into being with the inevitability of a law of nature and were all written for her. To give my feelings expression in romances became from now on a condition of existence, as necessary as breathing. In the songs from my second period (from about Volume III in the Peters Edition) the connoisseur will be able to observe a greater tendency towards contemplation, towards digging deeper into myself. My wife's interpretation became by degrees correspondingly spiritualized."

According to Nina, her betrothal to

Grieg came after they had played the "Symphony in B-flat major" of Schumann as a duet. The magic of the romantic Schumann evidently overwhelmed the couple. Their marriage was opposed by the parents of both; but, according to form, this did not expedite the matter, for although they were engaged in 1864, they were not married until 1867. This was one of the idyl romances of musical history. Listen, however, to what Nina's mother said of Edvard on the eve of their marriage, "He nothing, has nothing and writes music one will listen to."

### Winning the Lion's Accolade

HOW RIDICULOUS WAS HER OPINION shown by a lengthy letter which was received from the Abbé Franz Liszt in Rome, to whom Grieg had sent a copy of his now immortal "Sonata, Opus 8." Liszt wrote with the fullest enthusiasm a praise of the young man's work: "It has given me sincere pleasure to read your sonata. I find it a composition vigorous, thoughtful, original and containing excellent material, indicating that you will rise to the highest ranks." This valuable letter enabled Grieg to get a stipend from the government and the whole situation was

(Continued on Page 680)

## A Magnificent Musical Undertaking



DR. WALTER DAMROSCH

FOR TWELVE YEARS Dr. Walter Damrosch has conducted the NBC Music Appreciation Hour. The general plan for the coming year remains unchanged. There are four series of programs (A, B, C, and D) graded to meet the requirements of different age levels. Thus, Series A, at 2:00 P.M. (Eastern Standard Time) on the days announced, is devoted to orchestral instruments and the human voice; Series B (2:30 P.M.), to music as an expressive medium; Series C (2:00 P.M.), to the musical forms; Series D (2:30 P.M.), to the times and works of the great composers. As an innovation for this year, in Series C and D the entire second act of Verdi's "Aida" will be broadcast from the Metropolitan Opera House, preceded by Dr. Damrosch's verbal explanations.

Here are the dates of the broadcasts as scheduled:

| Schedule of Broadcasts             |               |                               |  |
|------------------------------------|---------------|-------------------------------|--|
| SERIES A                           |               | SERIES B                      |  |
| 2:00 o'Clock, E. S. T.             |               | 2:30 o'Clock, E. S. T.        |  |
| "My Musical Family".....           | Oct. 13, '39  | Nature in Music               |  |
| Violins and Violas.....            | Oct. 27, '39  | Animals in Music              |  |
| 'Cellos and Basses.....            | Nov. 10, '39  | Toys in Music                 |  |
| Harp and Piano.....                | Nov. 24, '39  | Fun in Music                  |  |
| Flute and Clarinet.....            | Dec. 15, '39  | Fairy Tales in Music          |  |
| Oboe, English Horn, Bassoon.....   | Jan. 12, '40  | Motion in Music               |  |
| Horns and Trumpets.....            | Feb. 9, '40   | Joy and Sorrow in Music       |  |
| Trombones and Tuba.....            | Feb. 23, '40  | The March                     |  |
| The Human Voice.....               | Mar. 8, '40   | The Song                      |  |
| Drums and Cymbals.....             | Apr. 5, '40   | Dances of Europe              |  |
| Other Percussion Instruments.....  | Apr. 19, '40  | Dances of America             |  |
| Students' Achievement Program..... | May 3, '40*   | Students' Achievement Program |  |
| SERIES C                           |               | SERIES D                      |  |
| 2:00 o'Clock, E. S. T.             |               | 2:30 o'Clock, E. S. T.        |  |
| Folk Melodies in Great Music.....  | Oct. 20, '39  | Early Composers               |  |
| Round and Canon.....               | Nov. 3, '39   | Bach Program                  |  |
| The Fugue.....                     | Nov. 17, '39  | Handel Program                |  |
| Three-Part and Rondo Forms.....    | Dec. 8, '39   | Haydn Program                 |  |
| Theme and Variations.....          | Jan. 5, '40   | Mozart Program                |  |
| The Opera (2 to 3 P.M.).....       | Jan. 19, '40* | Verdi Program (2 to 3 P.M.)   |  |
| The Classic Suite.....             | Feb. 2, '40   | Beethoven Program             |  |
| The Modern Suite.....              | Feb. 16, '40  | Schubert Program              |  |
| The Overture.....                  | Mar. 1, '40   | Wagner Program                |  |
| The Symphony.....                  | Mar. 15, '40  | Brahms Program                |  |
| The Symphony (continued).....      | Apr. 12, '40  | Modern European Program       |  |
| The Symphonic Poem.....            | Apr. 26, '40  | Modern American Program       |  |
| Students' Achievement Program..... | May 3, '40*   | Students' Achievement Program |  |

\* 2 to 3 P. M., Eastern Daylight Saving Time.

\*\* Broadcast from the Metropolitan Opera House, New York, by special arrangement with the Metropolitan Opera Guild.

An idea of the richness of these programs may be obtained from the following rather amazing list of over one hundred and fifty compositions to be performed. In many instances these works are to be obtained also upon records; and the catalog numbers are accordingly given in the list thus enabling students, who may desire to hear the works repeated over and over again, to do so. It is also possible to secure student's work sheets and teacher's guide at nominal prices:

| Composer            | Title   | Series and Cont. |
|---------------------|---|------------------|
| Bach                | Gavotte in D, from 6th 'Cello Sonata (7322)                             | B-               |
|                     | Passacaglia and Fugue in C Minor (14580-1)                              | D                |
|                     | Pastorale in F  | D                |
|                     | Suite No. 1, in C (11993-4-5)   | C                |
|                     | Prelude and Fugue No. 1, in C (11923)                                   | C                |
| Barber, Samuel      | Symphony in One Movement  | D-               |
| Beethoven           | Concerto in E-Flat ("Emperor") for Piano and Orchestra: Finale (7642-3) | D-               |
|                     | "Coriolanus" Overture (12535, 11909, 9279)                              | C                |
|                     | "Egmont" Overture (7291, 35790)   | D                |
|                     | "Fidelio": Quartet, "How Strange a Mood"                                | A                |
|                     | "Ritornel of Athens": Turkish March (1196)                              | A                |
|                     | Serenade in D, Opus 8: Polonaise  | B                |
|                     | Symphony No. 2: Larghetto (11257-8)                                     | D                |
|                     | Scherzo (11258)   | C                |
|                     | Symphony No. 3: Funeral March (8670-1)                                  | B-               |
|                     | Symphony No. 6: Peasants' Merry-making (6941)                           | B                |
|                     | Symphony No. 9: Scherzo (8425-6)  | A                |
|                     | Finale (8430)-  | A                |
| Berlioz             | "Damnation of Faust": Minuet of the Witches (14231)                     | A                |
|                     | "Harold in Italy" Symphony: 1st Movement                                | A                |
|                     | "Roman Carnival" Overture (12436)                                       | A-6; C           |
| Bizet               | "Carmen" Suite No. 1:..   | A-               |
|                     | Dragoons of Alcala (6873)   | A-               |
|                     | "Carmen" Suite No. 2: Guard Mount (6874)                                | A-               |
|                     | Gypsy Dance (6873)  | A                |
|                     | "L'Arlesienne" Suite No. 1: Adagietto (9113)                            | B-               |
|                     | Prelude (7124, 9112)  | A-3; C           |
|                     | "L'Arlesienne" Suite No. 2: Minuet (7125)                               | A-1; C           |
|                     | Farandole (9113)  | C-1; C           |
| Brahms              | "Academic Festival" Overture (12190)                                    | A-7; D           |
|                     | Serenade in A: 1st Movement   | D                |
|                     | Symphony No. 3: 3rd Movement (12040)                                    | D                |
| Chabrier            | "España": Rhapsody (4375, 1337)   | A-               |
| Chopin              | Tarentelle, Opus 43 (8251)  | A-               |
| Corelli             | "Christmas" Concerto Grosso: Final Allegro and Pastorale (21947)        | D                |
| Czibulka            | Minuet of the Fly   | B                |
| Damrosch, Walter    | "The Man Without a Country": Intermezzo                                 | C                |
| David, Adolphe      | The Idyll   | A                |
| Davidson, Harold G. | Concert Square Dance  | B                |
| Debussy             | "Copellia": Dance of the Automaton (12527, 6586)                        | B                |
| Dvorák              | In the Spinning Room  | B                |
|                     | "New World" Symphony: Largo (8738-9)                                    | A                |
|                     | Slovakian Dance No. 7 (4351, 36926)                                     | C                |

(Continued on Page 682)



WHO HAS NOT HEARD from the lips of young pianists such expressions as, "Bach is highbrow and dry as dust." "Bach is good for technical development only." "The pedals could never be used in playing Bach." There are reasons for such widespread attitudes. Whatever is presented in an unintelligent, uninteresting and uninspired manner, is sure to evoke similar responses. But why "pick" on Bach? Is he not universally called "The Father of Music"? That his works can be presented in an intelligent, interesting and inspired way, every artist and competent teacher will agree.

Polyphonic (many voiced) music is more complex than homophonic (one voiced) music. It is not necessarily easier to project one than another. As we will presently see, there is a considerable mass of polyphonic music which is easily playable. On the other hand, much homophonic music is difficult to render. Obviously the success of rendition depends on the player's understanding and scope. It is but fair to conclude that many of the above attitudes toward Bach's music are traceable to mental laziness and indifference and that, in all likelihood, those who so express themselves do not present homophonic types in any attractively musical manner.

#### Canonic Imitation

HANS VON BUELOW SAID, "The soul, or rather the foundation, of all polyphony is imitation," and the most practical approach to the mastery of this musical device is the *Canon*. An excellent preparatory work by Heinrich Pfizner is entitled "Systematic Training for Polyphonic Playing." It is of the elementary grade and presents a sane and interesting solution of the mechanics of the execution of polyphonic music.

We are fortunate in possessing a most charming work of elementary and intermediate difficulty in the "Two Hundred Little Canons" by K. M. Kunz. The vast majority of these musical tidbits consist of but one line and none of them exceed two lines. The easier examples are in the simpler keys, and only by degrees are more difficult signatures and rhythmic patterns introduced. A number of editions include actual analyses, which are most helpful. A third work, one which deserves wider use in our country, is the "Canons and Fugues" by Klengel (1784-1853), in two volumes. These belong to the intermediate and advanced grades of difficulty.

#### Bach's Inventions

WE HAVE THUS FAR SEEN that even the most elementary polyphonic types may have musical and art values. After mastering the canons, the next logical steps are the "Two Part Inventions" by Bach, his "Little Preludes and Fugues" and finally his "Three Part Inventions." The Busoni edition of the inventions, is a model of earnestness and musical interest.

All of the above compositions, when properly studied, are anything but "dry as dust." While they do not, it is true, bear fancy titles, they were neither conceived nor intended "for technical development only." We grant that, as titles, *Invention, No. 1* or *Fugue, No. 10* are un-descript in the same sense as "Prisoner No. 22345." Like prisoners so numbered, some of these compositions, none the less, retain their inherent individualities and values. The student has not solved his problems until, and unless, he has liberated these souls and expressed these individualities by means of attractive sounds. It was not the fashion in Bach's day to attach values to musical compositions other than specific dance forms, sonatas and the like. Such appellations do not convey clues to aesthetic content or to interpretation. While these could easily have been attached to them, we are met by just another challenge

# How to Make Polyphonic Playing Interesting

## Practical Doorways to the Art of Performing Interwoven Melodies

By

Sidney Silber

*In a German Conservatory we used to hear an old pedant play almost daily one of the Bach Chorale arrangements for piano. His performance was as monotonous as that of a stamping machine. Years later we heard the great Busoni play the same piece, and his transcendent performance was unforgettably beautiful. Polyphony is more than ever a part of music. Modern composers are amazing in their free contrapuntal treatment. We advise our readers to secure "The Art of Interweaving Melodies" by Dr. Preston Ware Orem, and discover the devices that composers, from Palestrina to Stravinsky, have used to make their music fascinating.—EDITOR'S NOTE.*

to that most important ingredient of music making—*imagination!*

For example, if the dominant mood of a fugue be playful, it might be called *Fuga Giocosa*, if melancholy, *Fuga Patetica*. Let us try to name a few of the numbers found in the first book of Bach's "Well Tempered Clavichord." *Prelude, No. 1* could be named *Meditation*, or *Improvisation*; *Fugue, No. 5*, in D major, *Fuga Eroica*; *Prelude, No. 8*, *Elegy*; *Prelude, No. 10*, *Scherzetto*; *Prelude, No. 16*, *Nymphs and Shepherds*; *Prelude, No. 20*, *Children at Play*; *Prelude, No. 22*, *Passion Chorale*; and so on with practically all of them.

#### Are Fugues Riddles?

IN RUBINSTEIN'S BOOKLET, "A Conversation on Music," his interlocutor asks, "But is not the fugue, after all, a dry, scholastic form?" To which the master replies, "With all others, but not with Bach. He knew how to express all imaginable emotions in this form. If we take the 'Well Tempered Clavichord' alone, the fugues are of a religious, heroic, melancholy, majestic, lamenting, humorous, pastoral and dramatic character—alike in one thing, their beauty. Add to these the preludes, whose charm, variety, perfection and splendor are all entrancing."

Fugues represent:

1. The highest form of tonal logic;
2. Musical conversations or arguments.

Limitations of space do not permit outlining the formal structure of some of these fugues, interesting as this would be. That

phase of study need not be gone into very deeply at the outset. Later, it will be instructive to become acquainted with the many and varied types. Information concerning formal structure will be found in E. Prout's book "The Fugue." Other references are, "Fugue," by James Higgin; "Analyses of Bach's 48 Preludes and Fugues," by Dr. Hugo Riemann. Articles on the fugue are likewise in "Grove's Dictionary of Music and Musicians," as in Stainer's and Barrett's "Dictionary of Musical Terms." It is well, however, to bear in mind that the mere possession of this mass of learning does not guarantee the ability to project the musical contents of fugues artistically. It is interesting and helpful to have an intellectual grasp and command of musical form; but this is, after all, only the mental side. What I am stressing is the sensuous, emotional phase; that which, unfortunately, is most frequently overlooked and which accounts, in great part, for the lack of interest in polyphonic study.

#### The Plastic Touch

IN ORDER TO PRESENT FUGUES in an artistic and musical way, the student must develop the power to press down simultaneously several keys with different degrees of pressure or weight. This touch, so characteristic of the piano at its best that, in fact, it may be called "the lure of the instrument," is plastic touch. The effect upon our ears is precisely the same as the images made upon the eyes when looking

through a stereoscope. To those who may not be acquainted with this ingenious device, it may be said that by placing an oblong card on which are pasted two identical photographic views, side by side, on an adjustable rack, and focusing the same to the individual's vision, all objects on the card are seen through the glasses as they appear in Nature. That is to say, there is a definite foreground, middleground and background; in a word, perspective. Polyphonic music must be heard in the same manner. In passing, we would impress young pianists with the necessity of projecting homophonic music in the same manner. If a melody, with harmonic background, is not produced in this way, the general tonal mass will be flat and—dry as dust.

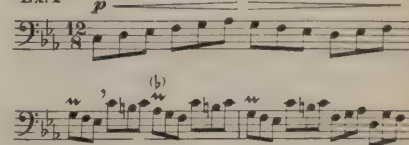
#### Example and Precept

TO USE POLYPHONIC MUSIC SOLELY to gain finger control and finger independence is a fool's errand. How can any musically inclined person be expected to work at anything which fails to engage his musical interest? Five finger exercises, where incessant literal repetitions of short bits are employed, as in Herz and Pischner, can produce only brain fog, musical inertia and musical vacuity. There is nothing inherently bad in the Herz or Pischner exercises. It is in their unintelligent use that harm may result. In the hands of the vast majority of young players, the temptation to become mechanical (which is but another word for soulless) invariably leads to mind wandering—that awful foe of concentration. It is possible to indulge in a reasonable number of literal repetitions of such bits and to play them artistically; but the chances for such presentation diminish with the increase of repetitions. The human mind and soul are so constituted that sameness begets lack of interest and attention. Hence, a good rule to observe is: *Do not do the same thing too often in the identical way.* For that matter, five finger exercises, scales and arpeggios can and should be played musically. In other words, vary the dynamic and rhythmic intensities and patterns. This is the everurgent requirement for music-making. *Avoid becoming a slave to monotony!*

#### That Two Voiced Fughetta

WHAT A HAPPY-GO-LUCKY THEME is presented in the following *Fughetta* from Bach's "Little Preludes and Fugues."

Ex. 1



Can you not imagine a violoncello giving forth this theme? And the other part, which enters in the fourth measure, could easily be played on a viola. Here we have two friends discoursing musically with one another. A pleasant conversation! You will find it helpful to play each part separately, always producing less sound in the places where the other voice part (that is not the initial theme) appears. Play the parts, at first, without any accessories or embellishments, such as the *mordent*, *pralltriller*, and the like. Only after facility is attained, should these "musical frills" be added to the main line. They are, after all, only incidentals and beautifiers.

It would be equally uninteresting to play each part and each voice with one and the same pressure or weight throughout. This is either unmusical or nonmusical. The essence of music making lies in the importance given to interrelated factors. The only feasible way in piano playing is to exert relative pressures or weights on the several tonal lengths, the strong and weak beats, by observing dynamic changes, *crescendo* and *decrescendo*, as well as fluctuations.

(Continued on Page 685)



# The Threshold of Music

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

## Borrowed Chords and Altered Chords

### Part II

**M**ANY TIMES YOU WILL COME ACROSS the false dominant seventh spelled as if it were a true dominant seventh. Do not let this prevent you from recognizing it. Sometimes this deceptive spelling is done through the ignorance or carelessness of the composer or publisher, especially in the case of popular music. Sometimes it is done deliberately, on the theory that even though the notation may be technically incorrect, the chord is easier to recognize when spelled like a dominant seventh. Phonetic spelling, in other words. Again, some musicians argue that it is correct to spell such a chord as a dominant seventh, since it can be best explained as a triad with the flatted seventh added merely as a splash of vivid color—thrown in for seasoning, like nutmeg in apple pie. In that case the chord would simply be called a borrowed chord, and not an altered chord. Choose whichever theory you prefer.

Here are two examples, both from the realm of popular music, illustrating the false dominant seventh which is an elaboration of the subdominant triad—an *A-men* chord with fancy trimmings. The first is from *Kalua*, by Jerome Kern. The second example is from *Can't We Be Friends*, from "The Little Show" by Kay Swift.

Ex. 11

Ex. 12

This quotation from *Kalua* by Jerome Kern; the next one, from *Can't We Be Friends* from "The Little Show" by Kay Swift; and the later one, *Op' Man River* from "Show Boat" by Jerome Kern, are presented by permission of the Music Publishers Holding Corporation, owners of their copyrights.

In the second song the chord is spelled as if it were the dominant seventh of E-flat, the altered note being written A-flat instead of G-sharp.

Here is another false dominant seventh—this time an elaboration of the sixth-floor triad borrowed from the minor. It is from *Rockin' the Boat* by Hugo Frey.

Ex. 13

This article is the fourteenth in a series on "The Doorstep of Harmony." The first appeared in *The Etude* for January, 1938.

This quotation, from *Rockin' the Boat* by Hugo Frey, and the next one, from *Dear Old Pal of Mine* by Gitz Rice, are reproduced by permission of G. Ricordi & Co., owners of their copyrights.

The chord in the first measure, marked 47a, sounds like a dominant seventh belonging to the key of A-flat, but it is really an elaboration of the triad on La\* in G minor. Instead of having a triad dovetailed above it to make a true dominant seventh (E-flat, G, B-flat, D-flat), it has an altered triad dovetailed below it (making the seventh chord C-sharp, E-flat, G, B-flat).

The false dominant seventh which is based on the minor sixth-floor triad is frequently borrowed from the minor key to which it belongs and used in the corresponding major key. Do you remember that old tune, *On the Beach at Wai-ki-ki*? If so, cudgel your brains and recall how barber shoppish the next to the last chord sounded. It was a false dominant seventh, borrowed from the sixth floor of the tonic minor. Here is a similar use of this same chord, from *Dear Old Pal of Mine* by Gitz Rice.

Ex. 14

The false dominant seventh is the one marked 47a.

Another chord which flies under false colors is a pseudomajor triad, famous in musical circles under the name of "Neapolitan Sixth." The reason why it is called a "sixth" chord is not relevant at the moment; that will be explained later. It is supposed to have originated in Naples, but we will not go into that either. It sounds just like a major triad; in fact, we would be perfectly justified in calling it that, and in explaining it as a borrowed chord belonging to a related key. But well informed professors of music prefer to ex-

\*The use of these syllables in this work is not to be confused with their use in the Movable Do system of sight singing, in which the keynote of the minor retains the use of the La which was the sixth tone of the scale of its relative major. In the present writing Do is used as the name of any keynote, major or minor.—Ed.

plain it this way: The supertonic triad in C minor (Ex. 15a).

Ex. 15

is altered by flattening its root (Ex. 15b) after which it may be inverted and used as in Ex. 15c.

In other words, you can start with the diminished triad on Re of the minor scale, and by lowering its root obtain an altered chord which gives the impression of being a major triad belonging to an entirely different key.

You will come across this imposter surprisingly often. It occurs, for instance, in Chopin's famous *Prelude in C minor*. In this piece the composer fools us momentarily by using the chord first as a *real* major triad in an actual modulation from C minor to A-flat major, and then, in repetition, as a *false* major triad in the best Neapolitan fashion: Here it is.

Ex. 16

|               |   |   |                |   |   |
|---------------|---|---|----------------|---|---|
| C minor:      | 1 | 4 | 5              | 1 | 6 |
| A-flat major: | 1 | 4 | 5 <sub>7</sub> | 1 |   |

The Neapolitan Sixth is the one which appears in the fourth measure, marked 2a. The similar sounding major triad occurs in the second measure, marked 4 in the key of A-flat.

A slight variation of the Neapolitan Sixth appears in an equally famous prelude. The chord which harmonizes the first note of the familiar three-note theme of Rachmaninoff's *Prelude in C-Sharp* minor is an elaborated version of this distinctive altered triad.

Ex. 17

This quotation has been transposed into the key of C minor, partly because it is easier to read in this key, and partly so the student can compare its harmony with the little succession of chords in Ex. 15c of this article. X marks the elaborated ver-

sion of the Neapolitan Sixth. Of course really is neither a Neapolitan Sixth, a major triad at all but is one of the false dominant sevenths. The presence of B-natural in the left hand part of the chord in question makes it an altered seventh chord belonging to the seventh floor on scale (Ti). However, the only difference between it and an ordinary Neapolitan Sixth is that the Re triad, instead of being alone, had a Ti triad dovetailed to lower half before it was "Neapolitanized." The resulting effect is a little richer, otherwise the same as that of an ordinary Neapolitan Sixth.

Here are a few more cases of chords which have been borrowed, or altered, both, as they appear in *Nina* by Walter G. Samuels.

Ex. 18

This quotation from *Nina* by Walter G. Samuels is reproduced by permission of Sam Bros.—Joy, Inc., owners of its copyright.

Here is a piece in D minor which introduces at x a dominant ninth chord belonging to the key of A-flat major. Its presence there is a sort of musical pun. Two of the right-hand notes of the chord, G and D-flat, sound exactly like the two most important notes of dominant seventh harmony in D minor, G and C-sharp.

Ex. 19

So the composer has substituted in place of the dominant seventh in D minor, which ought to have been the next to the last chord, a borrowed ninth chord, thus bringing a fresh coloring to the piece. Note also that the next chord (at y), instead of being a simple tonic D minor triad, has been enriched by the addition of B-natural, so we will have to call that a borrowed chord, too. It is Re seventh in the key of A minor, borrowed to "double" for the tonic triad in the key of D minor.

Other examples are found in *Op' Man River* from "Show Boat" by Jerome Kern.

Ex. 20

At x we have a diminished seventh chord belonging to E-flat minor, borrowed to enrich an E-flat major tune. At y we have a more complex chord that admits of two explanations. It can be labeled an altered version of the diminished seventh chord already mentioned, with D lowered to D-flat; or we can call it a borrowed chord—So<sub>7</sub> in G-flat major—introduced

(Continued on Page 688)



# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER  
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

## The High School Instrumental Program

By

WILLIAM D. REVELLI

IN THE SEPTEMBER ISSUE of THE ETUDE we had under discussion some of the problems incident to the organization and functioning of our grade and junior high school instrumental program. These groups are, of course, precursors to the high school instrumental organizations on which we center our hopes and activities. The grade and junior high groups are present but the beginning and intermediate steps of our instrumental work, and it is felt that the attaining of a complete schedule would be aided by a discussion of the high school instrumental program. Behind a discussion of this type lies the realization that in each case there are differences in set-up, personnel, organization, and membership. The type of program most effective in one locality might be unwieldy and ineffective in another; and in any case the ideas and initiative of the director decide to a great extent the manner of the program. Yet we can follow the lines begun in the junior program suggestions and develop a high school program in keeping with the ideals and purposes set forth for these preliminary instrumental groups.

### Objectives

THE OBJECTIVES of the preliminary groups are a counterpart of the aims of the senior groups; and, in accordance with the principles set forth previously, our high school groups would:

1. Continue to develop an appreciation and an understanding of the best in our band and orchestra music literature;
2. Develop further the technical skills and proficiencies upon the individual instruments as begun in the preliminary groups;
3. Provide opportunities for the development of individual leadership, musically and otherwise;
4. Promote the desire for creative expression and personal satisfaction in performance through full and chamber music ensembles;
5. Try to "socialize" each student, making him understand the full values of his membership in the musical unit.

On the whole, striving for these objectives would encompass a wholesome improvement of the participant. Musically the student should improve his precision and control, his expression, style, technic, reading ability, and general understanding of important musical works. Socially he should gain greatly from the requirements of a social group such as a band or orchestra, which cooperation, the exact performance of an individual part, and mutual understanding are so essential to the welfare of the ensemble.

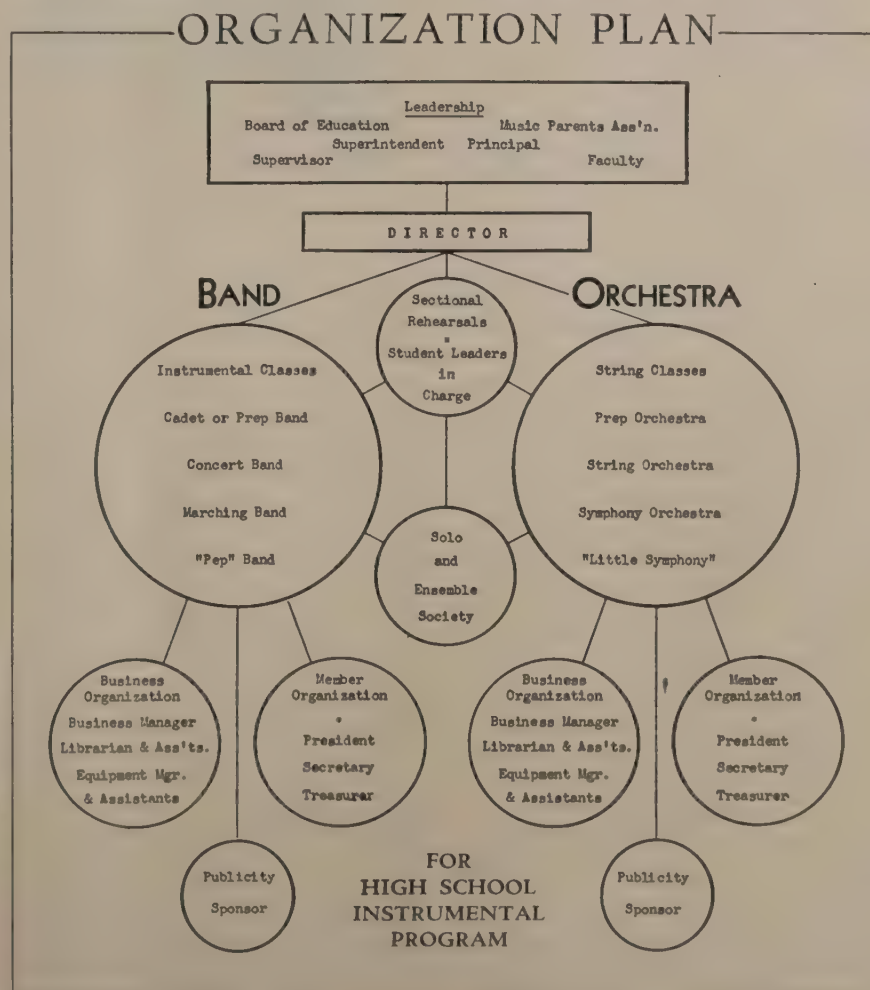
Perhaps the objectives listed are idealistic, but their attainment would certainly be keeping with the high plane of our modern educational policies. In some ways the instrumental education program has its peculiar advantages in being able to provide opportunities for growth in each student of characteristics and capacities which are so recognizably desirable.

### Organizational Set-up in the High School Program

THE MODERN AND PROGRESSIVE high school instrumental program should include by

all means far more than just the regular band and orchestra rehearsals. If the preliminary groups have provided the required training, students leaving these pre-high school classes will now have the ability and technical skill to enable them to enjoy the experience of ensemble, solo, and chamber music performance more fully than ever in

Band units  
Beginning Wind and Percussion Classes  
Cadet or Prep Band  
Concert Band  
Marching Band  
"Pep" Band  
Orchestra units  
Beginning String Classes



their earlier stages of training.

Therefore, the ensemble, solo phase of musical activity should be more greatly stressed in the high school program. Naturally, much of this activity will be extra-curricular, with special rehearsals called before and after the regular school day. In our high school program, then, we can list the following organizations whose functions fit into a complete set-up for the modern high school instrumental plan:

Prep Orchestra  
String Orchestra  
Symphony Orchestra  
"Little Symphony" Orchestra  
Combined: Solo and Ensemble Society  
The beginners wind percussion and string classes consist of those students who failed to begin their instrumental study during the grade or junior high levels. There is, however, a definite place for them. Although they do not usually excel, they are

serious and interested students, compensating for lost time in beginning their instrumental studies, by diligence and application. While arrangements for this group should not be overdone, the opportunity for this type of student should be provided.

The Preparatory (Prep) or Cadet Band constitutes a training group for those students who are not qualified for Concert Band membership through lack of experience or talent. This would be true of the Preparatory Orchestra as related to the String and Symphony Orchestras. If the enrollment of the instrumental department is such as to permit it, it is well to insist that all students serve at least one semester in the Prep organization. Along these lines, membership in the Concert Band and in the Symphony Orchestra should be gained by examination only.

The Cadet Band and Prep Orchestra rehearse daily, and are accredited with half of the credits given to Concert Band and Symphony Orchestra. These organizations should have an individuality and dignity of their own, so that while they do feed the concert groups, they will have functions and a place in the program important enough to hold the interest and enthusiasm of their members.

The Concert Band meets daily and should be composed of selected musicians. This organization is composed of the best of the winds, and the director is wise to choose with an eye to quality rather than numbers.

The Marching Band membership consists of the personnel of both the Cadet and, so far as possible, the Concert Band. Marching drills are held after or before school hours. This organization is important in its power to build school and community spirit. It can be a real source of pride.

The "Pep" Band is made up of a selected group of twenty to twenty-five players which rehearses once a week before or after school. It appears at pep rallies, assemblies, basket ball games and similar events. Naturally, no extra credit is granted this group.

The String Orchestra is more and more being recognized as a separate organization in the high school program. It should be rehearsed frequently, preferably at the regular orchestra period, with winds excused for a sectional rehearsal. This allows for separate study by the orchestral woodwinds. Under the advice of the director and guidance of the student leader these winds can go over material written expressly for such groups, as well as cover the "spots" of the regular orchestral numbers. The strings, on the other hand, will study literature of the string orchestra. One of the advantages of dividing thus lies in the fact that tuning the strings is often more exacting, and there is not the idle waiting and loss of time on the part of the winds.

The Symphony Orchestra rehearses daily, and is composed of the best players of the department. Here again admission to this organization is by examination only, with closest attention to quality. The two concert organizations are the groups which represent the best efforts of the instrumental program; upon their success hinges the worth of the entire program for any serious director.

The personnel of the "Little Symphony" is selected from the twenty or twenty-five  
(Continued on Page 673)



# THE ETUDE MUSIC LOVER'S BOOKSHELF

By B. MEREDITH CADMAN

## More Rosa Newmarch

Since 1900 Rosa Jeafferson Newmarch (Mrs. Charles Henry Newmarch) has kept her pen busy enriching the critical and appreciative literature of music. While a large part of her life (she is now eighty-two) has been given to books and articles upon Russian and Czecho-Slovakian masters, she has found time to do a most valuable work in connection with the program notes for the Queens Hall Orchestra concerts of Sir Henry Wood. In all, she has made a really magnificent musical literary gift to England and to the world. Her latest volume is the fifth in the series of the "Concert Goers Library" of descriptive notes, and it includes terse understanding notes upon thirty orchestral compositions, largely those of modern composers, such as Bartok, Bax, Bloch, Debussy, de Falla, Hindemith, Holst, Janacek, Rachmaninoff and Sibelius.

England still holds to its quavers and demisemiquavers, which make books published in England difficult for some American readers to enjoy.

"The Concert Goers Library," Vol. V  
By Rosa Newmarch  
Pages: 98  
Price: \$1.50  
Publishers: The Oxford Press

## Classic Hymns

The hymn literature of the world now has a background of centuries. Many of our best hymns are over one hundred years old, and several go back three hundred years. Martin Luther's "Ein Feste Burg" is dated 1597.

A new hymnal, "Christian Worship and Praise," includes six hundred and ninety-nine hymns selected from thousands and representing as nearly as possible hymns that are classics, along with the best of the more recent works that are likely to become classics. The Editor is Henry Hallam Tweedy, and he is to be congratulated upon his selections and the fine manner in which they have been edited. The book is designed to meet the requirements of any orthodox group desiring a comprehensive volume suitable for christian worship.

"Christian Worship and Praise"  
Edited by Rev. Henry Hallam Tweedy,  
D.D.

Pages: 556  
Price: \$1.50  
Publisher: A. S. Barnes Co.

## Black and White Harmony

The black and white piano keys form a very effective background for the study of harmony, if they are properly employed. In fact the pupil who can write harmony exercises and hear the tones as he writes them is rare. Eventually, of course, those who desire to become composers must do this; but at the outstart the piano is an immense help. Most students study harmony, however, because it is an essential in any worth while system of studying musical interpretation. A knowledge of harmony is more or less useless until it is flexible, and by this we mean that the student must be able to identify chord progressions rapidly and easily. To do this, the system of analysis by the centuries old system of shorthand known as "figured bass" (Generalbass in Germany; Basso continuo in Italy; Thorough-bass in England; Basse Chiffree in France); is very valuable. Ever since Peri (1561-1633) and Monteverdi (1567-1643), figured bass has been part of the legitimate equipment of most students. It is possible and enjoyable to study har-

mony without it; but, since so large a part of the musically trained public is familiar with it, there is a definite advantage in taking it up.

A new "Keyboard Harmony," by Modena Scovill, is an addition to an already long list of books upon the subject. The author has handled the material excellently, particularly from the standpoint of combinations for dictation. With alert teachers and reasonably smart pupils who can play the piano up to the fourth grade, excellent results, as well as a lot of highly intelligent diversion, can be had from this very practical book. The writer likes the book because it is short and concise on text and long on practical examples. The author is instructress in music education at New York University.

"Keyboard Harmony"  
By Modena Scovill, B.S., M.A.  
Pages: 50 (octavo size)  
Price: \$1.00  
Publisher: Carl Fisher, Inc.

## Née Hickenlooper

**T**HAT Olga Samaroff (*Sah-mah'-răv*) Stokowski, born Hickenlooper, was persuaded by the keen and energetic impresario, the late Henry Wolfsohn, that no matter how fine her talents or how excellent her training, it would be impossible to succeed in this country as a pianist with the name of Hickenlooper, represents a turning point in the entire musical attitude of America. Miss Hickenlooper was proud of her name. She was a second cousin of the Civil War General, Andrew Hickenlooper, of Cincinnati, Ohio, and she had in her polyglot veins the blood of the New England Palmers, Lacy's, Stantons, Aldens, Piersons, Cheeseboroughs, Minors, Goldens, Goddards, and Darlingtons, as well as of the German Loenings and certain French and Slavic ancestors. Wolfsohn explained that the names of her fine Anglo-Saxon ancestors were all right for membership in the D.A.R., but were unfortunately taboo for a concert program, and that, unless she could dig up something with an "off", an "itch" or a "ski" on the end, a career as a pianist was impossible.

It was not, therefore, until she found the same Samaroff dangling upon a remote branch of the family tree that Wolfsohn was really enthusiastic. Olga Samaroff. Here was a name that would meet the commercial needs of the *entrepreneur* in providing the local managers with a means of selling tickets. Wolfsohn was a wise man, because the people of America, in those days, were so commercially minded that they judged everyone who might be in their own racial class as cold and devoid of artistic talent. So the little American pianist, born in San Antonio, Texas, practically gave up her family name for one of an ancestor of whom she knew little and cared less.

On one point, however, the young pianist was obdurate. Wolfsohn insisted that an American début without European press

notices was unthinkable rash. Olga insisted that this concession to assumed European superiority should be dispensed with; and she made her New York début on January 18, 1905, with the New York Symphony Orchestra, and Dr. Walter Damrosch conducting.

The struggle leading up to this is characteristic and interesting as the more mature Samaroff tells it very graphically in her recently published book "An American Musician's Story." After her American training she went to Paris as a young girl and studied with Antoine Marmontel (then over eighty) and Ludovic Breitner. She then received the first scholarship ever



OLGA SAMAROFF STOKOWSKI

given an American girl at the Paris Conservatoire. There she studied with Delaborde. Meanwhile she lived in a convent and pursued her general education. Her word-sketch of life at the Conservatoire is a most picturesque one. She next left Paris and, with her grandmother as companion, went to study in Berlin. There she became the pupil of Ernest Hutcheson, Ernst Jedlicska and the noted American teacher of theory and composition, Otis B. Boise, himself a pupil of Hauptmann, Richter, Moscheles and Kullak. Upon leaving these teachers, she did not step to the concert hall but to the altar with a Russian civil engineer who was her husband for three years, during which time she lived in Berlin and Petrograd. At the end of this period she divorced her husband, Boris Lautsky and also had her marriage annulled by the Pope (what a wonderful stage name, for that day, "Borislautsky" would have made).

Returning to New York with a capital of only four hundred dollars, she was obliged to depend upon her mother and grandmother to finance her Carnegie Hall venture. This they did in grand manner, by putting up virtually every dollar they owned. It was a huge gamble along unexplored ways, but her success has been extraordinary. In fact, in a few months she had paid off her indebtedness to her family; and she attributes this as much to the good

business management of her mother as to her own ability. Successes in Europe followed by more struggles in America; soon she was "made."

The entire book is told in casual "fire talk" fashion, which makes it very readable. Mme. Samaroff gratefully states her good fortune in having, at the start, the help of Miss Dehon, a friend of artists, who recognized the keyboard genius of the young woman. She then pays a tribute to men and women of means who have munificently helped young artists.

The chapter upon "Some Aspects of Life Upon the Concert Stage" is just what the aspiring artist needs to know and answer scores of his questions.

In 1911 she married Leopold Stokowski. Naturally the chapter "Behind the Scenes of an American Orchestra" is one of the most engaging in the book. There are numerous references to Stokowski's internationally recognized ability as a "supreme" conductor, but with laudable good taste there are few personal comments upon marriage with the great leader, which terminated in 1923 by divorce.

The remaining chapters of the book deal with "Music and the World War," "The War Musical Education in the United States," "Life as a Music Critic in New York," "The Schubert Memorial," "Tracing the Pattern of Musical Destiny," and so on, outlining modestly and properly the author's brilliant and useful career. The book is an excellent one for the study of a most interesting background of musical life during the past few decades.

"An American Musician's Story"  
By Olga Samaroff Stokowski  
Pages: 326  
Price: \$3.00

Publisher: W. W. Norton & Company

## Immortal Franz

The many faceted life of the great Franz Liszt has been an unceasing attraction to writers ever since those days when he was amazing Europe with his virtuosity, shocking it with his romances, real or reported, impressing it with his regal generosity, not merely of money, but also of his spirit and of his own precious time, as well as astonishing it with his occasional resorts to monastic piety. It was Liszt's peculiar privilege to be in intimate contact with practically all of the great musicians of his time. Despite the fact that those who would belittle him try to make him out as a flashy showman, who would stoop to tricks like that of sending his self bouquets to be delivered over the footlights, Liszt, on the contrary, was a man of tremendous power, fine originality and extraordinary training. There are those who feel that Richard Wagner was enormously indebted to the genius and guidance of Liszt, and that Liszt's great ability as a composer had as powerful an influence upon the master's life as did Beethoven to whom he paid incessant homage.

It has remained for a Hungarian writer, Zolt Harsanyi, to place Liszt in a novel, which is really not a novel but a fictional presentation of the life of the famous musician told with all the brilliance, power and charm of a novel, but very evidently based upon a microscopic respect for the main facts of the composer-pianist's life.

The dialogue in the book is, of course, for the main part entirely imaginary; but it is uncanny in that it seems to proceed without suspicion of fabrication from the mouths of the actual characters.

(Continued on Page 665)



Realizing that many of our readers may have difficulty in securing the books listed in this department, THE ETUDE MUSIC MAGAZINE will be glad to furnish its readers with these books at the price given, plus the slight charge for transportation and delivery.





# THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIER  
NOTED PIANIST AND MUSIC EDUCATOR

Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words



## Student Recitals

"Several teachers in our town want to cooperate for our mutual benefit. We do not want to 'organize' a union or anything like that, and just a kind of musical club does not seem enough. We have met once a month at each of our homes, and had discussions, papers on various musical topics, and have played some ensemble music, and so on, but there does not seem to be any incentive to continue. What we would like to know is 'where we go from here?' Could you help us?"  
A. C., Colorado.

I wonder what answers the readers of this page would give you if they were put in the spot. Therefore, reading the description of "Doctor" Maier, I beg all you gentle (and not so gentle!) readers to knit your brows and scratch your heads for a solution of the activities and objectives of a music teachers' organization. Think hard! What would you suggest; better still, what are the teachers of your town doing to solve this problem? But, to return to your query, first you must ask yourselves why you are organizing. I should say it is:

1. For protection against price cutting, pupil snatching, "catty" rivalry, and so on.
2. To try to raise professional standards and prices.
3. To stimulate teachers and students toward a more vital interest in piano playing.

For some years a prominent musical foundation brought the teachers of certain cities together by arranging monthly student recitals in which pupils of members of the group participated. There were no favorites; no one was given precedence; equal pupils of each teacher were chosen in turn. In the cities where this plan was organized, the long range results were astonishing. Miss A soon learned that her standards were much lower than Miss B's; that the quality of music her pupils played was not up to that of other teachers. Her parents, of course, came to the recitals in droves, and they were quick to recognize differences in quality and accomplishment. What happened? A significant raising of music teaching standards in the city; friendlier rivalry between teachers; a desire to learn more modern methods; the kind of student stimulation; larger classes and other surprising results.

The very fact of bringing teachers and students together not only made cooperation necessary but also effectively broke down barriers. It was an honor to be chosen to play at these outstanding musical events. The recitals were held in the salesrooms of small auditoriums of a leading music store—which of course stimulated piano and music sales. The Foundation usually had a prominent artist—one of its teachers—to hear the recital and to inspire the students by talking or playing to them. Unfortunately, I believe this policy has been discontinued by the Foundation; as a consequence most of the cities have given up the student concerts. What a pity this is! But there is no reason why enterprising groups of teachers everywhere, with or without the help of the music stores, could not embark on similar projects. Kansas City has a flourishing Music Teachers' Association with an unbiased committee to pass on the fitness of applicants to appear in the recitals. Santa Monica (population 55,000), California, has a plan which has worked admirably for the last

seven years. An association of forty piano, violin and voice teachers gives monthly student recitals on a cooperative basis. One of the teachers acts as permanent secretary and organizer for a very small fee; she must be a clever diplomat, for after seven years and seventy-two recitals she has received no threatening letters—in fact, is still a very popular citizen! Expenses are met by each teacher paying fifty cents for every pupil who plays. Whenever possible students are chosen in turn, but sometimes play only in case they can be used for a "special" program. Under special events, comes a yearly "boys'" concert, programs for young children, ensemble recitals, or a Mozart or Beethoven program, at which some popular local minister speaks on the composer's life. Why not try a similar plan in your city?

## Practicing Scales

I have wanted to write to you for advice for a long time, and at last have mustered enough courage to do so. I am not a teacher, but a music student, sixteen years old, as yet not especially advanced.

I study with the best teacher in this city, who gives me finger exercises, scales and studies to improve my technique. But here is my trouble: he makes me practice scales slowly with my wrist dipping down with each tone I play: he says it is to keep relaxed and to get a better legato and more strength. Now, it seems to me from watching good pianists play, and also from what I read in *THE ETUDE* that this is not a good way to practice scales. Is it necessary to do this? Can I develop speed with this method?—K. B., Texas.

Tick! Tick! Tick!  
"Breathes there a man with soul so dead—" Who *Etude* pages ne'er has read? Why not chip in with some of the other students and present him with a year's subscription? You could do this quite painlessly at Christmastime—after this reply to your question has been printed.

I am shocked to know that persons are still permitted to give piano lessons (I don't dignify the process by calling it teaching) who have not the remotest notion of a sensible technical approach to the instrument. Yours is by no means the first complaint I have had on the score of dipping the wrist in passage work. With the loudest of loud speakers, let me proclaim once for all that it is impossible to develop speed or balance with anything but the minimum movement of arms, hands and fingers. Playing the piano well demands the elimination of every iota of lost motion. Can you walk or run across the floor, if it is being joggled up and down? Try it sometime at one of those "Fun Houses" at your nearest amusement park!

In piano playing, which exacts incredible speed, accuracy and "shading," it is most important to keep the larger levers as quiet as possible. In other words, when the fingers leap and run all over the keyboard, hands and arms must make the least possible up and down movement. They must offer all possible help to the fingers—smooth, lateral sliding along (elbow-tip); slight rotation (forearm); freeing and reinforcing the fingers; and giving secure but elastic foundation to the unencumbered fingertips. Whether you play with high, low or medium hand, your wrist must remain level during the progress of all scales and arpeggios.

Do not be fooled when someone says,

"Oh, the dipping of the wrist is only done in slow practice to keep you relaxed; when you go fast you won't dip." Bah! In slow practice your mechanism must perform exactly as it does when speeded up. The coordination of the various parts is the same; do not let anyone deceive you about it.

If more young students were as thoughtful about piano playing as you are, teaching standards would take an upward leap; healthy, intelligent scepticism would force teachers to take drastic steps to remedy their glaring technical deficiencies.

## Meat and Potatoes

I have a pupil sixteen years old who, because she is older than the average beginner, has progressed rather rapidly and is now going through her third book of Kohler. Now that she is approaching her age level, things are coming harder; she said as much in a recent lesson. I explained to her that all that had gone before was like "milk and salads" and now she was beginning to get into the real "meat and potatoes" of music.

I had planned to give her Burgmüller, Op. 105, but I am afraid this is too difficult. I want something that is melodious, not too difficult, and still progressive. Can you fill the order?—C. C. H., New Jersey.

Take her off Kohler and give her something more up to date like the Goodrich "Preludes" or Thompson's "Studies in Style," or make her feel very adult by assigning Felton's "Progressing Piano Studies" for grown up students.

## Repeaters

I have a boy pupil, age fourteen years, who is quite remarkable in some ways, absolute pitch, very painstaking, and so on. I have him practically prepared to give a recital including such numbers as Mozart's "Sonata in G," Chopin's *Minute Waltz* and *Macurka* in A, Mendelssohn's *Spring Song* and *Consolation*, Grunin's *Song of the Mea* and Bach's *Two-part Invention, No. 11*. He knows these pieces from memory, perfectly. I believe he could play any measure in any piece that I would ask for. Now! When playing these numbers for me he will hesitate and maybe start in one particular spot say three or four times. Please, can you suggest something that will get him over this repeating? He is very accurate in everything he does, and I think perhaps this one virtue may be at the root of the fault.—Mrs. T. H., New Mexico.

I have a pupil, thirteen years old, who has studied with me three years, but lately has begun to repeat measures even when correctly played. She says they do not sound right to her, but I feel she is repeating until she looks at the next measure. Her mother says she is in perfect health and is not nervous. I will lose her if I can not find a way to stop this.  
—Mrs. N. J., Missouri.

"Repeaters" like the above examples are usually bright, conscientious adolescents, thirteen to fifteen years old, who are going through a sort of "perfectionist complex" so common to middle 'teen age boys and girls. Haven't you come across young people who, after years of laxity in matters of physical appearance or hygiene, suddenly and fanatically devoted all their spare time to cleaning up, brushing teeth, combing hair, manicuring nails or "primping"? No matter how insignificant or unimportant the condition, nothing short of perfection satisfied them.

At first, parents and teachers are relieved at the change, but soon this unwonted zeal irritates them, and then the clashes start! But, if left alone, the "perfectionist complex" soon melts away and the young-

sters enter some other and (we hope!) more favorable stage of their development.

When a student transfers this zeal to piano playing, I give profound thanks; forthwith I dose him with his own medicine, by deliberately assigning daily exercises for conscious pausing. Ask him to close his eyes, and blindly point to some measure of a piece he knows; then, after opening his eyes and looking thoughtfully at the whole measure for a few seconds, to play it in *tempo* perfectly and without pause—not stopping until the bar line is hurdled. After the first tones of the following measure are played, his arms bound lightly upward and fall to the lap (as in the "impulse" practice often described here). Perfection must be attained the first time. Under no circumstances permit a second chance. Only a few minutes daily are to be spent in this process. But, insist that the instant, accurate control be at first confined to isolated measures, each considered a single impulse, with arm rebound at the finish. After a week or two, assign two or more measures, still regarding each group as one impulse. Soon, the student is impressed with the necessity of thinking out an entire progression before playing. Such practice stimulates and challenges adolescents, teaching them that they can play accurately only as fast as they can think, and that they must bend every energy to thinking as far ahead as possible.

Such exercises will also answer that incessant plea of music teachers, "How can I develop speed in my pupils?" Just try it and see. Be sure to keep the "impulses" short and simple at the beginning, but insist on top speed after the group has been well learned.

## Playing Notes Perfectly

1. I have a girl pupil about thirteen years old. She is bright, likes good music, plays with expression, but at times plays wrong notes. When she has finished playing a piece and I point out her mistakes, she insists that she played it much better at home. I am at a loss what to say to her; it is very annoying to be told that by a pupil.

2. Have you any system to make pupils take their lessons regularly? There are so many other attractions, that they just say they have not had time to practice.—M. K., Pennsylvania.

1. Surprise her by agreeing with her. Say, "Yes, of course, you played it better at home—sometimes." "What d'ya mean, 'sometimes'?" "Oh, just this, that you have practiced quite a lot this week, and played it over often, haven't you?" "Uh, huh." "Well, once in a while when you were tired, you probably played it not so well—everybody does that, even I sometimes—and then a few mistakes crept in here and there, didn't they? You see, our brains are so complicated that the moment a wrong note is played it sticks in our mind; but then when you get a little uncasy, or are put to a test as at our lessons, poof! that wrong note jumps out to defy you. So, there's only one thing to do all the time, practice so carefully, and do not allow yourself to repeat anything more than once, so that you never play any but the right notes!"

That ought to hold her.

2. Yes, offer your students blocks of ten or twelve lessons at a slightly reduced rate—payable in advance—with the proviso that missed lessons will be made up only in case of illness, if notification is given on the morning of the lesson day.



# The Hungarian Dance, No. 6

## by Johannes Brahms

### A Master Lesson

By

MAURICE DUMESNIL

\* \* \* \*

OF COURSE EVERYONE IS FAMILIAR with this *Hungarian Dance*. It is one of Brahms' most popular compositions and certainly a favorite among the two sets written by the master in 1869, originally for piano, four hands. Many instrumental combinations have been published, including orchestra and band, and one hears it frequently over the air. Hence the question arises at first thought: was it advisable to devote a lesson to an arrangement, and more, to a simplified version?

The answer is most decidedly in the affirmative. Here is a very brilliant recital piece, full of color, rhythm and that fascinating *Magyar Stimmung* (tuning of the scale); certainly an excellent number for closing a group, or a program. In a more concise form, it contains some of the elements typical of the Liszt "Rhapsodies." The original two hand version is derived from the four hand score first conceived, however, and it is practically unplayable in the correct *tempo*, because it is overloaded with notes and the intervals are most awkward. Of the many pianists whom we have heard play it, none actually respected the text. One of these occasions was when François Planté, dean of the French pianists who died a few years ago close to his ninety-sixth birthday, performed it at one of his last Paris appearances. This was one of his favorite encore pieces, and his interpretation of it was supremely distinctive, elegant and aristocratic. He was, in his heyday, a rival of Liszt and Anton Rubinstein, and it was the latter who once said: "This Planté, he can play my *Valse Caprice* better than I do!" Indeed, while Rubinstein played the middle section *fortissimo*, and often fell out, Planté reached for those high notes gracefully and *pianissimo*, treating them like gems. He probably also played this *Dance* better than the natives!

Later, I heard Emanuel Moor go through it in his own improvised fashion, one day when his rambling thoughts led him on the subject of the Hungarian folklore. Moor was born near Budapest, and throughout his life he remained unfalteringly attached to the melodies of his native land, despite the fact that he became a British citizen and ultimately lived in Switzerland. The inventor of the double-keyboard piano which bears his name admired greatly the Brahms "Hungarian Dances," but he contended that they were generally played without the proper tradition and were often disfigured into "salon music," thus losing their nobility and their atmosphere of languorous violins and frenzied dancers.

#### A Unique Contribution

THE "HUNGARIAN DANCES" occupy a special place in the production of Brahms. He always insisted that they were mere adaptations of genuine popular tunes. Nevertheless, they bear in their working

out the unmistakable stamp of the master and show us that, next to his symphonies, quartets, trios and sonatas, he could be equally successful when handling the smaller and lighter forms. In fact the native music of Hungary exercised upon him an actual influence, and it is not uncommon to hear some of it in his chamber music productions, one striking example being the *Finale* of the "Piano Quartet in G minor."

If we consider the date of Brahms' birth, 1833, we find that these "Dances" belong to the already mature period of his career, despite their fresh, youthful and alert spirit.

The *Dance No. 6* is simple and almost classical in structure. With the exception of a few measures (51 to 54 go into F major), it remains steadily in the key of

The first chord is played loud and wrenched off the keys; and, in spite of the dot, one must push down powerfully and into the full depth, in order to avoid dryness. Do not be afraid to lift the right hand at least seven or eight inches high, so the second beat can take its proper aspect. We can compare this motion to that of a rubber ball striking the ground, rebounding, and falling down to stay put.

Measure 2 is played *a capriccio*, with fantasy, as if hesitating. The *tempo* has suddenly slowed down. The triplet in sixteenth notes can be interpreted thus,



in order to avoid a sluggish feeling. The dotted notes with *legato* sign indicate a



MAURICE DUMESNIL

Distinguished French Pianist, Conductor and Teacher.

D, oscillating between major and minor. The two "ideas" of the first part branch likewise into the same *vivo* differently treated in each instance. The *Andante* constitutes the *trio*, with its accustomed *da capo* and *coda*.

The opening measure must be played in such a way as to set the scenery and create the atmosphere. Be careful not to attack before being thoroughly prepared. Much of the effect of any performance depends upon this initial impression. Consequently, it is recommended, after sitting down, to take time, get the fingers ready, set the wrists, and concentrate the mind upon the quality of tone to be extracted from the keyboard. *Mental attitude* must always precede *technical realization*.

*portamento* (non-staccato) which continues in the next measures, up to the *vivo*. The *tempo* should be slightly picked up in measures 3, 4 and 5, and also 7, 8 and 9. Measure 6 is played like measure 2. At measure 5 lift the hand again as at the opening, but this time with charm and elegance; the wrist should be held flexible and the grace notes delivered fast. Measures 10, 11 and 12 are a repetition of 2, 3 and 4; still, the *ritardando* must be more pronounced and the volume of tone tapered off. Throughout this first portion it is advisable to bring out the upper notes in the right hand, slightly more than the lower ones; however difficult this may appear, it can easily be done by a slight stiffening of the fingers concerned. It is good prac-

tice to exaggerate at first and to play upper notes *forte* and the lower *piano*; thereafter the volume can be adjusted to the suitable proportion. Let us think of this passage as being played by two clarinets, the first one more clearly heard than the second. Orchestral performances constantly call, on the part of the conductor, for delicate and even finitesimal tonal adjustments of this kind, and pianists can derive much profit in developing their imagination along similar lines.

At the *vivo* (measure 13) there comes a complete change, and it occurs abruptly, as a surprise. One must pass from lingering freedom to sharp rhythm and revert brusquely to the decision of the opening. No more *rubato*.

Contrasts are most effective when the constitutive elements work together in a balanced proportion. In the present case:

1. *Tempo* (here the *sostenuto* becomes *vivo*).
2. *Shading* (the *piano* turns to a *forte*).
3. *Expression* (the improvisation-delivery becomes a fiery, dynamic rhythm).

These principles, varied as convenient, apply to all styles and all periods of music.

At measure 19, it is a tradition to slow down the *tempo* slightly, after striking the B, and to carry this through to measure 21, where the figure in sixteenth notes must be played once more with snap and crispness.

#### "Spirit" and "Basses"

THE SECOND "IDEA" EXTENDS OVER measures 22 to 33. Here is where one can have plenty of dash and fire! Special attention is to be given to the left hand; two different kinds of attack are used: the notes of the beats must be strongly marked, while those off beat are played more lightly and superficially. It was Charles Marie Widor who once said: "The pianists do not play enough basses," in which he was right, since the basses are the foundation of the harmonic edifice and to neglect them means the collapse of the whole structure.

At measure 34, the contrast is pure dynamics. *Non-legato* touch is used in the left hand while the right hand brings out the upper notes of the chords like a percussion effect, or as a piccolo would come through, somewhat shrilly, in an orchestral performance.

The run at measure 39 must convey the impression of a skyrocket soaring upward, and, after the top note, the hand and forearm go up frankly, then fall back to the B where once more the *tempo* is slowed slightly through the next measure.

The *Andante* brings a new element; it is dramatic and somewhat pompous, the phrase retains a great character of dignity and stateliness, which should prompt us as to the keynote to the interpretation. Here the tone must be rich and full. The sonorous octaves in the bass must be separated, but attacked with much weight from the forearm.

Measure 46 is played *martellato* (hammered, detached) in both hands. Be exceedingly careful to keep strict time, and be sure not to hurry. Every sixteenth note in this measure has its own importance and must be emphasized. An exact *tempo* in this whole passage is absolutely necessary, and the slightest carelessness in this respect would be fatal. The same applies to measures 51 to 58 and 59. This section is played *vivace*, and one must pitch right into the new faster *tempo* exactly on the first beat of measure 51, without working up towards it. It is important to give special care to observance of punctuation.

Measures 55 to 59 are played *staccato* and playfully, with a "wiping" touch.

We now come back to the beginning (*da capo*), and this reexposition may be played exactly like the first time. It

(Continued on Page 681)



FASCINATING PIECES FOR THE MUSICAL HOME

GYPSY SONG

From Carmen

GEORGES BIZET

Arranged by William M. Felton

Grade 3. Allegro moderato M.M. ♩ = 116

The musical score for "Gypsy Song" is written for piano in 3/4 time, key of D major. It begins with a piano (*p*) dynamic and a tempo marking of Allegro moderato (M.M. ♩ = 116). The piece is characterized by a "sempre staccato" articulation. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). The piece is marked "Ped. simile" (pedal simile) in the middle section. The score consists of 16 measures across 10 staves. The piece ends with a final chord in the right hand.



DAVID NAS

Andante M.M. ♩ = 54

**Allegretto M.M.**  $\text{♩} = 72$

**Andante** M.M. ♩ = 54

Andante M.M. = 54

triquillo  
mp

p cresc.

p

Allegretto M.M.  $\text{♩} = 72$

The Sultan awakens.

*cresc.*

*p*

*f*

*cadenza*

*p*

*pp*

*mf*

**Allegretto M.M. ♩ = 72**



# A WINTER'S TALE

dramatic genius of this American composer's work is finely indicated in this very colorful piece. The grace note (an *acciaccatura*, or short *appoggia-* before the chords in the right hand is played slightly before the count. Do not play this piece too rapidly and observe the expression marks very care-  
Grade 4.

Molto moderato M.M. ♩ = 66

*espressivo la  
melodia*

FRANCESCO B. DE LEONE

The musical score for "A Winter's Tale" is composed of several systems of music. The first system includes a piano introduction with a melody marked *espressivo la melodia* and dynamics *pp* and *p*. The second system features a "Flute like" section with a melody marked *dolciss.* and *dim.*, and a bass line marked *p* and *a tempo*. The third system continues the "Flute like" section with a melody marked *ten.* and *pp*, and a bass line marked *mf* and *sentito*. The fourth system includes a section marked *Languido assai* and *molto espress.*, followed by a section marked *ppp* and *dolce e stent.*. The fifth system features a section marked *calando un poco* and *mf a tempo*, followed by a section marked *espress.*. The sixth system includes a section marked *tenderly e rit.* and *ppp*, followed by a section marked *poco a poco cresc.*. The seventh system features a section marked *allarg. molto* and *di più*, followed by a section marked *molto espress.* and *ppp*. The eighth system includes a section marked *subito* and *rit.*, followed by a section marked *D.C. ten.* and *p*. The piece concludes with a "Fine" marking.



# BLUE ROSES

Grade 3.

HOMER TOUR

Tempo di Gavotte M.M.  $\text{♩} = 104$

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# UNDER THE ELM TREES

Carl Wilhelm Kern, who was recently honored with the degree of Mus. Doc. by Illinois Wesleyan University, is a German-born composer and musicologist resident in St. Louis. His great melodic fertility and fluency of style have given his piano pieces great popularity. He has published over 1500 compositions.

Grade 4. Andante M.M.  $\text{♩} = 80$

CARL WILHELM KERN, Op.

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# ALLA MARCIA

A stately sonorous march in this fine American composer's best style. Play with relaxed arm movements, watching the phrasing closely, making sure to change the pedal with each change of harmony. Grade 4.

JAMES H. ROGERS, Op. 53,

Moderato M.M. = 132

*f* *sonore* *marcato*

*sempre forte e ben marcato*

*mf* *cresc.* *ff* *f*

*p* *ma sempre marcato* *non legato* *f*

*ff* *Fine* *p subito*

*poco più animato* *non legato* *mf* *cresc.*

*f* *mf* *accel.* *cresc.* *molto*



8

*ff* *sempre f* *ff* *poco allargando* *a tempo* *p subito*

## PRELUDE IN C# MINOR

Chasins was born in New York in 1903 and studied with Josef Hofmann and Ernest Hutcheson. His work in composition was done with Rubin mark. For nine years he was on the faculty of the Curtis Institute in Philadelphia. He has also done much radio broadcasting. This *Prelude* is one of twenty-four which have been widely played. Its effectiveness will not become evident until the proper tempo is attained. Grade 5.

*Allegro M.M.* ♩ = 132-144

ABRAM CHASINS, Op. 11, No. 4

*f con grazia* *meno f* *f* *meno f* *cresc.* *più cresc.* *ff* *dim.* *a tempo* *f* *più f* *p subito* *mf* *l.h.* *r.h.*



# MASTER WORKS

## HUNGARIAN DANCE No. 6

See another page in this issue for a master lesson on this piece by Maurice Dumesnil.

JOHANNES BRAHMS  
Arranged by Maurice Dumesnil

**Grade 3½** **Vivace**

The Vivace is only for the first bar. Here it slows down and becomes "tempo rubato". Bring out the upper notes slightly. Lift the hand gracefully.

*f* *sfz* *p molto sostenuto* Marking discreetly these figures will enhance the rhythmic effect.

Brisk, vivacious and breezy. Pitch into faster tempo all at once. In this passage, observe carefully the punctuation in the right hand. Lift hand and relax tempo.

*f* Accents on the beats, but detached. **Vivo, in tempo**

and the following measures. Light and crisp again but still *p*. Throw hand and fore-arm in a rotating motion, in order to "whip off" the grace note. (Keep strict tempo)

Hold full value. Very staccato. Give proper support by marking the basses. The tempo continues exactly, but the change to *p* is sudden.

*f* *sfz* *p legg. ma marcato* Play "detached" through quick finger action. Accentuate slightly the first note of each measure.

Brilliant, like a sky-rocket. Lift hand and relax tempo. *Al fine* Light and crisp again. Prolong slightly, but make no actual stop. Hold down these chords their full value. **Andante** Both hands detach. Strictly in tempo. Somewhat "pompous".

Sonorous, marked and detached. Make these heard distinctly.

Do not hurry, play melodically. Suddenly faster Vivace, in tempo. marked

*mf* (repeat *p*)

**Fine** Loud, marked, absolutely no ritard. *deciso*

Accentuate these bass notes.

650 100 101 102 103



5 3 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59

marked  
Lightly, playfully.  
Lift the hand in between.  
"Wiping" touch from finger tips.  
Rotating the hand.  
This hold not too long.  
*Da Capo*

*p legg.*  
*sempre p*

# AIR

by Preston Ware Orem

From the Overture No. 3 in D

J. S. BACH

Familiarly known as the "Air for the G string," this movement is originally for String Orchestra. It is here transcribed in the original key. In the form of violin solo it has appeared upon the program of practically every great violinist. The notes are set forth in doubled length, in order to facilitate reading, and better to display the rhythm.

5. Largo M. M.  $\text{♩} = 63$

*mp*  
*non legato*  
*cresc.*  
*dim.*  
*mp*  
*cresc.*  
*dim.*  
*p*  
*cresc. poco a poco*  
*f*  
*dim. e rit.*



# GO, LOVELY ROSE!

Edmund Waller  
(1606 - 1687)

W. LAWRENCE CURRIER

Moderato e teneramente

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked 'Moderato e teneramente' and 'mf'. The piano part features a series of triplets in the right hand and a steady bass line in the left hand. The vocal part enters with the lyrics 'Go, love-ly rose! Tell her that wastes her time and me, That now she knows, When I re-sem-ble her to thee, How sweet and fair she seems to be. Tell her that's young, And shuns to have her graces spied, That hadst thou sprung In'. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as 'ff', 'dim. e rit.', 'mf a tempo', and 'agitato e crescendo'. The key signature has three sharps (F#, C#, G#).

*mf*

*cresc.*

*mf*

*ff*

*dim. e rit.*

*mf a tempo*

Go, love-ly rose! Tell her that wastes her time and me, That now she knows, When I re-sem-ble her to thee, How sweet and fair she seems to be. Tell her that's young, And shuns to have her graces spied, That hadst thou sprung In

*agitato e crescendo*

*agitato e crescendo*



des-erts, where no men a - bide,

*mf* *rit.* *mf a tempo* *marcato*

Thou must have un-com - mend-ed died. Small is the worth Of

beau - ty from the light re - tired: Bid her come forth, Suf - fer her -

self to be de - sired. Then die! that she The com-mon fate of all things

ten. rare ten. May read in thee; How small a part of time they share That are so

*legatissimo*

won - drous sweet and fair!



## SEEK THE LORD IN PRAYER

ROBERT HUNTINGTON TER

Andantino

*p*

Wouldst thou know the way to light-en Ev'-ry

*mf**p*

load of grief and care! Seek the pres-ence of the Saviour, Car-ry all . to Him in prayer. Wouldst thou find the joy of

be-ing Used of Je - sus ev - 'ry - where? Close-ly walk be-side the Mas-ter- Of-ten seek His face in prayer.

*mf*

Wouldst thou have a pow'r for ser-vice, In life's con-quest have a

share? Lean up - on the arm Al - mighty, Spend much time with God in pray'r. Wouldst thou have di - vine en

rich-ment-Grace for all you have to bear? God will bless with rich-est measure All who go to Him in pray'r.



# MY FAITH LOOKS UP TO THEE

OLIVET

LOWELL MASON

Arr. by Van Denman Thompson

Moderato espressivo

Sw. A# Chimes

ANUALS

PEDAL

Notes marked x may be "thumbed" on Gt. Chimes or other 8' stop, or may be omitted.

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# ROMANY CAPRICE

RUSSELL WEBB

Adagio appassionato

VIOLIN

PIANO

The musical score for "Romany Caprice" is written for Violin and Piano. It begins with the tempo marking "Adagio appassionato". The Violin part starts with a series of eighth notes, followed by a more complex melodic line. The Piano part provides a harmonic accompaniment with chords and moving lines. The score includes various dynamics such as *f* (forte), *cresc.* (crescendo), *rit.* (ritardando), and *mf a tempo* (mezzo-forte at tempo). The tempo changes to "Allegro" in the latter half of the piece. This section features more rhythmic patterns, including triplets and sixteenth notes. Dynamics like *mf* (mezzo-forte) and *ff* (fortissimo) are used. A *rall.* (rallentando) marking appears in the middle of the "Allegro" section. The score concludes with a final cadence. The key signature is one sharp (F#), and the time signature is 2/4.



**Più mosso**

This section of the musical score is titled "Più mosso". It consists of four systems of piano and bass staves. The piano part features complex rhythmic patterns, including triplets and slurs, with dynamic markings of *mf* (mezzo-forte) appearing in the first, second, and fourth systems. The bass part provides a harmonic foundation with chords and single notes, also marked with *mf*. The key signature has one sharp (F#), and the time signature is 4/4.

**Allegro**

This section of the musical score is titled "Allegro". It consists of four systems of piano and bass staves. The piano part begins with a *ff* (fortissimo) dynamic marking and includes slurs and accents. The bass part also features slurs and accents. The key signature has one sharp (F#), and the time signature is 4/4. The section concludes with a final chord in the piano part and a bass line ending with a dotted line and the number 8.



# MINUET FROM "DON JUAN"

W. A. MOZART

Transcribed by  
M. MOSZKOWS

## SECONDO

Allegretto M.M.  $\text{♩} = 126$

*mp*

*dim. e rit.*

*molto p a tempo*

*p*

*cresc.*

*f*

*un poco staccato*

*un poco staccato*

*cresc.*

*ff un poco allargando*



# MINUET FROM "DON JUAN"

W. A. MOZART

Transcribed by  
M. MOSZKOWSKI

PRIMO

Allegretto M.M. ♩ = 126

The musical score is written for a single melodic line (PRIMO) on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegretto M.M.' with a metronome marking of ♩ = 126. The score begins with a mezzo-piano (*mp*) dynamic. It features a variety of musical textures, including single-note passages, dyads, and chords. Fingerings are indicated by numbers 1-5. A section marked 'dim. e rit.' (diminuendo and ritardando) leads into a section marked 'molto p a tempo' (very piano at tempo). The score includes several trills and grace notes. Dynamics range from piano (*p*) to fortissimo (*ff*). The piece concludes with a 'ten.' (ritardando) marking and a final chord.



ELEGIE

ERNEST H. SHEPPARD

Arr. by R. O. Suter

Moderato e tempo rubato M.M. ♩ = 60

Violin

Clar.

Piano

*p*

*mf*

Cor.

*p*

*rall.*

*f*

*poco più mosso*

*p dolce*

*p dolce*

*f*

*poco più mosso*

*p*

*rall.*

*Fine*

*rall.*

*a tempo*

*pizz.*

*arco*

*legg.*

*Cl.*

*delicato*

*rall.*

*Cello*

*rall.*

*a tempo*

*mf*

*rall.*

OBBLIGATO VIOLIN

ELEGIE

ERNEST H. SHEPPARD

Moderato e tempo rubato M.M. ♩ = 60

Clar.

*p*

*mf*

*p*

*f*

*poco più mosso*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*mf*

*mf delicato*

*p*



# ARINET in Bb

## ELEGIE

ERNEST H. SHEPPARD

Moderato e tempo rubato

Solo *p* *espress.*

Cor. *3* *p* *rall.* *Fine* *poco più mosso* *f* *3* *mf*

*a tempo* *p* *rall.* *D. C.*

# ALTO SAXOPHONE

## ELEGIE

ERNEST H. SHEPPARD

Moderato e tempo rubato

*1* *p* *1* *p* *p*

*Fine* *poco più mosso* *p* *rall.* *f* *3* *3*

*a tempo* *rall.* *mf* *D. C.*

# RNET in Bb

## ELEGIE

ERNEST H. SHEPPARD

Moderato e tempo rubato

Cl. or 1st Violin *p* *Alto Sax.* *p* *p*

Solo *Fine* *poco più mosso* *p* *f*

*p dolce* *rall.* *p* *D. C.*

# ELLO or TROMBONE

## ELEGIE

ERNEST H. SHEPPARD

Moderato e tempo rubato

*1* *p* *1* *p* *mf*

*Fine* *poco più mosso* *p* *espress.* *f* *3* *3* *p* *dolce*

*a tempo* *rall.* *3* *3* *rall.* *D. C.*



# JUMPING JOAN

SARAH COLEMAN BRAGDON

Grade 1. Sprightly M.M.  $\text{♩} = 84$

Musical score for 'Jumping Joan' in G major, 4/4 time. The piece is marked 'Grade 1' and 'Sprightly M.M.  $\text{♩} = 84$ '. It consists of three systems of piano accompaniment. The first system starts with a treble clef and a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The piece is marked with dynamics *mf* and *mp*. The second system continues the melody and bass line. The third system concludes the piece with a final cadence. The score includes fingerings and articulation marks.

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# WOODEN SHOES

G.A. GRANT-SCHAEFFER

(NETHERLAND FOLKSONG)  
Grade 2. Moderato M.M.  $\text{♩} = 138$

Musical score for 'Wooden Shoes' in G major, 3/4 time. The piece is marked 'Grade 2' and 'Moderato M.M.  $\text{♩} = 138$ '. It consists of four systems of piano accompaniment. The first system starts with a treble clef and a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The piece is marked with dynamics *ben marcato*, *mf*, *p*, and *rit.*. The second system continues the melody and bass line. The third system concludes the piece with a final cadence. The score includes fingerings, articulation marks, and a 'Fin.' marking.

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# SWAYING WILLOWS

MARGARET PAIGE

Moderately fast M.M.  $\text{♩} = 72$

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# THE HUNTING SONG

BERNARD WAGNESS

Allegro M.M.  $\text{♩} = 100$



# COLONIAL MUSIC BOX

Andante M.M. ♩ = 138

LOUIS WEI

*Play with soft and damper pedals held down throughout*

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## THE DANCING BEAR

Grade 2. Waltz time M.M. ♩ = 144

MARY HELEN BROWN


The lit-tle brown bear is danc - ing round, His front paws in the air, and so He marks the time like 1 - 2 - 3 - And jumps from here to there. He turns a som - er - salt so high, A way up, up, and o-ver he goes, I am a - fraid he'll come down quick And land up - on his nose. And then his mas - ter says, "get down, A bow you now must make" - oh dear! I know he must be ver - y tired, I'm sure his back must ache.

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**BULBRANSEN**  
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## The Etude Music Lover's Bookshelf

(Continued from Page 640)

The Harsányi family is one of the most distinguished literary lineages in history. They have been writers for centuries, and Zsolt is its most famous living representative. In the preparation of this extraordinary book, he visited most of the centers in which Liszt was active and unearthed scores of original letters and documents hitherto unknown. These are not introduced in the story, as in the customary biography, but rather in the form of a perfectly natural narration, so that the reader is given the singular illusion of living in the time of Liszt and passing through one of the most unusual periods in musical history.

Liszt has been accused of having an itinerant heart, and certainly his many love affairs would tend to confirm this. It must be remembered, however, that he was one of the most spectacular figures of an age that was very free and easy in such matters; and Liszt was the brilliant beacon toward which feminine *lepidoptera* were irresistibly drawn. The author, nevertheless, has made a tragic picture of a man seeking happiness and beset by many women to whom he became devoted only

to awake to disappointment, save in the case of the Princess Sayn-Wittgenstein, whom he was prohibited from marrying through the intrigue of her family. The story of the heartless Countess Marie d'Agoult, the brilliant half-Jewish writer whose works appeared under the name of Daniel Stern, is told with accuracy, and leaves the reader with sympathy for poor Franz. Mother of Franz's three children, one of whom was to become Cosima von Bülow-Wagner, she caused the pianist many heartbreaks.

Most of all, "Immortal Franz" is a very interesting, absorbing book. It appeared originally in 1937, in an expensive edition with an excellent translation by Lynton Hudson. It is now published in the Blue Ribbon Books, at one dollar. It is not for children, but the writer recommends it to adults who would enjoy an exciting and captivating story of one of the most extraordinary figures in all art history.

Immortal Franz  
 By Zsolt Harsányi  
 Pages: 486  
 Price: \$1.00  
 Publisher: Blue Ribbon Books

## How Can We Make Our Pupils Think?

By SUSAN M. STEEDE

*"Do not weep for this weird creature.  
 For she was a music teacher  
 She could not make her pupils think  
 So was not loth to cross the brink."*

So WROTE a well known and successful teacher to a friend, the editor of a western musical magazine, but a few weeks before her death at the age of seventy.

How to make our pupils think is a problem for us all. Personally, where young Bobby or Johnnie is about to play, say, the B-flat major scale, the writer's suggestions to him are usually somewhat on these lines.

"Now remember that your fingers are like men who have a job to do, and you are their boss. If you do not know exactly, in your own mind, what each of them must do, can you give them clear orders?"

"No. Very well then. You must now find out just what you want them to do. How many black keys have to be played in this scale that starts on B-flat? Touch each of them calling each by name." (One little pupil likes to say "Hello" to them. "Hello

B-flat, Hello E-flat," he greets them.) "Now, how about the fingering? What note must the fourth finger of the right hand play?"

"B-flat. Yes, that is right, remember that B-flat is always the job for the fourth finger, and that no other finger may take it from him."

We proceed similarly with the left hand. Bobby must clearly recall the notes and rules for fingering before he begins to play.

His thinking powers are stimulated in the same way, before he begins to play a new piece. He is asked to give the meanings of the key and time signatures, and to tap out the rhythm of several typical measures before playing, so that he has some idea of its difficulties before he sounds the notes.

Of course this method of approaching our problem can, and indeed must, be varied according to the needs, and according to the personality of the pupil. The main point is that we must teach in such a way as will lead our young students to think, think, think.

## Music in China

By J. W. HULFF

THE SCIENCE OF MUSIC was firmly established in China when the Egyptians built the first great wonder of the world, the pyramids, about 2900 B. C.

Nowhere in all the world does the student of musical history find such a wealth of interesting information as in China.

Unfortunately, about the year 240 B. C. all writings of a historical nature, except those of agriculture, divination and medicine, were destroyed by royal edict.

We know that Confucius, in 551 B. C. wrote about "ancient" music; but we have no definite information previous to that time, owing to the sweeping order of destruction of valuable historical data.

In the interior of China the favorite musical instrument is still the shen. It is played by drawing in the breath and resembles a Chinese teapot with seventeen reeds of various sizes protruding from the top. The performer plays by placing his mouth on the spout of the "teapot" and drawing in his breath. Each pipe has a small reed of copper with a hole that is closed by a finger when a tone is to be

heard. Four of the pipes produce no tones. The thirteen tones range from B-flat, third line of the treble cleff, to E-flat on the third line above the staff.

The Chinese sound giving bodies are: Skin, represented by the drum, clay, by an instrument similar to our ocarina; gourd, by the shen described above; stone, by "L" shaped tone producing stones hung upon a frame and struck with a mallet; silk, by the kin, made of twisted strings of silk over a wooden frame; metal, by trumpets, gongs and bells; wood, by bamboo flutes.

One of China's old musical instruments is the se or che. This instrument has fifty strings. The modern se has twenty-five strings, plucked with ivory picks. In playing, the performer usually strikes two strings simultaneously in octaves.

Chinese instrumental scales are chromatic in character; vocal scales are diatonic, leaving out two notes of the seventh, giving a five-tone or pentatonic scale. The popular singing tone is a nasal falsetto, produced with the mouth partly closed.

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## Stepping Stones to a Singer's Success

By W. WARREN SHAW

**N**EARLY EVERY ONE who is in reasonably good health and who can "carry a tune" can learn to sing—and sing well. It depends mostly upon the personal "urge."

Advanced age, if not too advanced, is not such a serious handicap to vocal achievement as is generally supposed. We often hear a person of mature years say, "Oh, I am too old to learn to sing. If I had commenced to study earlier in life perhaps I might have been able to do something with my voice, but now of course it is too late."

This sounds rather pathetic for those who in retrospect review neglected opportunities; but the adage, "It's never too late to mend," fits in here very nicely. If you are not a near centenarian, there is time to enjoy the blessing of having a melodious and capable singing voice.

Admittedly, it is better to commence to train the voice at the age of fifteen or sixteen, than at fifty or sixty; but remember that in these days people are young at sixty . . . particularly the ladies.

Jean De Reszké, the famous Polish tenor of the early part of this century, used to say "The last thing to leave us is the voice." Which may well sound a note of wisdom, as well as of hope, to all potential singers who never have sung, but would rather like to try. At any rate, whether you are sixteen years old or sixty years young, you may reclaim lost ground and, without further wistfulness, still learn to sing.

There is a very good reason for this belief, because we know of many cases where the study of voice has been taken up long after the usually prescribed limit, with highly satisfactory results to both the students themselves and their friends, and sometimes to the interested public.

Campanari and Bispham are instances of singers who achieved world-wide fame as leading baritones of their day, after having commenced their vocal studies comparatively late in life. There have been prima donnas who did the same thing; but it was kept secret because it was necessary for them to "arrive" at the Metropolitan presumably at a very early age.

Sometimes the urge to sing can be gratified almost at a moment's notice, by the few who are peculiarly gifted both in musical talent and vocal endowment, and this without much preparation or practice. They even may please audiences. Again, there is an army of singingly disposed people who would just love to sing but do not dare to try, because some one might hear them. Such timidity and lack of confidence rapidly disappears, however, after a short period of study; and often it develops that the timid beginner becomes a singer of authority.

### No Excellence Without Labor

EVEN THE WELL ENDOWED natural singer must study, and study persistently, before

he may hope to emerge as a recognized artist. Highly important is the growth of musical knowledge and understanding.

There have been a great many truths concerning the vocal mechanism which have been established by scientific investigation, the knowledge of which may be very useful in the course of training; but such knowledge is best treated as a background of understanding of physical processes in order to establish confidence in the mind of the singer. The most important thing to understand is the nature of the vocal mechanism.

We may say briefly that the tone producing mechanism (vocal muscles and cords) is involuntary in its action, while the muscles governing speech forms are voluntary. This means to the singer that he should not try to do anything with the vocal mechanism. The control of the voice (air-waves) is imperative, but not the direct control of the breath. Nor should the control of the breath be a direct objective. It is merely consequential or incidental to correct tone production and develop a proper articulation of consonants. The correct action of the vocal mechanism must be induced, but never can be compelled. These muscles are gradually strengthened by use—always remembering that they respond only to the will to make a tone or series of tones. All interference

with their normal functioning is caused by the swallowing muscles which are contiguous. The swallowing muscles are voluntary in their nature, and consequently interference can be removed.

With the general understanding that in the throat there are two separate and distinct sets of muscles which are diametrically opposed in their normal functioning, we are safeguarded against many pitfalls which lie in the path of students, during the process of voice development and management. This may be better understood when we consider that during the act of swallowing we cannot produce a tone; the vocal muscles are then quiescent. When one is making a tone—either a vowelized tone or a hum—the swallowing muscles should be quiescent. In the pronunciation of words there is always the necessary interference with pure tone production, through the use of consonants; but this interference is not necessarily and should not be long continued. The slogan for the singer should be: "Vowels long, consonants short."

### Home Study; Then to a Teacher

IF YOU HAVE THE DESIRE to learn to sing and at the same time feel a little timid about going to a teacher in your present vocal condition, you may commence a course of study at home, and thus improve the character of your voice considerably.

## The Student's Repertoire

By CLAUDE BELLPORTE

THE SINGER who would succeed must have a varied repertoire, calculated to bring out his best and most varied possibilities. The study of this should begin in his comparatively early student years, while he yet has the judgment of his teacher on which to rely and to help him to avoid wandering into unprofitable paths.

Now the very first requisite for a successful addition to one's repertoire is that it shall so lie within this singer's compass of voice that he or she can sing its every tone without the least effort or constriction. If a tone cannot be produced with absolute spontaneity, so that it rises spontaneously from the larynx, floats freely on the breath, and resonates till it fills every cavity which nature provided for a tone in its particular range, how is it ever to vibrate with that appropriate emotional thrill which will carry the message of the singer to the heart of the listener?

With this qualification fulfilled, perhaps the very next is the choosing of a song with an emotional plane that is at least comparatively within the natural experience of the singer. To allow or encourage a girl in her middle "teens" to attempt the *Un bel di* of the heartbroken *Cio-Cio-San* in "Mad-

ame Butterfly" or the tragically emotional *Vissi d'arte* of "La Tosca" is nothing less than vocally criminal. What can unsophisticated girlhood know of the ravaged souls of these heroines? And yet we almost every day hear their pathetic efforts coming from the studios of voice "butchers." Undertake a friendly argument with their teachers (?) and they will hide behind a futile, "Let her do the best she can now and she will do better later." Better let her spend her time on analyzing and interpreting something of which she can somewhere near sound the musical and emotional depths. After to this has been added others of a progressively deeper significance, perhaps in eight or ten years she may reach that technical and emotional plane where she can give something like a satisfying interpretation of these master inspirations. But, to the young singer and to the teacher, we would say, "Hands Off" the grand histrionic *scena* till the student has acquired that sureness of tone production, of vocal style, and of æsthetic soul life which will enable her to approach these sacred heights without risk of ruin to both her natural voice and that sense of respect that should be felt for her art.

However, after a certain amount of progress, it is advisable to go to a teacher who knows how to sing—just as you would to a piano or violin teacher who knows how to play. Vocal instruction from organists, accompanists, coaches and music who have never learned to sing, should be strictly avoided. Your vocal teacher, however, should be a musician.

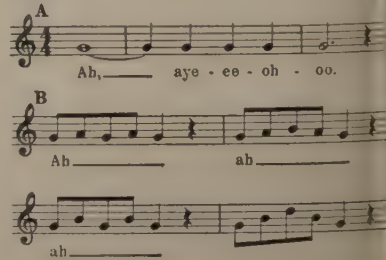
If home study is begun without the assistance of a competent teacher, it should begin with single tones within easy range and continue with short scales and arpeggios. The mental attitude is of first importance. The approach should be firm and fearless. Exercises should be sung with the idea of spontaneous expression. A tone or series of tones, may be virile and expressive, even without the use of words.

The best quality of tone is produced when the fundamental tone is stronger than any of its overtones. The fundamental tone is the vibration of the cords in their entire length. Overtones are the vibration of the various segments of the cords. All vowelized tones are complex in character, containing both fundamentals and overtones. The use of a properly produced hum is best for establishing the fundamental tone, but it is of course found that it is better to practice vowel exercises first.

Begin by standing erect on both feet, stretching the body upward and expanding the torso gently all around—back, front and sides. You now have taken all the breath required to sing a phrase of ordinary length, without having thought of taking breath. During inspiration the mouth should be slightly open to avoid sniffing or the contraction by suction. A vacuum has been created in the lung cells, into which the rushes of its own weight, without being drawn in. This was explained in an article on correct breathing, in THE ETUDE, April, 1939.

We now are ready to begin practical vocal study, for which we will use Exercise 1, A and B.

### Ex. 1

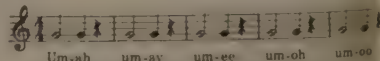


Practice first with "ah," and, when it goes smoothly, then introduce the other vowels—aye, ee, oh, oo.

"Ah" is the only vowel you can use without trying to form it. This is the reason that the Italians call it the only natural vowel. This vowel can be sung by merely opening the mouth and making a tone without any thought as to vowel formation.

Now sing the hum, and break sharply from the hum into the vowels as indicated in our next exercise.

### Ex. 2



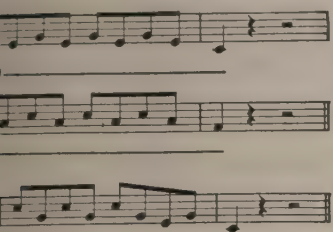
A good way to secure the correct



en the mouth wide and sing "ah." While singing the "ah" suddenly close the tone going and open the and you will find yourself singing

return to the "ah" singing the ex-smooth legato style. This will help the voice. As Mme. Rethberg says, me, every tone in the voice must ed." Yes, they must be plotted, then ed, and then sung with rhythmic while the words of the phrases

Exercise 3, do not try to lift the gen-point of tone as the pitch rises and



ing the exercises do not try to k the breath; and make no attempt the voice anywhere. Any attempt ither one of these things will be to cramp the natural action of the mechanism, from the start. Remem- the mechanism is set up instantly hout effort, and that the vocal sm lies wholly within the larynx. Mechanism springs into action when a to make a tone, or series of tones. called "The urge to sing." Avoid ude of mechanical fixation, remem- hat the vocal mechanism is invol- n its action. Pitch changes are in x and instantaneously respond to l urge.

er to avoid all unnecessary respon- n tone production, we should have l concept of how the vocal mechan- s when freed from interference. s, in speaking or singing words, is d of tone, noise, and mixed sounds. ng we should produce well defined owel sounds), disentangled from eding consonant, the following con- or both. These are necessarily used ound the words. In articulating ts, we must use mixed sounds; but s possible we eliminate the noise

voice then, is produced by a dual sm acting in close relationship but ultaneously. The art of fine tone on and clear diction requires the combination of vowel enunciation onantal articulation. This tone pro- mechanism, remember, is governed untary muscles responding only to to produce tone; but the speech

## Prima Donna's Pranks

By WILLIAM ERHARDT-SNYDER

ORLD DOES MOVE, and one proof of is the disappearance of the for- trific egotism and tyranny of the onna operatic singer.

related that Patti was outraged her name was not printed suf- larger than Nevada's on a bill- and to conciliate the injured song- he poster had to be reprinted. account of the dissatisfaction of his onna, Bizet wrote thirteen differ- of Carmen's first aria in act one celebrated grand opera of that She had refused to sing the first

again in illustration of the mad formerly perpetrated by artists their terrified managers or the ers of operas, it is related that one hen Mme. Gerster was billed to "Lucia," her manager suddenly re- word from her saying that she was to sing, claiming to have a sore

mechanism is governed by voluntary muscles (direct control). These two sets of muscles are capable of acting entirely in- dependently of each other. You can speak without producing tone, and you can pro- duce tone without the use of words. Speak- ing in a whisper can be distinctly under- stood, but there is no tone. The vocal muscles are then quiescent. In this case the false cords act as the vibrator.

These are relevant facts and should be thoroughly understood through practical application of such knowledge. The broad concepts of vocal expression may be re- served for more advanced study; but inter- pretation, in a limited sense, should occupy the mind, from the very beginning of study.

It is not so much what one sings as how he sings it.

This familiar phrase from a popular anthem

Ex. 4



Pre-pare ye the way of the Lord.

will serve to illustrate the necessary sepa- ration of consonantal speech and tone pro- duction in order to have clear diction and tone without interference.

Stand erect and expand to breathe, all around the midriff, back, front and sides. Do not take a hasty breath by suction. Then speak the syllables "pre" and "pare" with a slight trill of the "r" in "pre" and energetic speech at the front of the mouth, using the tip of the tongue and lips. Open the mouth freely and promptly on the syllable "pare," following a quick articula- tion of "p." Accent the "ye" strongly and again strongly the "way." Open the mouth freely on the word "of." Articulate "the Lord" with a snappy "the," and then climax the phrase by a quick articulation of "L" followed by a well sustained "o" in the word "Lord," and do not attempt the final "d" in "Lord" until the full value of "o" is in evidence. In short, do not prolong intro- ductory consonants nor anticipate final con- sonants. Remember the slogan, "Vowels long (proportionately) and consonants short."

Above all, let the singer not forget to be a well-rounded musician; one who has a good working knowledge of the piano, so that he can play his own accompaniments and study a song as a complete work of art; one who knows harmony, counter- point, and musical form, so that he can in- telligently estimate the worth of a composi- tion; one who knows musical history and biography till he has a definite idea of the various periods in the development of music and can recognize the characteristics of the various masters and their contribu- tions towards the present important place of music in the art life of the world.

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## She Wants to Be An Opera Singer

Q. I am a girl, sixteen, and I have studied voice one and a half years. My teacher says I am advancing fast. I am determined to be an opera singer. How does one study to be an opera singer? I shall be out of High School in another year, and I want to be prepared for what I have to do next in the line of study.—H. B.

A. One of the most important things necessary to prepare for an operatic career is to have a good, well rounded education. Laurits Melchior, the famous Wagnerian tenor, pointed this out in an interview in THE ETUDE for July, 1937, and specified familiarity with languages, literature and the other arts as being absolutely essential. Besides these you must have a beautiful, strong, well trained voice, a pretty face, a fine stage presence, a healthy body, the ability to act, and a fine musical memory, in order to succeed. It takes years of hard work and self-denial, to learn all that must be learned; and only the most talented reach their goal—an operatic career. Therefore start learning all these things immediately.

## The Soprano with a Break Between Her Registers

Q.—I am eighteen years of age and have been studying two and a half years. A few days ago I auditioned for a choir and was told that there is a distinct break between my upper and lower registers. The director said that I should sing first alto, since this would smooth over the break, as it is caused by closing my throat upon certain tones; but my singing teacher does not agree. Will singing alto help or injure my voice?—J. K.

A.—You must first decide whether you are a soprano or an alto. You cannot be both, and it is not good for a soprano to sing alto for any length of time. The break in your voice is caused, not by closing the throat, but by using the vocal cords in two different ways upon the low and the higher tones. Your teacher should explain this to you thoroughly so that you understand it clearly and learn to sing the entire scale in one way. Perhaps the slow, quiet singing of down scales, something like this,



and seeing that there is absolutely no change in the register or the quality from the top to the bottom, may help. Transpose this by half-steps upward, only as far as it can be done with absolute ease. A bad habit, such as yours, is hard to cure.

## VOICE QUESTIONS Answered

By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### A Strained Voice

Q. This letter is written not only on behalf of myself but also of vocal students who, through improper training and delving into the technic or anatomy of voice have become hopeless and disgusted.

I have a pleasant quality of voice, a good ear and a tremendous volume. I possess marvelous health and more than average intelligence. I had not much money and I worked hard to pay for my studies. After two years I began to feel a terrific strain, when singing. I complained to my teacher regarding lack of breath control and strained upper register, but he told me to be patient. Then I developed a tremolo and I began to go flat upon the high tones. I could not even sing a few songs without fatigue and strain. On the high tones my tongue would go up and my palate come down closing my throat. Even my breathing was faulty—my ribs contracting when taking a breath and expanding when exhaling, which to my knowledge is wrong.

I was taught to sing exercises at furious speed and to scream at the top of my voice. However, I went to a vocal teacher recently who said I had a lovely but badly trained voice. I have been reading books upon singing, and am convinced regarding my faults and their causes. Please reveal whether there are any decent vocal teachers who do not charge fabulous prices for tuition?—V. B.

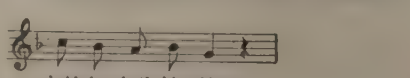
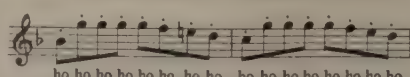
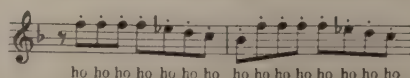
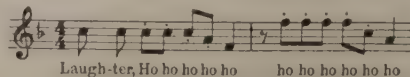
A. For obvious reasons it is evident that the editor of Voice Questions cannot criticize the work of any singing teacher nor recommend personally another one. There are many excellent vocal teachers in and about every great city in America, quite able to lead you back to the proper way of singing, provided you have not strained your vocal cords and throat muscles. Try one. If he does not work sensibly for beautiful, unstrained tone, drop him like a hot brick, for another. It is impossible to diagnose exactly what has been wrong with your singing, without hearing you. From your description, however, I would say that you have been forcing your voice, endeavoring to do with mere strength what

you should learn to do with skill, patience, and intelligence. Freedom and comfort during the emission of a tone are all important; and no good and attractive tone is possible without them.

The books of which you speak, which treat of the psychological aspect of singing, are excellent. It might be well for you to study them and to try to understand them practically. Most of all you need to find a teacher who will lead you back to a simple, natural, easy production of voice, instead of one which is full of effort and stiffness.

### How to Sing a Passage from Handel's "L'Allegro"

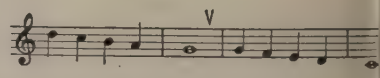
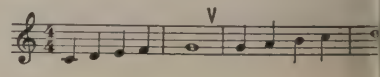
Q.—How should one sing the passage, "Laughter holding both his sides" from Handel's "L'Allegro"? It is marked staccato and written ho(ld). Should it be sung in imitation of laughter?—L. M.



A.—The eighth notes are very staccato, except the eighth to the word "laughter" in measure 1, and to the words "holding both his sides" in the last measure.

### The Great Scale

Q. What is the "Great Scale"?—J. M.  
A. In her book, "How to Sing," Lilli Mann recommends an exercise which she calls the Great Scale. It is as follows. Sing slowly.



It may be sung on various vowels. It is a fine exercise for developing smoothness control of the voice, but it is strenuous and should not be attempted if the voice is fairly well developed.

### Colds, Infected Tonsils

Q. 1. I am a girl fourteen years of age, with a vocal range from A-flat below middle C to above high C; and my ambition is to coloratura and to sing in the Metropolitan Opera Company. What type of voice have I?

2. I am troubled with colds that I seem have all the time. The doctor says my tone are in a bad way. Would it change my voice especially my high tones, to have the tonsils removed? My voice seems harsh and when I practice, when I sing before an audience it becomes clear on the lower tones trembles above A-flat the first ledger line at the staff. Will this continue?

3. Please give the names of some classical and popular songs. Are Gounod's and Schubert's Ave Maria too hard for me?—M.D.C.

A. 1. You are very young and as yet your voice is not entirely developed, therefore proceed very carefully and do not strain your voice by singing too loud, too high or too long at a time. Your range is good; but without personally hearing you, it is impossible for me to classify your voice.

2. Your many colds suggest a chronic infection of the tonsils, especially as your doctor says they should be removed. This infection doubtless spreads into the throat and into the larynx itself, which would account for your tones being harsh and "wharpy." When you are before an audience you probably beforehand and your voice is better. Silectomy, if it is skillfully performed, will not hurt your voice but will improve it and your health also.

3. Both Gounod's and Schubert's Ave Maria seem rather difficult for you at the present time. Content yourself with simpler songs; your tonsil operation is over; and, then, under the advice of a good teacher, perhaps you may undertake more difficult ones.



# THE ACCORDION DEPARTMENT

## The Accordion Combined With Other Instruments

By PIETRO DEIRO

As told to Elvera Collins

FOURTEEN YEAR OLD accordionist recently was heard to remark that he wished he could hurry and up so that he could be an orchestra. His teacher hastily explained that it was not necessary for him to wait, as he could begin immediately and form his own orchestra. He could then be growing up as well as physically.

We listen to interesting radio interviews with prominent orchestra leaders and we find that most of them began their careers when quite young, by first picking up with one other player, then a trio or quartette, and by finally forming their own small band or orchestra. The nature of this sort provides excellent experience; and knowledge can be gained by which could never be learned otherwise. There is a distinct advantage in starting young, because tolerance is shown a full group of musicians, and criticisms demands upon them are not so great as when they are accorded more advanced musicians. A young player has an opportunity to grow into the orchestral field and to comprehend its requirements, and this serves as an incentive for him to study.

Many opportunities to play will present themselves; for every community, large or small, is interested in a group of ambitious young musicians.

The accordion lends itself particularly as a primary instrument for the formation of a small group of players. The depth of its tone provides a sound background for all other instruments. It can be combined with string instruments in the playing of concert music or with instruments for popular dance music. Furthermore, being a portable instrument, it will be in demand many times when a piano is not available.

Coming of the fall season always brings new ambitions; and it is a fine time for young folks to start new ventures. At home work assignments are not so great at the beginning of the year, so extra time can be devoted to music. Some assistance will be required in the selection of music and general supervision; but we are sure that music teachers will cheerfully cooperate with any of their students who are trying to form a small orchestra.

### The Orchestra in Formation

OUR DISCUSSIONS feature the accordion, and take as an example a young accordionist of about fourteen years of age who assumes that he wishes to form his own orchestra. We believe that he should be capable of playing third grade accordion and should have some knowledge of music, at least of the formation of an orchestra. The instrumentation of his group depends somewhat upon his musical tastes and who may be interested in the venture. Perhaps he may have a friend who can play the violin. This would provide excellent practice, because hitherto the accordionist may have played only solos; so he will be his opportunity to learn to play in an ensemble while the violin plays the melody and the accordion plays the obbligato. In such cases the accordionist should arrange for a octave coupler of his right hand key-

board so that the lower reed is out and only the higher reed plays, as this produces the best effect with a violin obbligato.

It is suggested that these two instruments rehearse together for a short time and become accustomed to each other's playing before adding other instruments. The guitar combines nicely with these instruments, and other stringed instruments could be the mandolin, viola, violoncello and string bass.

If our young leader finds that his musical friends specialize on brass instruments, he could begin rehearsing with a saxophone and later add a clarinet, another saxophone, trombone, cornet and drums.

Incidentally we might say that the above mention of various instruments will answer the many questions which are directed to this column about what instrumentation to combine with an accordion. It will also answer questions of parents who have one child playing the accordion and wish to know what instrument would be recommended for a second child to study.

### The One Instrument Ensemble

PERHAPS OUR YOUNG ACCORDIONIST might decide that he would like to have an accordion orchestra. The new modern accordions with multiple register switches make it possible to simulate the tones of various instruments so that many novel effects can be worked out.

The question of musical arrangements for such groups is an easy one because recently the leading accordion music publishers have concentrated their efforts on fine four-part arrangements of well known standard selections. Favorite waltzes, marches, and all other rhythms, are now available in quartet form. Most of these are arranged so that the first part is a solo, complete in itself. This would be played by the accordionist leader. Adding the second part forms a duet, while the addition of the third and fourth parts forms a trio and quartet respectively. The advantage of such arrangements is that it permits the combining of players of different ability. The third and fourth parts may be taken by players who are not so advanced as the others. Of course, the group can be enlarged to have as many players as are desired and the parts can be assigned so they will be properly balanced.

Group playing of this kind forms a valuable part of musical training, as many students get along very well so long as they play a solo or with another instrument playing the same part. As soon as they hear a counter melody they become confused. This probably sounds peculiar to advanced students, as we are all prone to forget our early difficulties.

Large accordion bands help to train students, but there is often an inclination on the part of players to be careless and to think their mistakes do not matter as they will be covered up by other players. A small ensemble makes it imperative that each member play his part perfectly.

Another argument in favor of youthful orchestras is that the members feel that they are getting together for recreation and that they are rehearsing, which seems different from merely practicing at home. They receive excellent musical training

(Continued on Page 688)



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# THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself

OF ALL MUSICAL ORGANIZATIONS, there is none in which so much of personal and musical pleasure can be injected as in the church choir. Of course the ideal would be to have every one associated with such an organization to contribute equally; but choir members have no well developed wings concealed under their garments; and, till the good day of some such conditions, much of the lubrication of the choir machinery will fall to the lot of the choirmaster, director, or conductor, according to the dignity with which the church Music Committee enshrouds him.

For the present we shall leave the highly desirable and essential social activities of the group in the capable hands of the chairman and committee...responsible for these pleasures and shall give our full attention to some musical problems involved in the successful maintenance of such a group. And again it is on the conductor that the chief burden will rest.

To be successful, the choir director must, first of all, have an instinct for vocal effects in ensemble. That is, he must be able to hear the voices of each part, as an entity doing their phrases accurately; but apart from this and more essential is the ability to judge the effect of all these in unity. Though, as a rule, there are but four parts to require attention, still in each of these parts will be a variety of individual voices to provide an endless source of interest, not to mention the perplexing problems.

Now in all well written vocal compositions the general effect will be pleasing. There will be dissonances, for the same musical reason as that to intrigue our appetites we add condiments to our food. But, whatever the musical art injected into the creation of a vocal work, the skillful composer will conceive things of beauty in such a vocal manner that "art conceals art" and the voice finds, in a well written song, a natural vehicle for display. At the same time the music is worthy the effort and will be a pleasure to the ear of the listener.

## A Chief Source of Interest

IN THE WELL WRITTEN string quartet the composer manages to give each instrument something to say, and that in an interesting manner. This type of writing should be more frequently found in the church anthem. Not contrapuntal puzzles and fugal intricacies entirely beyond the average choir, but things in which each voice part is given something interesting to do, with an occasional chance at the leading theme.

Good part writing centers, for the most part, about that series of notes where each group of voices will sound at its best. Of all the composers, Handel seems to have had the most delicate feeling for the natural qualifications of the different voices. Especially did he understand how to favor and to bring out the best in the upper registers of the male voice. The brilliant, bell-like, and frequently upward soaring passages so often heard in his works are largely due to his judicious employment of the higher notes of the bass, tenor and soprano. His alto parts seem a bit overshadowed at times, perhaps due to the fact that the feminine contralto was but beginning to be used in choral works of his day, so that he felt hampered by the limitations of the boy alto. Some of his late

works surely glorify the contralto voice. Master contrapuntist that he was, his themes are always grateful to the voice. Though his choral writing never has been surpassed, still, with a bit of patience and enthusiasm, many of his finest flights are not beyond the ability of the competent church choir; and, once really tasted, they will remain favorites.

## Wherein Lies Appeal

ANTHEMS CONTAINING AWKWARD INTERVALS and unvocal progressions are almost sure to be cordially out of favor with choir singers, and are a never ending source of annoyance and anxiety to the leader. Those with a fair amount of modulation are advisable, because of their more continued freshness of interest. An occasional one with a transition or "drop" to a key of second relationship will be relished, if this has been skillfully handled by the composer. An unpleasantly obvious and uniform tonality throughout depresses and irritates.

A certain amount of singing in unison is to be encouraged. It is both effective and grateful for a chorus. The best results may be expected when the middle and upper tones predominate. Alternate passages of unison and harmony may offer splendid contrasts. A choral passage leading into a sudden robust unison theme in the upper middle register of the voices can be a thrilling climax. In such passages the director must be alert that some low bass does not sing an octave below the rest, destroying the ensemble and presenting an irritating growl to the listener's ear.

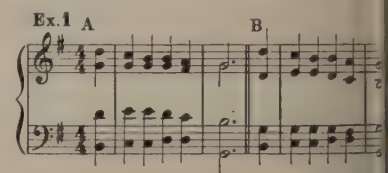
Singing without accompaniment is also an important feature of choir work. At first but a few measures will be sufficient; and, if well chosen where harmonies are very clear, they will be appreciated by the congregation. Attacks and releases must be most scrupulously rehearsed. In fact, such a passage should be so nearly memorized that the singers can give at least seventy-five percent of their attention to the conductor; just so that they are able to locate

the proper notes when needed for the to follow.

Troublesome phrases must be rehearsed separately. This is not always popular with members, but is absolutely essential for a finished performance. The parts not being encouraged to feel that a listener is on the way to success; or may be asked to sing their own part silently while a difficult place in another part is being mastered. In a particularly intricate passage, each part should be studied separately, whilst the others do the same.

The alert choir leader soon learns that the anthem which sounds attractive, when played on the piano or organ, may be ineffective when done by voices. The difference in timbre is too great. Anticipate large effects may be missing. This is why the cultivation of the inner ear for vocal effects becomes necessary. To be able to judge accurately, it is necessary that the leader remembers the particular vocal quality of each set of voices and to hear this quality as the parts are read.

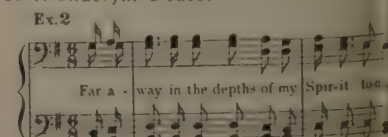
This may be well illustrated by comparing two different harmonic arrangements of some familiar hymn tune. It is not infrequently found that in one hymn book the note or two, or a phrase, may be given to the tenors, as in Example 1a,



which in another setting is transferred to the alto, as in Example 1b. Of course playing the hymn through, the two settings will sound identical; but, when sung, will make a difference! The male voice begins, at Middle C, to partake of a brilliant trumpetlike quality; whereas the female voice is here entering its lower register and becomes more mellow than penetrating. The one may be more or less thrilling while the other is apt to be at least soothing, if not dull. The leader must keep these qualities in mind when reading new settings, or be prepared for some gentle surprises.

A quartet may add distinctly to the interest of a service; and often a familiar hymn or gospel song may be very effective. If used with four chosen voices in the usual plane, then there is but the invitation to receive attention. But the men's quartet and the ladies' quartet may each in its own field both interesting and decidedly effective. To make a suitable arrangement of a hymn or gospel song for either of these combinations, calls for no little skill on the part of the leader. The parts must be carefully distributed so that the ear is to be pleased.

One of the most common faults, especially in arrangements for male voices is "muddiness," caused by too much of the harmony being assigned to the lower register of the voices, as in this arrangement of *Wonderful Peace*.



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So many naturally low voices singing almost entirely in their lower compass produce a grumbling effect not suggestive of the sanctuary. With a quartet of ladies' voices, their lighter nature will be quite agreeable to the ear; in fact, if kept a bit subdued, the general effect may be quite ethereal.

Ex. 3



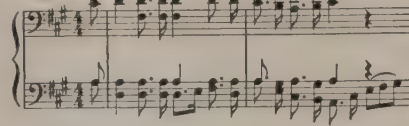
That which, in close harmony, is undesirable for male voices, may be excellent in effect if the parts are spread out, as here presented.

Ex. 4



Another weakness, too often found, is the uninteresting part provided for the first bass. If possible, each voice should be provided with at least "snatches of tune" as a concession to holding the interest of its singer, as here exhibited.

Ex. 5



Then arrangements which depart from four part harmonies have a special appeal. Duet or solo bits, if for but a couple of measures, add immensely to interest for both singers and audience.

Ex. 6



An arrangement for solo with quartet refrain, or with a solo for the first bass with the other three voices humming their parts as an accompaniment (and no organ) will bring laurels for the brows of the quartet members and the director.

The ladies' quartet or chorus has many possibilities. Unaccompanied and in a well balanced *pianissimo*, it may be ravishing to the ear.

Ensemble work of the mixed type demands a special watchfulness. It is so easy for the tenor to overshadow the alto. The bass, too, except on the deeper notes, will need to exercise self-restraint. When any one voice has a prominent part, the others, of course, should furnish a balanced but comparatively subdued accompaniment. A beautiful quartet of this type, heard all too seldom, is the *O Come, Every One That Thirsteth*, from Mendelssohn's "Elijah." What has been already mentioned as a freely moving bass is here wrought by a master hand.

The choir leader must know, and know well, just that of which the human voice is capable. He must give consideration to its limitations; for a tone forced or badly produced cannot by any possibility blend with others. He should be familiar with the best examples of part writing. Just as organs differ, so no two choirs are ever quite identical; and the wise director will deal with his group neither above nor beneath its powers. A good choice of choir music is decided not simply by what may be sung with passable correctness but also by the text and sentiment which will be mentally grasped as it appeals to each singer's intelligence and sympathy.

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## Singing Them In

By MARY B. ROUNDS

YOUNG PEOPLE invariably like to sing. They also enjoy socials and parties. The formation of a young peoples' choir in any church assures a thoroughly enjoyable organization and at the same time fills a very real church need in this modern day and age.

It is also true that a choir loft full of enthusiastic young people, lifting their voices in the great hymns of the church, acts as an incentive to the older portion of the congregation to see that the pews are correspondingly well filled.

A young peoples' choir should function much the same as any social organization, with regular meetings, officers, dues, and, of course, rehearsals. A good plan is to have a short business meeting with roll call, secretary's and treasurer's reports, penny collection, discussion period (discussion of the sermon of the previous Sunday with an occasional prize to the most worthy "discussionist"), rehearsal, and recreation followed by refreshments.

Real talent may be discovered in such a group, and the developing of this talent

is a joy to any choir master or organist. Occasionally soloists or a senior choir may be invited to sing. If soloists cannot be induced to sing gratis, the young peoples' choir should experience a real sense of pride in being able to finance these treats with funds derived from entertainments, sales, suppers, and other events, which will prove profitable as well as enjoyable.

There undoubtedly will be some members who are not, and never can be, singers. Still they wish to belong, and they should be welcomed at all meetings and social affairs. These nonsingers may pass the collection plates on Sunday mornings; they may act as ushers; they may take charge of the singing books and post the hymn numbers, and they may take an active part in the business meetings and discussions.

It is surprising what an asset a well organized group of young people can be, and the very fact that they are attending church regularly and really taking in the sermons each Sunday morning will be a genuine cause for rejoicing among the membership of any church group.

\* \* \* \* \*

### Preserving Priceless Folk Music

Countless individuals in numerous walks of life, have contributed to our treasury of songs and ballads. It is richer than that of any other country. Too much of it has remained scattered or unrecorded. The time has come when preservation of this valuable old material is threatened by the spread of popular music of the hour. . . . The music division of the Library of Congress is vitally interested in collecting these old verses and tunes. The collecting must be done in a scholarly manner and the collection should be made freely accessible to scholars. There are now in print a number of American folk song collections, some of them specializing in certain fields, others of a general nature. None of them is exhaustive. Although there are some that are excellent in their way, a good many are gathered at random and without discrimination."—Carl Engel.

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### ARMISTICE DAY

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|   |    |
|---|----|
| CUSTANCE, ARTHUR F. M.<br>12,044 Taps (With Soprano Solo) . . . . .   | 10 |
| FISHER, WILLIAM ARMS<br>10,124 Give Peace In Our Time, O Lord (With<br>Soprano, Tenor and Bass Solos) . . . . . | 15 |
| 13,361 Hymn Of Peace And Good Will . . . . .  | 20 |
| MANNEY, CHARLES FONTEYN<br>13,382 Shout Aloud In Triumph . . . . .  | 15 |
| NEVIN, GEORGE B.<br>13,355 Rest In Peace, Ye Flanders Dead . . . . .  | 10 |
| SPENCE, WILLIAM R.<br>13,609 In Flanders' Fields . . . . .  | 15 |

### THANKSGIVING

#### Anthems for Mixed Voices

|  |    |
|--|----|
| ALDRIDGE, T. A.<br>14,541 And Now On This Our Festal Day . . . . .                                 | 15 |
| BARNES, EDWARD SHIPPEN<br>14,415 A Thanksgiving Song . . . . .                                     | 15 |
| KREMSER, E. (Arranger)<br>12,606 Prayer Of Thanksgiving (Folksong of<br>the Netherlands) . . . . . | 10 |
| MAUNDER, J. H.<br>14,421 Praise The Lord, O Jerusalem . . . . .                                    | 15 |
| SPENCE, WILLIAM R.<br>10,951 I Will Magnify Thee, O God (With<br>Soprano Solo) . . . . .           | 15 |
| 14,140 Thanks Be To God . . . . .  | 15 |
| WEST, JOHN E.<br>14,302 The Woods And Every Sweetmelling<br>Tree . . . . .                         | 12 |
| WHITEHEAD, ALFRED<br>14,608 Praise Our Lord And Maker . . . . .                                    | 10 |

### CHRISTMAS CANTATAS

#### Mixed Voices unless otherwise mentioned

|  |    |
|--|----|
| FYFFE, ELIZABETH and<br>EKMAN, LINDA<br>THE NATIVITY, A Mystery Play . . . . . | 75 |
| MANNEY, CHARLES<br>FONTEYN<br>THE MANGER THRONE . . . . .                      | 75 |
| MATTHEWS, J. SEBASTIAN<br>THE DAYSPRING . . . . .                              | 75 |
| MILES, RUSSELL HANCOCK<br>THE KING COMETH . . . . .                            | 60 |
| NEVIN, GEORGE B.<br>THE ADORATION . . . . .                                    | 75 |
| THE ADORATION, For<br>Women's Voices . . . . .                                 | 75 |
| REED, WILLIAM<br>MESSAGE OF THE<br>ANGELS . . . . .                            | 60 |
| SCHNECKER, P. A.<br>HOPE OF THE WORLD,<br>A Choral Cantata . . . . .           | 60 |
| HOPE OF THE WORLD,<br>For Two-Part Chorus . . . . .                            | 50 |
| SPENCE, WILLIAM R.<br>STORY OF BETHLEHEM . . . . .                             | 50 |

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## ORGAN AND CHOIR QUESTIONS

### Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Will you discuss the use of the tremulant in church music, and whether or not it is correct when accompanying vocal solos and anthems?—J. D. M.

A. The use or omission of the tremulant in accompanying depends on the passage being played and whether its use is effective. There are passages in both vocal solos and anthems where the use of a moderate tremulant in accompanying might be effective. The very marked tremolo present in some organs probably would prove objectionable.

Q. In the stop list enclosed would it be more advantageous to substitute a Voix Celestis for a set of Chimes on the Great? What would be the approximate cost of such an organ?—W. C. H.

A. The substitution of a Voix Celestis for a set of Chimes is a matter of preference, though we should consider the Voix Celestis more useful—included in the Swell Organ, of course. The price of an instrument depends on the builder selected, and we suggest your asking various builders for such information.

Q. I am a boy, twelve years of age and very much interested in the organ. I have had three and one-half years of piano and four years in band work. Do you think this enough training preliminary to starting organ, if I keep up my piano work? I have a very fine teacher who charges me \$1.50 per lesson for one hour. Do you think this is too much? I am enclosing list of stops included on the organ on which I take my lessons. Are any stops included by which I might obtain a trumpet effect?—S. H. S.

A. If you have a fluent piano technic and are large enough physically for organ requirements, you might start organ study, provided you keep up your piano work. We do not consider the price of your lessons too high. No stops, which will give a real Trumpet effect, are included in the specification you enclose. If your Oboe is "loud," you might try using it with the swell open, but it probably will not produce the real Trumpet stop effect.

Q. What is a Diaphone? Who publishes and what is the cost of "How to build a Chamber Organ" by Milne? Do you know of any organ companies near Fort Madison, Iowa? Is there a builder of Reed Organs in Quincy, Illinois? If you had one thousand dollars to spend for an organ, would you buy a duplicated, unified home organ, or a three manual and pedal, motor blown, reed organ? How much do you think that a rank of pipes (85) should be worth, if they were taken from a tracker organ, say seventy years old? Did these older organs ever have a rank that extended to 97 pipes? If I build a full keyboard I will have to have a 97 range so as to have a 16', 8', 4' and 2' stop from one rank. How much would a Vox Humana of the same age and type be worth? An Oboe? A Trumpet? Would an organ of enclosed specifications be considered a church or theater organ? I have been informed that there is not much difference except that a theater organ has more extra and novel stops. Is that so? The Echo organ is played from the Swell manual. Is this correct? Should the instrument be a three manual? Is there any set method in which the stops are placed on the console? If there is, please give me the general idea. Should every organ, if possible, have a Vox Humana? An Oboe? In an organ of twenty speaking stops is it good to have two Open Diapasons on the Great, one on the Swell, and one on the Pedal, also a Stopped Diapason on the Swell? I have not found a way to make the couplers non-reversible—that is, when the Swell to Great is "on" both organs play the same stops.—A. F. R. L.

A. For a description of the Diaphone we quote from "Organ Stops" by Audsley. "The name of a stop invented by Hope-Jones. It is of peculiar construction. The tone of the Diaphone pipe is created by pulses or vibrations generated in its resonator by the rapid motions of a pallet actuated by a compressed air (pipe wind) that enters the boot, which contains the mechanical portion of the pipe. The pallet simply closes and opens the lower orifice of the resonator so many times in a second, according to the size and pitch of the pipe, acting much in the same manner as the striking tongue in an ordinary lingual pipe" (for more extended description see book mentioned). "How to build a Chamber Organ" by Milne can be secured through the Publishers of THE ETUDE for \$3.00. There are several organ builders in Illinois, Kansas and Kentucky. We have no record of any reed organ builder in the town you mention, though there may be such firms in that vicinity. The policy of THE ETUDE does not permit our expressing a preference for any particular type of instrument. We doubt whether 85 or 97 note ranks of pipes were used, at least to any extent,

seventy years ago in tracker organs, and use in a tracker organ would not affect cost of the pipes, which would be dependent on the condition of the pipes, tone quality, metal composition, and so forth. We can quote the price of the pipes you mention, you might ascertain such cost from organ builders or organ pipe makers. You do state whether the specification you enclose is that of a unit or "straight" organ. As stated, it might make a fairly satisfactory church organ, though no Octave 4' is included. Theater organs frequently include stops that are not included in the usual church organ. It would, of course, be an advantage to have a third manual to control the 16' Organ. The manual on which it would be playable on a two manual instrument is a matter of preference on the part of an individual. Console arrangements vary with different builders. The including of a Vox Humana, Oboe would also be subject to individual preference, but the classical organ would include the Vox Humana in preference to stops ordinarily required for that type of instrument. One Open Diapason on the Great should be sufficient in an organ of two stops. The Swell Diapason might be of Violin Diapason type. A Pedal Open Diapason should be included. A Stopped Flute 8' of some sort is usually included in the 8' Organ. We notice in your specification both Gedekt and Stopped Diapason 8' in the 8' Organ. As these stops are practically the same we would not advise both being included, would omit one and thus be able to add another individual stop. Couplers are not reversible in the manner you mention.

Q. I am somewhat puzzled by the wavy lines in the second measure and also in the measures of the organ piece Ghost Pipe. Licurace-Cuto. I will appreciate it if you will explain how these two measures should be performed.—G. W.

A. The horizontal wavy lines, to which refer, are intended to indicate trills, and passages should be performed accordingly.

Q. I am Minister of Music in a church that has started a fund for a new organ. They ask my advice on matters, and I would appreciate your advice on these questions. Will kindly send me a list of builders in a church with —? The church will spend between eight and ten thousand dollars. What action do you consider best? Would you recommend three manuals? What type of console would you suggest? I have heard that tone of a — is unsurpassed, but they do not give you as much for the same amount of money. Is it better, in your judgment, to buy from a builder who will give you more for your money, or from one who gives more attention to quality? The console will probably be renovated and I have been thinking of a raised platform. Do think this is advisable? As I play movements from the symphonies, I would like to have the following stops: French Horn, Clarinet, Keraulophon and Tibia. Are the specifications supplied by the builders the best for balance?—K.

A. As you will see by the note at the head of this department, the policy of THE ETUDE will not permit us to make recommendations of any specific instrument or type of action. At the price you mention, we suggest a two manual instrument, and that you communicate with various builders and base your decision on the firm you think best equipped to meet your needs. The type of console is a matter of preference, though we feel that the traditional is to a return to the draw-knob style. As we do not know conditions, we cannot intelligently advise you as to the desirability of a raised platform. If there are certain stops that you wish included in the specification, you should inform the builders to whom you wish to refer for prices and specifications. It does not necessarily follow that specifications supplied by a builder insure a satisfactory balance of tone. Different ideas on the part of the builder influence the final tone regulation, and so forth, may influence the results.

Q. I have played the piano and the organ for several years, and can play hymns and chorales without mistakes. I want to learn to play brilliant pieces at the proper tempo. I can play them very slowly. Whenever I try to speed up I stumble. What kind of exercises would you recommend? I have several Preludes and Fugues from the "Well-Tempered Clavier" every day, but also Largo or Moderato.—D. K.

A. Our advice is to "persevere" and play the numbers only as rapidly as you can play them correctly. Increasing the speed as proficiency increases. Practice separately passages where you "stumble," and use phrasing exercises for fluency of finger technic.



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# BANDS AND ORCHESTRAS

## The High School Instrumental Program

(Continued from Page 639)

better players of the Symphony. Like the Pep Band it fills special requirements and functions on special occasions. Rehearsals are held once a week, either before or after school.

### A Select Group

FROM BOTH BAND AND ORCHESTRA comes the Solo and Ensemble Society, and, rather than being loose knit, it, too, can be carefully organized. Rehearsals are at the convenience of all concerned. In previous discussions in this Department we have gone into the matter of student leadership, and it is with this group, as well as with the sectional rehearsals that the values of effective student leadership are brought to the fore.

The Solo and Ensemble Society is composed of those students interested in the study and performance of solo and ensemble compositions. The scope of their activities may be set by the director, but more often than not the enthusiasm and interest of the participants set the pace. In many high schools this rehearsal period is used for the preparation of and for the spring festival competitions.

At first sight the multiplicity of groups and organizations mentioned herein appears overwhelming. One wonders when time can be found to keep them active, for much has to be done before and after the school day, with the special units. The full ensembles meet, of course, during the regular school hours. The intricacies of such a program seem greater, and are so, in the small high school where instrumental music has not as yet been given its due recognition by the administration. The problems of scheduling, academic conflicts, inadequate time, and short handed teaching staffs certainly will not allow for such a complete plan of organization in the high school as herewith set forth. Yet it might be a goal to work for—a rational plan whose ultimate achievement will more than compensate for the effort involved. As has been pointed out, the plan might need altering to suit the size and needs of a community.

The task, then, of working out a fine plan falls upon both the administration and the instrumental director. In many instances the administration is sympathetic to the problems facing the director, and anxious to aid in their solution. Some have met the situation by devising a rehearsal schedule which occurs on the hours at which the academic classes are having study periods, or during an activity period. Others have "staggered" rehearsals in such a manner that they are possible with a minimum of conflicts. The extent of coöperation is naturally dependent upon the attitude and interest of both administrator and director toward the purposes of their work. The importance of instrumental education in the scheme of general education is being more and more recognized and provided for; and it is often up to the ingenious and hard working director to plan the instrumental set-up so that the results will cause every member of the community to take notice and finally to lend his support.

Usually it will be found that in those communities where the grade and junior high school instrumental program operates efficiently, the high school instrumental program, too, functions very smoothly. Such a set-up takes care of those students who are desirous of continuing with music seriously, as well as those who receive real benefits from participating in the instrumental program. Due to concentration of population

in metropolitan areas, the complete plan is more often in operation there—especially since so many of the students are studying with nearby conservatory teachers. But modern rapid transportation and the lessening of isolation of rural communities are changing the picture in the small inter-urban community, and in many consolidated schools such a plan has been put into effect with excellent results.

### Engagements and Functions

WHILE EXPLOITATION of the various musical units is undesirable, they should be given every opportunity to appear in public. Rehearsals have more meaning and are more effective if each group is assured that the material being rehearsed is certain to be performed publicly.

The Symphony Orchestra should play not less than two major concerts per year, one each semester, and in addition present at least two matinee performances before the student body at junior high and senior high assembly programs, and at the Spring Festival. Broadcasts and accompaniment of the school opera are also advisable if time permits and the organization is capable.

The "Little Symphony" appears at plays, assemblies, banquets, and frequently at formal affairs of a civic nature, where use of the complete symphony would be cumbersome and inappropriate. The Prep Orchestra can be used to augment the Symphony Orchestra in the performance of some simple compositions at the Spring Festival.

Like the Symphony Orchestra, the Concert Band should present at least two formal concerts. Where the arrangement is suitable to the occasion, a combined band and orchestra program would be particularly effective and would promote the welfare of the entire instrumental program. The Cadet Band, upon occasion, can augment the Concert Band for numbers not beyond its capacities.

In addition to these programs, a series of twilight (or vesper) Sunday concerts is advisable. These concerts, if scheduled to begin at 4.30 p.m. and kept to within an hour's length, provide excellent opportunities for the performance of music of a religious as well as a secular nature, that would otherwise probably never be programmed. These vesper concerts, though they last through the winter months, can become a vital force in establishing community spirit and coöperation between church and school. This is particularly true in the small community, where mutual understanding and effort would be of lasting good influence.

In connection with these events, the various church choirs and soloists can be used to good advantage at appropriate times. Another workable idea is the alternation of concerts by band and orchestra, thus reducing the rehearsal load of each as well as giving variety and interest to the series of concerts and appearances by the different instrumental organizations.

### Student Officers and Assistants

THE HIGH SCHOOL INSTRUMENTAL program, as we have discussed it, would be hopelessly ineffective if it were to depend on the efforts and activity of the director alone. Too often an inadequate staff has meant the difference between a progressive and a backward unit. The selection of a staff of officers and assistants serves a double purpose. Not only does the director receive material aid in the functioning of

(Continued on Page 677)

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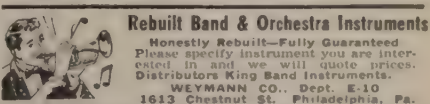


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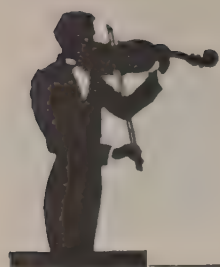
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# THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



## The Vital Elements of Virtuosity

By GAYLORD YOST

THERE ARE THREE major principles which constitute the "secret" of great attainment in the executive field of music, and upon which perhaps every outstanding virtuoso has, consciously or unconsciously, based his mechanical equipment. There can be no high order of technical achievement without them.

These principles are:

- The development of the greatest possible strength of the weaker muscles used in playing.*
- Absolute freedom of the movement of the fingers, hands, arms and body (erroneously called relaxation.)*
- Extremely slow practice.*

There can be little freedom of movement of the fingers unless the finger muscles have attained many times more strength than is actually required in playing. This great margin of strength paves the way for the necessary freedom of movement and endurance. Speed also is absolutely dependent upon this strength, not to mention the very important quality of clarity of articulation. Methods of attaining this great strength vary with different schools of teaching but those schools, which fail to develop the maximum strength in their students, likewise fail in bringing them to complete realization of their talent. Some schools of violin playing, it is true, have based the development of the left hand upon the principles enumerated and, in consequence, the representatives of these schools have a brilliant left hand technic.

The principle of very slow practice is a truism that is patent to every music student who has had a few years of study, but the immense value of this principle, in its deepest psychological and physiological aspects, is so universally forgotten by the more advanced music students of to-day that it must be constantly emphasized. The conscientious teacher, in this age of mad speed, finds his most difficult task to be that of securing complete coöperation from students in the matter of this discipline.

In the field of bowing, some schools have failed in applying the first and most important principle in this art. From the period of Tartini on down to the present day, there has been no universally accepted theory of bow technic and tone production.

One school has taught that the hand should have the greatest possible latitude and freedom of movement at the wrist joint; while others have taught that the fingers must move and have great flexibility in change of bow stroke. Some have taught that the wrist and elbow should be held in a high position and other teachers have maintained that these same joints should be held low. Also in the manner of gripping the bow there has been a wide divergence of procedure. One school insisting that the bow should be held lightly with the fingers while another taught the direct opposite: that it should be held firmly—with what degree of firmness remained

an unknown quantity. But all schools have unanimously agreed that bowing is the most difficult technic in string instrument playing; and for three centuries, few of the masters or players succeeded in analyzing and elucidating a definite and infallible physical basis of tone production and bow mastery. Thus everyone worked more or less in the dark, groping for light but being entirely imprisoned by a great wall of ignorance.

True, occasionally, some player would emerge from the darkness and dazzle with his brilliant bowing and opulent tone, but rarely could he impart this magic technic to others. In fact it is to be seriously doubted if he actually knew how it had been acquired. Hence, the solution of the bowing problem has been, with many, a hit-and-miss method of procedure with no definitely logical physical basis. Therefore, it is easily understood why the universal shortcoming of string instrument players, both great and small, has been tone and bow mastery.

### An Uncertain Path

THE AUTHOR STUDIED in Berlin with a pupil of Joseph Joachim and the posture taught there in holding the bow is open to serious question. For many years I then followed the Franco-Belgian school and finally the school founded by the late Leopold Auer, who, although a pupil of Joachim, departed considerably from his master's teaching. However, nowhere in the literature available on the subject have we found any definite and infallible method of tone production. Not one of my teachers, or the many famous violinists with whom I have come in contact, has shed any light, beyond abstruse generalities, upon the physical basis of bowing. It is true that one is cautioned to keep the upper and lower arm in a light and unconstrained condition; also he is told to practice the bow strokes with

attention to the production of a pure and singing tone, without excessive pressure. But no one tells how to do this. Great stress has been given to the so-called "wrist movement" especially stressed by Joachim, who was a great artist but a poor teacher, as is evidenced by such widespread misunderstanding among his pupils.

### The Way Cleared

TO DR. SERGE BARJANSKY must go all the credit for making a most important and valuable discovery in string instrument playing. He has revealed this discovery in a brilliant monograph: "The Physical Basis of Tone Production," for string instrument players. Dr. Barjansky was one of Professor Julius Klengel's most gifted pupils and received his degree in science from Odessa University. He has had a long and successful career as a concert violoncellist. Having this scientific background together with his artistic urge for perfection inspired him to solve the right arm problem once and for all. There are several important phases of the Barjansky technic which, if followed for a few months, will develop not only a large, singing tone of entrancing quality but also the control and complete mastery of all bowing strokes, including the much disputed up and down bow *staccato*.

It was Steinhausen who disclosed the fallacy of the excessive wrist movement in bowing. To all enlightened players of to-day, it is recognized as an error; and for some time now, its use in changing the bow stroke at the point has been abandoned. However, many teachers still err in cultivating the finger and wrist stroke at the frog of the bow. The moment the wrist position is changed laterally, in relation to the lower arm, the fingers must also be changed in their position relative to their grip on the bow; and this means that the

bow grip is momentarily lost and hence control of the tone. The assumption that the finger-wrist stroke at the frog of the bow makes the change of stroke in is easily demonstrated as erroneous.

In changing the bow stroke at the whether the finger-wrist stroke is used or not, there is a point at which the bow stops in order to reverse its direction; the smoothness of this change is considerably increased by the non-participating the fingers and wrist; which can be unmistakably demonstrated beyond any doubt. However, in making a whole bow stroke there is necessarily a compensatory movement in the wrist joint; and, for this reason, the wrist joint must be kept free from tension. In order to draw the bow across the strings at right angles to there must be constant compensatory adjustments in the shoulder, elbow and joints, for it would be utterly impossible to approximate this right angle stroke out these adjustments.

There are two important levers for in bowing, as Barjansky shows: one formed by the four fingers with the thumb as fulcrum, the purpose of which is to solidate or unite the hand and fingers the bow. These members must be considered as unmovable parts of the bow tone producing lever is formed with fulcrum at the elbow, the power exerted the bowing muscles and the weight of the resistance of the vibrating strings. Barjansky method has to do with the proper application and distribution of strength manipulating the bow. The greatest possible strength of the forearm muscle with full freedom of movement, will insure tone production and bow mastery.

The ingenious calisthenics which Barjansky has discovered in order to develop bowing apparatus are almost magical in their effect and quite contrary to all precepts of the famous schools of violin playing. But the main test of any theory is Does it work? In testing the Barjansky theory by this criterion we are immediately forced to conclude not only that it works but also that it is perhaps the quickest way to master what was formerly a mysterious and elusive technic. The whole theory is entirely sound and, what is more, the work of a man of genius. His theory is a contribution to string instrument playing.

## Make Friends of the Masters

By J. W. HULFF

A STUDENT OF SHORT STORY writing will study the technic of the best writers, both old and modern; so does the embryo painter study the methods of well known artists. Just so, the violin student, who wishes to develop his talent for composition along correct lines, not only should listen to good music but also should discover how great composers produced effects that were different from their contemporaries. Frederic Chopin, for instance, introduced a new style of piano music that produced richer and clearer chords. While it is true that Chopin was essentially and almost wholly a writer of music for the piano, it will repay the student of the violin to note that Chopin produced his dreamy, delicate and beautiful compositions by spacing the lower notes of

the chords wide apart instead of spacing them evenly as was the custom of his contemporaries and the famous musicians who preceded him.

### Study the Masters

IF THE STUDENT would study Brahms' methods of composing, the latter's music would not seem dry and difficult of understanding. Brahms never cared for popular approval and lived solely to create beautiful and perfect music—music that grows on one by repetition. Brahms wrote in practically every form except operatic, and none of his music is commonplace.

Bach, who may be called one of the fathers of modern music, invented the scale that is known as the "tempered scale." No student of the violin should be allowed to

leave out the study of this master's music.

May the violin student always remember that the world is waiting to give him a fortune to one who will translate music the spirit of America. The American composer, who perhaps the nearest to this goal was Edward Dowell, with his music of the American Indian, the woods, the seas and the of our beloved country.

The student who hears the best music of this world should not be a dreamer, enjoying without thinking. His minds, open ears, open hearts and eyes are requisites for the student who would create. It need not be necessary your name commence with "B" just because the three great musicians of the world were Brahms, Bach and Beethoven.



is essential that their works should be beautiful and the true. Remember the physical handicap of the man who directed performances of his to the end of his life. Beethoven, who was deaf, conducted the orchestras play-

ing his compositions, which numbered amongst them the "immortal nine symphonies." Many of the famous composers of the past spent the best years of their lives in poverty, the one exception being the happy Felix Mendelssohn who had rich and appreciative parents.

## The Violinist and His Nerves

By NELLIE G. ALLRED

THE MOST IMPORTANT asset of the violinist, aside from an in-born love of his instrument, and the ability to play, is a healthy nervous system. For he is dependent upon his nerves more than he often realizes. The performance of a piece of music might be said to begin at the beginning and the end of his playing. His nerves enable him to stop the string at the particular place on the board to produce the tone specified on the printed page of music; and his nerves enable him to manipulate his bow to produce, at will, short, crisp *staccato*, long, sustained *legato*, or playful, light *spiccato*.

Of course every performer has his own peculiar system of memorizing. And there are as many varied systems as there are performers. Some players assert that they carry a picture of the printed page in their mind's eye; others say that when they have memorized a common key their fingers automatically strike the right key or stop the string at the right place, as the case may be. But mentally, it all amounts to this: The nervous system, through the coordination of a series of sections, muscles, and periods, is so influenced that it enables his fingers and his bow arm (in the case of the violinist) to repeat the passages automatically, as it were, almost without thought. There is a story of a famous pianist who did not know that he had memorized a work until he could play it correctly, with all proper shadings, while reciting a poem, and reading a book. In other words, he put

himself through the final test of being able to play a composition absolutely without thought—with his mind on something entirely different. And why did his fingers mechanically strike the proper keys, with the right degree of strength, now quickly, now slowly? Because of the effect constant repetition had had on his nervous system, and its reaction, in turn, upon the movements of his fingers. (Not recommended as a way to sympathetic interpretation.)

A violinist who had suffered from a so-called "nervous breakdown," and had been ill both physically and mentally for several weeks, once remarked, upon resuming his practice, "The doctors told me I had recovered, but I am still ill. I can tell it in my playing. My muscles no longer coordinate. My nervous system is still shot to pieces. Why, I no longer have a vibrato—I have a shake!"

A healthy state of nerves is perhaps more essential for the violinist than for the performer on any other instrument. The need for coordination is so much greater with him. His muscles must coordinate to hold his instrument in position; to cause him to stop the string at the proper interval; and to manipulate the bow, simultaneously; to produce an even, sympathetic vibrato.

So the violinist really owes more to his nerves than he commonly supposes. Perhaps he does not realize it while he is still in possession of all his nervous faculties. But should he ever be so unfortunate as to become nervously unstable, he will most certainly realize the part played by his nervous system in his career as a violinist. For in truth a healthy state of nerves is one of his most valuable assets.

## Musical Knowledge Competition

By ADA E. CAMPBELL

THIS IS MORE INTERESTING and invigorating than these short courses in musical knowledge, which are not given in the selected music study book.

On the bulletin board in the studio or living-room, five interesting Musical Knowledge questions may be listed weekly, for a chosen number of weeks. The students are requested to copy these notes and memorize them. At the end of a period of ten weeks, a competition can be arranged. Twenty or

more items of knowledge which have been listed on the board will be given to each student to answer on paper, and the one obtaining the highest correct answers will receive a prize.

A few Musical Knowledge Questions:

- How old was Stradivarius when he died?
- What is the length of a violin bow?
- What is the weight of the average violin bow?

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Manuscripts entered in this class should be solos of average length written for the more advanced pianist. This does not mean a number demanding virtuoso ability for its rendition, since there are many appealing piano solos played in concert by master pianists, yet which are played frequently by many who may be generally described as advanced piano students or accomplished pianists. Any form such as the prelude, waltz, caprice, nocturne, etc., may be used, but the judges will be influenced more by compositions possessing the qualities of spontaneity and melodic freshness than by those written in the strict pedantic style.

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The publishers of THE ETUDE are firmly convinced that there is a definite place in the teaching repertoire for the recreational piece which reflects something of the present-day tendency in its rhythmic and harmonic design. Such pieces also are enjoyed by the average pianist and his or her intimate audience in the home or in small social groups where entertainment is the paramount consideration. Radio pianists catering to a wide and varied audience also appreciate compositions of this character. This class affords a splendid opportunity for the composer whose writing talent inclines toward pieces such as *Soliloquy*, *Holiday*, *Serenade for a Wealthy Widow*, *Nola* and *Flapperette*.

This Prize Contest is open to all who wish to enter it, excepting members of the staff of THE ETUDE MUSIC MAGAZINE and employees of the Theodore Presser Co.

#### THIS CONTEST WILL CLOSE NOVEMBER 1, 1939

THE ETUDE MUSIC MAGAZINE feels that a Composition Contest of this character will stimulate composing efforts directed toward supplying present-day pianists (of whom there are many giving formal and informal recitals) with some new material for their audiences to enjoy, and that composers also will be moved to bring forth for those who play chiefly for their own amusement some new piano solos for them and their friends to enjoy.

Only Piano Solos will be considered in this Contest.  
Do not send compositions of any other character.

#### CONDITIONS are simple.

All entries must be addressed to:—

THE ETUDE PIANO COMPOSITION PRIZE CONTEST  
1712 Chestnut Street, Philadelphia, Pennsylvania

All manuscripts submitted must have written at the top of the first page—For THE ETUDE PIANO COMPOSITION PRIZE CONTEST.

The real name of the composer-contestant must not be placed on the manuscript. Write a fictitious name on the manuscript and write that same fictitious name on an envelope. Seal within that envelope a slip of paper with the real name and full address written upon it, and bearing in the lower left hand corner also the fictitious name. This sealed envelope should be attached to and sent with the manuscript. By this system judging may be kept free from any considerations other than the merits of each composition. One of the

The Piano Compositions winning prizes are to become the property of THE ETUDE MUSIC MAGAZINE with full publishing rights vested in its publishers, the Theodore Presser Co.

Contestants may enter compositions in both classes.

Although there are two prizes in each classification, the publishers of THE ETUDE expect to find a number of the manuscripts not winning prizes to be deserving of publication, and accordingly expect to offer some contestants who are not prize winners an opportunity to realize something on their composing efforts by offering to purchase the manuscript for regular publication purposes.

greatest reasons for conducting a contest after this fashion is to assure the unknown composer the opportunity to have an equal chance with composers of established reputations. In this contest all are welcome to participate and every manuscript submitted will be reviewed by a number of competent judges. Their decisions will be impartial and final.

No composition already published shall be eligible for entry in this contest.

No variation nor any adaptation of a previously published melody shall be eligible for entry in this contest.

The pedantic type of composition such as those running to involved contrapuntal treatment of themes should be avoided.

## VIOLIN QUESTIONS *Answered*

By ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

#### Studies by Dounis

J. P. T.—I think highly of the technical studies by Demetrius Dounis. They are used more in Europe than in this country. I do not know the price. Write to the publishers of THE ETUDE Music Magazine, who no doubt can send you this information.

#### A Violin by Jusek

M. C.—I do not know any violin teachers in any of the Connecticut cities who teach the Carl Flesch method of violin playing. Possibly you could find out by writing to the publishers of the Carl Flesch works. 2. You could no doubt trace your violin, made by John Jusek (Guarnerius model), and obtain information of its maker by writing to one or more dealers in old violins whose addresses you will find in the leading musical journals.

#### The Hopf Violin

Mrs. R. V. A.—I cannot tell you a thing about the quality and value of your "Hopf" violin without hearing and seeing it. As a rule, the "Hopfs" are not of much value and command small prices. At one hundred fifty dollars your father paid a very high price eighty-seven years ago. There were two German violin makers named Hopf: David Hopf, Quittenbach, near Klingenthal, 1760; and Christian Donat Hopf, Klingenthal, 1736.

These violins are of moderate quality, and value, although some are better than others. The highest price I have ever known to be quoted for a Hopf violin was one hundred twenty-five dollars, in an American catalog. This violin was made in 1810 and described as follows: "Flat model. Back: one piece of curly maple with sides to match. Top: spruce of medium grain. Brown varnish. Fine condition. Soft tone."

#### Deciding Upon a Career

J. C.—So many questions of this kind come to me. Unless I could hear you play and judge of your talent, I fear it would be quite impossible to tell what your chances are of becoming a virtuoso violinist. As I understand it you commenced at the age of ten, and studied more or less regularly until your present age of twenty. Part of the time you studied with a teacher and part of the time by yourself. You seem to have quite a repertoire of difficult pieces, including some of the standard concerti. If you play these well, you have gone far, considering the small opportunities for study you have had. My advice would be for you to study for a few months under a good teacher, so that he could judge your talent and technical ability. Or better still, enter a college or conservatory of music, in a large city, where you could have first rate tuition, and also orchestra practice, where music of the symphony grade is taught and played. After a year of such study, your teachers could advise as to your talent, and you yourself could decide whether to continue, or to give it up.

#### For Sticking Pegs

H. T. Y.—After a very rainy spell, the pegs of the violin stick in the peg holes, and at times it is almost impossible to turn them. If the pegs, where they fit into the peg holes, are rubbed with a lubricant, and the peg then rubbed thickly with common blackboard chalk, the pegs will turn easily; the chalk will serve to keep them from slipping.

#### The Beginning Teacher

A. C. S.—1. Without hearing you play, or knowing anything about your technique, I cannot say whether you would make a success of violin teaching. You seem to have had much experience in violin playing, and you no doubt could develop into a good teacher. However, violin teaching is, to a great extent, a "gift"; for some people seem to have a natural talent for it, and others not. The fact that you can play the piano accompaniments to the compositions you would use in teaching is greatly in your favor and would help you in obtaining pupils. It would be a fine opening if you could get a position as assistant to a successful violin teacher. You could play accompaniments for her pupils, and teach the beginners. In this way you would develop into an experienced violin teacher, and a good accompanist as well. 2.—The fact that you like children and like teaching children, is greatly in your favor. 3.—By all means take the summer course at Chautauqua. You will get many good ideas about violin playing and teaching from it. Listen to all the good violin playing you can. With a year or two of practical teaching, you will soon see whether you have a real aptitude for it.

#### Spiccato Bowing

R. J.—1. The bouncing bow, *spiccato*, or *saltato* (Italian), is played in a variety of ways. It is usually played in the middle third of the bow, a little toward the frog if a loud tone is required, and more towards the point for a softer tone. Throw the hair of the bow lightly on the string, so that it will bounce up and down, like a small rubber ball. Never throw the bow violently on the string. A prominent authority, Eugene Gruenberg,

says, "This stroke is of an elastic, staccato, bright, and light-weight tonal character, allowing much variety of shading, as to dynamic gradation of passages, this, however, within the boundaries of a moderate caliber. Heroic, violent, and imposingly powerful tone effects do not exist within the domain of the rebounding stroke."

If you wish to learn this stroke as it really should be played, I would advise you to take a few lessons from a first rate violin teacher. Even if you can only take a half dozen lessons, you could learn the principal elements of this stroke, which would enable you to practice it correctly as long as you live. 2. The "Concerto in A minor," by Accolay would be considered rather difficult for a ten-year-old violin student.

#### A Violin Inscription

R. H.—The makers of old violins frequently placed inscriptions on the backs of the violins. In the inscription on the back of your violin, the wood of the violin is supposed to speak, saying, "As part of the wood of living tree, I was silent, but now that I am dead, I can sing (that is, the tree was chopped down and dead)." I do not know who made these violins, but they are more valuable curios than as practical instruments. A deal in old violins might tell you who made the

#### J. B. Accolay

L. Y.—J. B. Accolay was the composer of a "Concerto in A Minor," which has become very popular as a teaching piece as well as a student recital number of medium grade. The queer part of the whole thing is that one seems to be able to find out who Accolay was, where he taught, or anything about him. The writer of the present query belongs to musical society in California. They wished to discuss the life of Accolay at one of the meetings, but no one was able to find anything in the library about him, and his name was not listed in the encyclopedias. Of course the information on this musician exists somewhere, but "where?" is the question. I doubt he was a European violinist, and his name probably may be found in some European Encyclopedia, but which one is the question?

#### A Violoncello Invention

C. K.—1. I am afraid it would take a large amount of research, to find just what the adjustable peg was added to the violoncello. It is probably a comparatively recent invention, but I have never seen it mentioned in recent works on this instrument. No mention is made of it in recent encyclopedias of music, describing the latest improvements in musical instruments. It is an interesting fact to know, but of no special importance. If you look through enough works on the manufacture of the violoncello, no doubt you will find a history of the invention and the name of the inventor, although I have personally never come across it.

2.—Rare old French violoncellos, with fine sympathetic tone, are very scarce and difficult to find, so I would advise you to treasure the instrument with great care.

#### "Hot" Music for Violin

A. L.—1. Within the past twenty years there have come into existence in the United States various kinds of crude music, bearing all sorts of peculiar names, such as "Ragtime," "Hot Time," "Hot Fiddle," "Jazz," "Swing," and so on. These depend principally on their peculiar rhythms for their popularity, as, to a great extent, they had the origin on the dance floor. They have achieved a tremendous vogue in the United States and are heard mostly in dance halls, night clubs, and similar places. Strange to say the "hot music" has crept into the better class orchestras, and occasionally musicians of these organizations have taken it up, more by way of novelty than anything else. Not having devoted much study to this class of music, I am not familiar with the instructional books on jazz, "hot" music, ragtime and so on, but there are such publications, and teachers of this style. These are found principally in the large cities. A postcard addressed to the publishers of THE ETUDE would bring you information regarding these instructional books.

One of the leading compositions in jazz, the "Concerto in Jazz," composed by my son Robert Braine, Jr., of New York. This has been played by the Paul Whiteman orchestra, also by leading violinists, accompanied by the best known symphony orchestras, all over the country. It was composed as a novelty, and to demonstrate the capabilities and technique of jazz. 2. Your violin, labeled Robert Paulus' "Markneukirchen" is a specimen of the workmanship of that school. Markneukirchen is a well known German school of violin making, and contains many talented members. Although none of them have achieved real greatness, I do not know where you could obtain the facts of Paulus' life and career, although some German work on the violin might contain them. I have never seen the details of Paulus' life in an American publication.



# The High School Instrumental Program

(Continued from Page 673)

strumental program, but the students e direct benefit musically and socially e responsibilities assigned to them ning the band or orchestra.

the busy director, the business or- tion officers are indispensable, and e selection of business manager, li- n, and equipment manager will do toward the smooth operation of or- tional rehearsals and appearances. business manager handles the finan- publicity, trip schedule, and other ss affairs, and can lift quite a load e director's shoulders. The librarian is staff of assistants cannot fail but ed in the all important task of ing, mending, copying, supplying ithdrawing music parts. The extra ment owned by the instrumental de- ent needs the attention and care of sible person, and it is in that ty that the equipment manager gives st service.

group spirit, for general welfare, or the social activities of the band chestra, the member organization has ce. The group itself can select its officers, and these students oftentimes their activities even further in the agement of sectional rehearsal per- , solo and ensemble participation, extending aid to the business officers es when the stress of their duties is

sponsor holds a unique position in l to band or orchestra. Sometimes gh school organization has "girl rs," sometimes there is a faculty or, or just a vitally interested person. the activities of the instrumental

department must be brought to public at- tention the sponsor may be the deciding factor in arousing sufficient interest and in attracting audiences.

Most of the instrumental students can aspire to hold one of the positions on the staff, or to become a sectional leader or student leader of the band or orchestra. The development of character and per- sonality that often comes with holding one of these positions is in itself one of the finest results of careful instrumental or- ganization.

Many capable directors have devised sys- tems of band and orchestra awards, through which the members of these groups may have a material way to show that they have been loyal and assiduous, capable and active in their school's music program. Most instrumental groups have some sort of pin or emblem which is given as merit award for attendance, promptness, interest and support. It is our feeling that the joys of participation, and the experi- ences and happy associations coincident with band and orchestra work, constitute sufficient reward, so that the matter of awards should not be overdone. A rare and infrequent award will be respected and sought for, and when given will have meaning.

The day of haphazard, slovenly instru- mental organization is on its way out. Like every other phase of modern education, the instrumental program must be effective but pliable, must be complete and yet appro- priate. Personalities will determine the final results, but effective organization is the framework on which personality can build a lasting structure.

## Recent Record Releases

(Continued from Page 632)

Barbirolli and an unnamed orchestra set M-567). In comparison with rformances on two previous record- f this work, Cortot's emerges as the vital, persuasive and poetically vivi- asate was a celebrated nineteenth- y violin virtuoso, with purity of style, rdinary flexibility and a rare bright- f tone. In creating his many violin founded on Spanish folk music and , Sarasate aimed to exploit his espe- cialties. In performing four of the es Espagnoles," Ossy Renardy realizes usic's stylistic qualities and flexibility plendid artistry. This is music which, to its slight intrinsic worth, can be

easily spoiled by sentimentalization. One welcomes this young violinist's playing of such old favorites as *Romanza Andaluza*, *Jota Navarra*, *Zapatcado*, and *Adios mon- tanas mias*, for his purity of style.

Jascha Heifetz playing Beethoven's "So- nata in G major, Op. 30, No. 2" (Victor set M-570) dominates the recording too much for the good of the music. His part- ner, Emanuel Bay, is not permitted to com- plement the violin in the way the composer intended, hence this chamber work for two becomes a work for one with an accompan- ist. It is a pity because Heifetz plays with much variety and coloring. The recent Mil- stein-Balsam set realized this music more appropriately.

## How People Are Swayed by Song

(Continued from Page 628)

"spell" him at the fiddle, and one m would play the accordion, some- making it sound like the bagpipes e *Campbells Are Coming*, or one play the mouth organ or the jew's On all of these instruments they were All took part in the dancing of jigs ls or solos. The mood would grow toward ten o'clock, and my father ther would sing *Shool, Shool, Shool* ah, a sign of the evening's waning.

at *Music Meant to My Father* IN HIS LATER YEARS my father told

us of his homesickness when he first came to America. He would go at evening to the highest point on the farm, where he lived with kindly Quakers; and, despite all kind- ness, he would look in the direction of Ire- land, opposite to the setting sun, and weep. Occasionally he would take his violin, and, for his solitary ear, he would play and sing one of the most poignant tunes of lone- someness ever heard:

*Shool, shool, shool a grah,  
I wish I were on yonder hill,  
'Tis there I'd sit and cry my fill  
Till every tear would turn a mill.*

\* \* \* \* \*

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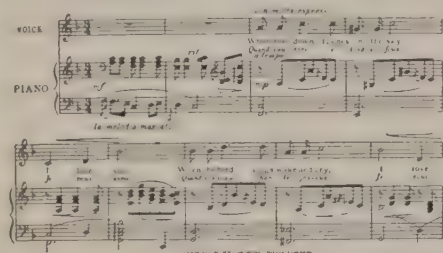


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## Tone Production

By GEORGE C. KRICK

ON MANY OCCASIONS, after listening to a rendition of a guitar solo, the writer was unfavorably impressed with the tone quality the player extracted from his instrument. In trying to analyze the shortcomings in this respect of some of the players, we have come to the conclusion that too much attention has been given to the right hand technic, either fingers or plectrum, and not enough to the left hand fingers. Especially on the guitar, the frets in the lower positions are quite some distance apart; and, unless the fingers of the left hand are placed close to the frets, the tone will lack clearness and brilliance, regardless of the amount of pressure exerted. Too often students will devote most of their time to the development of speed, forgetting that in a musical performance beautiful tone quality should be the most important factor. In other words, on one hand we have the musical acrobat and on the other the artist.

If we place the tip of a left hand finger somewhere between two frets the string when plucked will probably produce a buzzing sound; at best the tone will be weak, even with a firm pressure of the finger upon the string. Bring the same finger close to the fret and with the same pressure the tone should be strong and brilliant.

This brings us to the first underlying principle of procuring a good tone—train the left hand fingers to drop unto the string with an energetic motion, close to the fret. We suggest this simple exercise that will help, if persisted in and repeated frequently. Adopt playing position, drop the first finger on the first string, first fret, seeing to it that the finger tip rests close up to the fret; now strike with right hand finger and be careful not to relax the pressure of the left hand finger; then place the second finger on the second fret in similar manner, at the same time keeping the first finger on the first fret. Proceed with third and fourth fingers on third and fourth frets. At this time all four fingers should be resting on the first four frets. Now shift the hand so the first finger will come to rest right near the fifth fret, having raised the second, third and fourth fingers while shifting. Repeat the exercise in this position, and continue in this manner up to the twelfth fret. This exercise should now be done in the same manner on the second string and continued on all the other strings from first to twelfth frets.

It will be noticed that as we ascend this chromatic scale the distance between the frets becomes gradually smaller; and it is suggested that the fingers be watched carefully, so they will drop unto the strings just at the proper place, and eventually will get used to the smaller distances between frets in the higher positions, and will instinctively find the right spot.

It goes without saying that "overreaching" the mark is just as bad as falling short of it, and this must be guarded against in the same manner.

## Retain the Pressure

BUT IT IS NOT SUFFICIENT to drop the finger on the right place and with sufficient pressure; the important thing is to retain this pressure during the full note values.

Now every guitarist is aware of the fact that it requires considerable strength for a finger of the left hand to continue an even pressure upon the string, and a natural tendency is to release that pressure at

once. As this is the next important in the development of a strong brilliant it is advisable to devote a great deal of time and study to the subject. For this pose we suggest scales in thirds, six octaves and tenths, playing them slowly first, from the lower to higher position, and sustaining all notes as long as possible with a strong, even pressure of the fingers. Gradually this exercise should include four, five and six string chords, with chromatic scales between.

When practicing chords of four or more notes, the student should form the habit of listening to every note of the chord as too often one or two notes of the chord for some reason do not sound distinct. Playing these chords in the form of arpeggio will help to find just where trouble lies, so that the proper remedy may be applied. As a great many chords on guitar require the barre, this phase of technic should receive special attention.

The "grand barre" is made by placing the first finger across the six strings, pressing firmly on all strings with a corresponding pressure of the thumb against the lower part of the neck of the instrument. The left wrist should be well curved and held far enough away from the fingerboard so that the first finger forms a straight line from first to and including its third joint. A little time each day should be devoted to the practice of barre chords and for this the following procedure will prove quite advantageous. Form the string tonic chord in the key of F by placing the first finger across all strings at first fret, third finger on C, A string, fourth finger on F, D string, and second finger on A, G string. Play this chord eight times, bringing out each note distinctly. Now move the left hand fingers to the next fret, keeping them in the same order and position again eight times. Keep moving this chord one fret at a time until the twelfth fret has been reached and then return fret by fret to the starting point. Each finger employed must be placed right close to the fret, to do this smoothly and correctly special practice is advised in the beginning. Once the fingers have acquired the knack of moving into the next position with accuracy, only then may one begin to increase the speed, by playing the chord once, then passing on to the next fret.

## And Now the Right Hand

SCALE PASSAGES of single notes are usually played with alternating first and second fingers, using the tip of the finger only, guard against hooking or pulling the strings. The different methods of attack of the strings can be found in detail in the Fretted Instrument column of THE ETUDE for April, 1938. It can readily be seen that in order to procure a good tone is necessary, in addition to the advice given regarding the left hand, to synchronize thoroughly the action of both hands. This is best accomplished by the daily practice of scales in all keys in second and third positions. Just a few more words of advice to the young students and to those players quite satisfied with their tone. Do not let your practice become mechanical, but let your head as well as your fingers, concentrate on what you are trying to accomplish and constantly listen carefully to your playing. Buy all the records by the great artists, listen to them, and strive to produce the beautiful tone on your instrument.



# QUESTIONS and ANSWERS

A Music Information Service Department  
Conducted Each Month

By KARL W. GEHRKENS

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Ireland's "February Child"

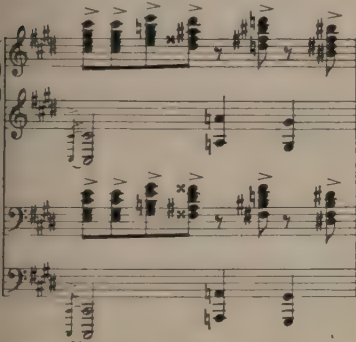
1. Please tell me the approximate tempo of Ireland's February Child. What is the significance of the title? In what way is the tempo changed when eight, six-eight and nine-eight meter are entered?—R. H.

1. The tempo is about 138 eighth notes a minute.  
I know nothing about the significance of the title. I judge—just a guess—that it has something to do with some incident connected with the composer, as the dedication is "to A.G.M. for Feb. 22, 1929."  
Space forbids my speaking at length of interpretation of this piece; however I say that it is very important that the melody should always be prominent and be covered by the dissonant background. Advice does not apply to measures 27-28 where the melodic line is in the mid-2nd change of measure signature does effect the tempo.

## Notes Again

1. In Rachmaninoff's Prelude in C-Minor, how do you play the 11th measure from the end? In all copies I find all of notes bracketed. I know you cannot then all together. Is it correct to play the last octave with the left hand and the octave with the right?  
Should a grace note always be played the first note in the other hand or are occasions where it may precede both or notes in both hands?—Miss R. A. S.

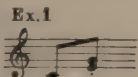
1. These octaves are treated as grace as follows:



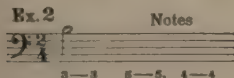
Usually, but not necessarily. If you like the other way play it that way. If you are studying with a teacher, do it as he does.

## Staccato Marks

1. I always thought the mark (.) above a note meant staccato but I am now wrong. In Etude Fantastique Op. 68, 2nd, by Schytte it is used throughout the piece before a slur, like this;



In Robert Schumann's Op. 15, No. 8 (M. Williams' Fourth Grade Book) 1 notation such as these just over the marks.



Is it not the fingering. This is the time I ever saw it. I would appreciate opinion.—Mrs. E. J. V. B.

1. I do not blame you for being puzzled. This is what might well be called "staccato" marking. However, playing this staccato does not make it so, as the finger is down; but why mark it so? Pupils often puzzled about staccato marks when they went to pedal. In all such cases attend to pedaling and let the staccatos go, for they will not be staccato anyway. Quite a composer will mark staccato and, at the same time, put in a pedal mark; but the staccato is marked so the finger can leave the key in order to prepare for the next note. We are in great need of a different mark for this type of staccato.

You are wrong. These are marks of fingering. Mr. Williams uses these dashes to indicate that the finger continues to hold the key. When practicing without this advice is important; but it is not necessary to do it while the pedal is down. One of the great advantages of the pedal is that it takes care of the tones while the finger is left free to prepare for the next note.

N. B.—If E. G. W. of Kentucky, who made inquiry about Dulcimers in the first item of our Question and Answer Department, Page 135 of the February issue of The Etude, will communicate with us, we have information which we think will interest him.

## Many Questions!

Q. 1. (a) Please suggest appropriate metronome marks for the Brahms waltzes. (b) Is there a particular key to their interpretation? (c) Are they performed with characteristic left hand rhythm as used in the Viennese waltz?

2. One of Brahms' ballades is taken after the Scottish "Edvard"? Can you tell me what this ballad is, or where I can find out what it is about?

3. (a) The Waltz Op. 64, No. 2, by Chopin, is marked Tempo Giusto. Does this mean that there is to be no rubato? If so, that would not apply to the second theme, would it? (b) What is an appropriate metronome mark for this waltz?

4. In the first few measures of Mozart's "Pastoral Variée" are the two grace notes played before or after the beat? Is the accent on the grace note or on the principal note?

5. (a) In measure 7 of Ravel's Pavane, are the half note and quarter note B's tied? (b) What about the B near the end of the ornamental arpeggio passage in measure 7? Is it tied to the first melody note of measure 8? (c) Why are the eighth note bars joined over the measure, as between measures 2 and 3, 4 and 5?

6. I have taken a course in piano tuning, but I feel I would like to know more about repairing piano actions. Can you suggest a suitable book on the subject?—H. L. V.

A. 1. (a) Here are Mr. Arthur Whiting's metronome marks for all sixteen of these waltzes; each mark is for a dotted half-note: No. 1. 54; No. 2. 42; No. 3. 50; No. 4. 50; No. 5. 42; No. 6. 60; No. 7. 44; No. 8. 50; No. 9. 50-58; No. 10. 66; No. 11. 66; No. 12. 50; No. 13. 50; No. 14. 60; No. 15. 42; No. 16. 42. (b) No. (c) Brahms was living in Vienna when he wrote these waltzes and no doubt this inspired him to write them. They do not have the Strauss flavor, if that is what you mean. They are more like the waltzes of Schubert. They do not have the staccato accent on the second beat so often heard in slow waltzes intended for dancing.

2. The ballad referred to is in Percy's "Reliques of Ancient Poetry" (Vol. 1, p. 57); Brahms used the Herder version, which is in German. A master lesson on this work, by Mark Hambourg, appeared in THE ETUDE for November, 1938, which may be had from the publisher. In the book by Edwin Evans, "Brahms Pianoforte Music Handbook," page 107, you can find a descriptive analysis of this ballade.

3. (a) No doubt Chopin wanted this waltz played in rather strict tempo, but I would not apply his marking to the D-flat section. (b) M.M. ♯=72, at the beginning; ♯=132, second section; the D-flat section a little slower than the beginning.

4. The grace notes are played on the beat, but the accent falls on the principal note.

5. (a) These two notes are not tied. You will know this because the curved line is above the stems, whereas a tie connects the heads of the note. (b) The B is tied to the first melody note; however, many strike the melody note again to insure a singing tone.

(c) My copy is so marked only between measures 6 and 7; 10 and 11. Ravel has marked these places in this manner so the player will be sure not to split the phrase.

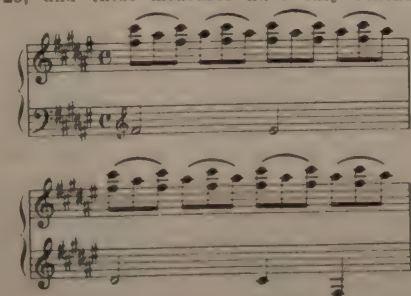
6. "Regulation and Repair of Piano and Player," by William Braid White.

All material mentioned may be secured through the publisher of THE ETUDE.

## Small Hands

Q. My hand is too small to reach all the notes on the first two pages of Rubinstein's Kamennoi Ostrow. I have tried playing only the upper notes, but the effect is not satisfactory. Can you suggest a better way?—Miss A. G. S.

A. If you pay these two pages as I have indicated below, you will miss none of the notes of the chord except in measures 21 and 29, and these measures have easy reaches.



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those who had ignored him and opposed him was immediately changed.

Grieg did not meet Liszt until 1870, in Rome, and his letter to his parents re- counts one of the most inspiring meetings on art: "Dear Parents! This morning we were to have gone out with several Scan- dinavians to Tivoli for a few days, but what do you think happened? Yesterday afternoon, as I was sitting in the Scan- dinavian Club playing whist, in came Sgambati—a very fine pianist, I think I have spoken of him—bringing a message from Liszt that he would like to see me at his house the next morning at eleven o'clock. Though I had been looking for- ward very much to the Tivoli tour, this came first, naturally, and the plan was changed. This was not, however, my first meeting with Liszt—as you shall now hear. He has, since the beginning of the Coun- cil (he cannot bear either it or its prin- ciples), gone back to Tivoli, where he resides in the Villa D'Este. Very rarely he comes to town and on one such occasion I got to know that he was here, went right away to see him, did not meet him, and left my card. A couple of days later he went away, but just then I met Ravn- kilde, the Danish musician, who lives here; and he told me that he had just had a note from a German painter whom Liszt had asked to find me out through Ravn- kilde. He was to tell me that Liszt was extremely sorry that he had not had time to look me up and to ask if I would come to see him the next morning at ten. He was in town and expecting me. I rushed out to him. He lives close to the Titus Triumphant arch and the old Roman Forum, in a monastery. But Ravnkilde had told me that Liszt likes people to bring something with them and, alas! my best compositions have been either at home or in Germany for some time now. I had to rush up to Winding to whom I had presented earlier, a copy of my last violin sonata and to play 'Giver-giver—taker back.' Winding kept the envelope, I took the contents, wrote on the outside, 'To Dr. F. Liszt, with ad- miration'—took besides, under my arm, my funeral march from Nordraak and a book- let of songs (the one with 'Outward Bound' in it) and hurried down the street, with a little quail at my stomach I won't deny, but that I could have spared myself; for a more lovable man than Liszt it would hardly be possible to find.

"He came smilingly towards me and said in the most genial way, 'Nicht wahr, wir haben ein bisschen korrespondiert?' (Have we not had a little correspondence?) I told him that I had his letter to thank for being where I was, which drew from him a roar of laughter like that of Ole Bull. All the while his eyes, with a certain ravenous expression in them, were fixed on the packet I had under my arm. Ha, ha, I thought, Ravnkilde was right. And his long, spider- like fingers approached to such an alarm- ing degree that I thought it wisest to set about opening the packet at once. He began now to turn over the leaves, that is to say, he read the first part of the sonata through cursorily, and that there was no humbug about the reading was shown by the sig- nificant nod, 'Bravo' or 'Sehr Schon!' (very beautiful) with which he marked the best bits. My spirits began to soar; but when he now asked me to play the sonata my courage altogether failed me. I had never before tried to put the whole thing to- gether for the piano, and I would gladly have escaped having to sit and make a mess of it before him. But there was no help for it.

### A Duet of a Lifetime

"So I BEGAN on his beautiful American grand piano. Right at the beginning, where the violin breaks in with a little baroque

but national passage, he broke out, 'Ei, keck! Nun hören sie mal, das gefällt mir. Noch einmal bitte!' (Oh, how cute! Now listen, that pleases me. Once again.) And when the violin the second time slips in the *adagio*, he played the violin part high up on the piano in octaves with such be- tiful expression, so remarkably true in singing that I smiled inwardly. These were the first notes I heard from Liszt. And now we went dashing into the *allegro* the violin, I the piano. I got more and more into form, I was so happy over his pause, which in truth flowed so copiously that I felt the most singular thankfulness streaming through me. When the first pause was over, I asked him if I might play something for the piano alone and he the Minuet from the Humoresques, which you no doubt remember.

"When I had played the first eight bars and repeated them he sang the melody with me and did it with an air of her power in his bearing that I entirely un- derstood. I saw very well that it was its tional character that appealed to him. I guessed it would be so and had there- fore taken things with me in which I had tempted to pluck the national string. When the Minuet was over I felt that, if this was to be any question of getting Liszt to play, it must be now when he was ob- viously in great spirits. I asked him and shrugged his shoulders slightly; but when I said that he couldn't surely intend to leave the South without having heard a note from him, he mumbled, with a lit- tle flourish, 'Nun, ich spiele, was Sie wollen, ich bin nicht so!' (Now I will play, if you wish, I am not unyielding about it) and in a second he had out a score which he had just completed, a kind of eccles- iastical processional march to Tasso's gra- a supplement to his famous symphony poem for orchestra *Tasso, Lamento e unpho*. Then down he sat and set the key in motion. I assure you that he belched if I may use so unbeautiful an expression one mass of fire and fervor and vi- thought after another. It sounded as if were invoking Tasso's spirit. He paints garish colors, but a subject like this is just for him; to portray tragic greatness is his strength. I did not know which admire most, the composer or the pianist for his playing was magnificent. He did not exactly play—one forgets that he is a musician, he becomes a prophet who an- nounces the day of judgment so that the spirits of the universe quiver under his fingers. He invades the most secret place of the soul and delves into one's innermost being with demoniac power.

### The Lion Roars Amiably

"WHEN THAT WAS OVER, Liszt said qu- casually, 'Jetzt wollen wir mal weiter geh- in der Sonate!' (Now we will return the sonata.) and I, naturally, 'No, thank very much, but after that I shouldn't like it. But now comes the best. Says Liszt, 'Nur warum nicht, geben Sie mal her, das werde ich es tun.' (Then why not, give it me, and I will do it.) Now remember, fi- he didn't know the sonata, had never heard or seen it before, and second, it was a violin sonata with a violin part that develops independently of the piano, now above, now below. And what did Liszt do? He played the whole affair, lock, stock and barrel violin, piano, nay more, for he played with more fullness and breadth. The violin was given its due right in the middle of the piano part, he was literally all over the whole piano at the same time, without note being missed. And how, then, did he play? With majesty, beauty, genius beyond compare in interpretation. I believe I laughed, laughed like an idiot. And when I stammered some words of admiration mumbled, 'Nun das werden Sie mir de-

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THE ETU



...en, etwas von Blatt zu spielen, ich  
ja ein alter gewandter Musiker.' (Now  
you kindly play for me. I am indeed  
old wandering musician.)—Wasn't it  
gracious and kind from first to last?  
Other big man I have met among them  
been like him. Then finally I played  
funeral march, which also was to his  
; then I talked a little with him about  
sorts of things—told him among other  
gs that my father had heard him in  
don in 1824, which pleased him. ('Ja,  
ch habe in der Welt viel herumgéspielt,  
iel,' he said.) (Yes, yes, I have played  
ver the world.) Then I took my leave  
made my way home, wonderfully hot  
e head but conscious that I had spent  
of the most interesting hours of my  
And now I am asked to go to him  
tomorrow, and naturally I am de-  
ed.

...e day after the visit I have just de-  
ed for you, the Italians Sgambati and  
lli (pupils of Joachim) played my first  
n sonata at a matinee where the whole  
onable world was present. Liszt came  
ne middle of the concert, just before  
sonata, and that was well. For I do not

put down the applause the sonata received  
to my own account. The thing is that when  
Liszt claps they all clap—each louder than  
the other."

The foregoing extract terminates upon  
page one hundred twenty-five of a four  
hundred page book which our readers will  
find one of the outstanding musical biog-  
raphies. Every page is an important pic-  
ture of the life and work of this very in-  
gratiating composer. The writer of this  
review often talked over the works of  
Grieg with the late Theodore Presser, who  
had met Grieg while a student at Leipzig,  
on one of Grieg's later visits to the Con-  
servatory. Mr. Presser, who did much for  
the promotion of interest in Grieg in Amer-  
ica, was astonished by the diminutive statu-  
re and frail body of the Norwegian Mas-  
ter, but he said, "When he commenced to  
speak, one felt at once that one was listen-  
ing to the soul of a Viking giant."

Edvard Greig

By David Monrad-Johansen

Publishers: Princeton University Press

Pages: 400

Price: \$4.00

## The Hungarian Dance, No. 6, by Brahms A Master Lesson

(Continued from Page 642)

...correct, and there is nothing wrong  
ing it. Still, it is possible to obtain  
variety and more coloring, by alter-  
some of the shadings and even the  
ation and the tempo. Brahms himself  
s us the way, because in the original  
on the first motive is brought in once  
e in the last section, in a frank *allegro*.  
can bring some of this spirit into play  
May we suggest that the second time,  
after the initial attack of measure 1,  
h must be executed once more with  
and energy, the *molto sostenuto* and  
*rubato* of measure 2 and following is  
daily transformed into a more rhyth-  
and straight delivery at the same time  
e tempo picks up little by little until  
orks directly into the *vivo* at measure  
One continues then to the end, increas-  
steadily the vitality and the intensity  
e utterance. The vision should be one  
ancers who become intoxicated with  
eauty of the music and the feelings  
h it expresses. The flashing colors of  
costumes; the sort of frenzy that  
s the crowd; the exalted joy which  
eates the whole celebration; all afford  
e opportunity for our imagination to  
its course. Once more we refer to  
uel Moor: "What a splendor, those  
s in Hungary," he said, "when the  
try folks, all dressed up in their nicest  
ents, gather around the musicians on  
illage square. The violinist starts, im-  
ising. He doesn't know what he is  
g to play. It comes to him on the  
s of inspiration. It may be a reverie,  
love song, depending upon whether he  
s at the starry sky, or at a lovely  
en. On and on he plays, changing his  
is, while his companions surround him  
also improvise their accompaniment,  
onies and all. And it always ends by  
es, in which everyone joins. They all  
ne frantic with excitement, and they  
e, dance, until dawn."

### Spirit and Atmosphere

...US TRY, THEN, TO EXPRESS some of  
attractive description, especially after  
la capo and on to the closing chords.

\* \* \* \* \*

"Whatever the relations of music, it will never cease to be the noblest and  
purest of arts. It is in the nature of music to bring before us, with absolute  
truth and reality, what other arts can only imply. Its inherent solemnity  
makes it so chaste and wonderful that it ennoble whatever comes in contact  
with it."—Wagner.

There, one must take great care of the  
way in which the "building up" is carried  
out. Each measure should have more in-  
tensity, volume of tone, and speed, than  
the preceding one; but less than the one  
that follows. The "let down" in measures  
19-20 and 41-42 will be also reduced to  
a strict minimum; more of a hint than an  
actual slowing down, more in the spirit than  
in the tempo itself.

Another important point in the inter-  
pretation of a piece calling for freedom  
and tempo *rubato* is the unity of concep-  
tion. It is easy to fall into exaggeration,  
which would cause distortion. Each little  
episode and change of rhythm and tempo  
should be thought over carefully and in  
relation to the ensemble, which must re-  
tain its purity of line. Any deficiency in  
this respect would cause this lovely music  
to sound "chopped up" and incoherent.  
Debussy used to say that in his mind,  
there were only two conductors who could  
(they still do!) play "La Mer" in a way  
satisfactory to him: Arturo Toscanini and  
Bernardino Molinari; because, in his own  
words, they treated it as a whole and as  
a real classical symphony, instead of turn-  
ing it into a musical puzzle game by em-  
phasizing too much the little details.

The last chords in measures 102-103  
must be played bravely, boldly, with de-  
cision, well marked and separated, with  
short touches of pedal which will improve  
the quality of the tone. Use a forearm  
attack, right off the keys. No *ritardando*  
whatsoever; it would create an anticlimax,  
and would absolutely ruin the conclusion.

It is, of course, difficult to express ade-  
quately with words the subtleness of many  
points when the music is, as in the present  
case, distinctly representative of a nation  
and of a race. Listening to the native  
Zigeuner orchestras will prove a most val-  
uable experience; and much can be learned  
from their playing, since the genuine ones  
still retain their ancestors' secret, that  
singular power to evoke upon their fiddles  
the echoes of heroic deeds, the sighs of  
the lovelorn, and the glory of the reddening  
sunsets over the horizons of their father-  
land.

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## Some Reflections on Singing

(Continued from Page 632)

vocalist must plan her own routine; it is important, though, that the routine be established and kept.

### Building a Repertoire

IN CHOOSING PROGRAM MATERIAL, I make two requirements. Whatever the period or "school" of the song, it must first of all be beautiful. In second place, too, it must make some special appeal to me. Only then can I draw the best from it. There are many songs which are "good" or "scholarly" or "popular," but which I do not consider beautiful music. There are many songs the beauty of which I can perceive only in an impersonal way; that is to say, they are not a part of me. And from such material I keep resolutely away. I believe that worthy interpretations result only when the singer can fuse his own inner being with the message of the composer. It is a mistake to gauge song values in terms of success, or popularity, of the vogue of the moment, or of anything at all except the sincere belief that the singer herself can bring to them. No one song may equally delight everyone

in the audience; but a sincere giving of must always command respect. And a must belong to one before it can be given to others!

No program is complete, to me, with a group of spirituals. They are my music; but it is not for that reason that I love to sing them. Music has no racial boundaries. A person can love Schubert even if he knows nothing of Vienna. In many spirituals have been arranged for by Swedes, Frenchmen, and Swiss, I have never seen our South. I love spirituals because they are truly spiritual in quality; they give forth an aura of simplicity, humility, and hope. Others may find this to be the case, too; for the spiritual is immensely well liked by Europeans who know nothing of the land or the people who produced the songs. They find in spirituals the same qualities of soul that I do; and, to express faith through humility and hope through simplicity, is, perhaps the finest thing that any work of art can achieve. I like to think of the artist as who approaches his work in this spirit

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(Continued from Page 636)

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### Grieg

Norwegian Dance No. 2 (11456) C-4  
"Peer Gynt" Suite No. 1: Morning (11834) B-1  
Symphonic Dance No. 2 A-6

### Grofé

"Grand Canyon" Suite: On the Trail (36054) B-2

### Guion

Sheep and Goat Walkin' to Pasture (24532) B-11  
Turkey in the Straw (4390, 22131) B-4

### Handel

"Judas Maccabeus": "Sound an Alarm" A-9  
Water Music (arr. Harty) (8550-1) D-3  
"Xerxes": Largo (14229, 11887) D-3

### Haydn

Gypsy Rondo A-11; C-4  
Oxen Minuet B-2  
"Oxford" Symphony, No. 92, in G (11311-2-3) D-4  
"Toy" Symphony: 1st Movement (20215) B-3

### Herbert

"American Fantasy": "Dixie" A-10  
"The Girl I Left Behind Me" A-10

### Honegger

Pacific 231 (9276) B-6

### Jamesfelt

Prelude (20374) C-2

### Kern

Waltz in Swing Time B-11

### Lacombe

Springtime Serenade (Aubade Printanière) A-1

### Lecuna

Siboney (22748, 22685) B-11

### Liadov

Dance of the Mosquito (4319, 8491, 9797) A-11; B-6  
The Music Box (4390, 19923, 9793) B-3

### Liszt

Les Préludes (14924-5) C-12  
Liebestraum (36132, 7290) A-3  
Tasso C-1

### Lully

Galliard in D Major D-1  
Minuet in D Minor D-1

### Luther

A Mighty Fortress Is Our God (35920) A-8

### Mahler

Symphony No. 1, in D Major: 3rd Movement C-2

### Massenet

Scènes Alsaciennes": Under the Lindens (36026) A-5

### Mendelssohn

"Midsummer Night's Dream": Scherzo (6676) A-5  
Symphony No. 4: Allegro Vivace (8889) B-7; C-10  
Andante Con Moto (8890) C-10  
Minuet (8890-1) C-11  
Finale (8891) C-11

### Menotti, Gian-Carlo

"The Old Maid and the Thief": Fugato C-3

### Meyerbeer

"The Prophet": Coronation March (7104) A-7

### Morley

Sin, We and Chant It B-9

### Moszkowski

Celebrated Waltz, Opus 34, No. 1 A-4

### Moussorgsky

The Song of the Flea (14901, 7779) B-9

### Mozart

"A Little Night Music": Finale (14806) A-2  
"Don Giovanni": Minuet (20990, 1199, 20440) B-10  
Serenade (K. 286): 1st Movement D-5  
Symphony No. 40, in G Minor: 2nd Movement D-5  
4th Movement (8885) D-5  
"The Magic Flute":  
"In Diesen Hell'gen Hallen" (12562, 8684) A-9  
"The Marriage of Figaro": Overture (14325) D-5  
Turkish March (1193) B-8

### Neumark

Wer Nur den Lieben Gott (Chorale)

### Piérné

Suite, "For My Little Friends": March of the Little Lead Soldiers (4314, 19730)

### Powell

"At the Fair": Merry-Go-Round

### Pokoffief

Peter and the Wolf (15442-3-4)

### Purcell

"Dido and Aeneas": Prelude and Final Air

### Raff

"Lenore" Symphony: March (22014)

### Ravel

Alborada del Gracioso (4425, 8552)

"Mother Goose" Suite: Laidronette (7370)

### Rimsky-Korsakov

Capriccio Espagnol: 4th Movement (11828)

"Scheherazade": 2nd Movement (12364-5)

"The Golden Cockerel": Wedding March (12349)

"Tsar Saltan": Flight of the Bumble Bee (6579)

### Rossini

"William Tell": Overture (4393-4)

### Saint-Saëns

"Henry VIII": Gathering of the Clans (7292)

Scotch Idyll (7292) A-6;  
Dance of the Gypsy (7293)

### Scarlatti

The Cat's Fugue (1664)

### Schubert

Cradle Song (arr. C. Walther) (1856)

Du Bist die Ruh (Song) (7075, 7778)

Hark, Hark, the Lark! (Song) (4008, 6926)

Military March in D (4314, 9308, 26129) B-8;  
Moment Musical (1312)

"Rosamunde" Ballet Music No. 2 (14119)

"Unfinished" Symphony: 1st Movement (14117, 6663-4)

### Schumann

Evening Song (19854, 1727)

Piano Quintet: 2nd Movement (8686-7, 8093)

Symphony No. 4, in D Minor: Romanza (7983)

### Sibelius

Swan of Tuonela (7380)

### Skilton

Deer Dance (22174); War Dance (22144)

### Smetana

"The Bartered Bride": Polka (8694)

"The River Moldau" (12520-1-2, 11434-5)

### Strauss, Johann, Jr.

Polka, "Thunder and Lightning" (4319)

Waltz, "The Emperor" (12195, 7653, 35919)

### Strauss, Joseph

Waltz, "Village Swallows" (9993)

### Tchaikowsky

"1812" Overture: Introduction (12411-2, 7499)

Serenade, Opus 48: Waltz

### Slavie March

"Nutteracker" Suite: Dance of Toy Flutes (8663)

Suite No. 3: Theme and Variations

Symphony No. 4: Finale (14188-9, 6933)

Symphony No. 5: Andante Cantabile (8591-2)

### Vaughan Williams

Fantasia on "Greensleeves"

### Verdi

"Aida": Act II, complete (9493-4-5-6-7-8) C-6;  
March (11897)

### Wagner

"Dusk of the Gods": Siegfried's Rhine Journey (14007-8, 7843-4)

Song of the Rhine Maidens (9465)

"Mastersingers": Dance of Apprentices (1807)

Riot Scene

"Rienzi": Overture (12447-8, 6624-5)

"Rhinegold": Entrance of the Gods into Valhalla (7798, 8109)

"Siegfried": Siegfried and the Dragon (9810)

Sounds of the Forest (14845-6, 7192)

"Tannhäuser": March (12448)

"Tristan and Isolde": Love Duet (7273-4)

"Valkyrie": Sacred Fire Music (8545, 9006)

Ride of the Valkyries (8542-3, 9172) B-2

### Weber

Clarinet Concerto No. 1: 1st Movement

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# Publisher's Notes

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

## Advance of Publication Offers

—October 1939—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

|  |        |
|--|--------|
| CLASSIC BAND BOOK—LEIDZÉN                              |        |
| Parts, Each  | \$0.15 |
| or More Parts, Each                                    | .10    |
| Conductor's Score (Piano)                              | .25    |
| THE CONSOLE—FELTON                                     | .75    |
| CHILD'S OWN BOOK—DVOŘÁK—TAPPER                         | .10    |
| SEVEN SHORT STUDIES FOR TECHNIC AND STYLE—PIANO—LEMONT | .20    |
| THE BEANSTALK—STORY WITH MUSIC FOR THE PIANO—RICHTER   | .25    |
| SONG EVERYONE LOVES—PIANO—FELTON                       | .40    |
| OF THE SEA—CHILDREN'S OPERETTA—CKLAND                  | .35    |
| SONGS FOR PETER—ROTE SONGS—RICHTER                     | .50    |
| BY SIDE—PIANO DUET ALBUM—KETTERER                      | .30    |
| PHONIC SKELETON SCORES—KATZNER . . .                   | .90    |
| of Four  |        |
| No. 1 Symphony No. 5 in C Minor—Beethoven              | .25    |
| No. 2 Symphony No. 6 in B Minor—Tchaikovsky            | .25    |
| No. 3 Symphony in D Minor—Franck                       | .25    |
| No. 4 Symphony No. 1 in C Minor—Brahms                 | .25    |
| THRESHOLD OF MUSIC, THE—ABBOTT                         | 1.25   |
| TWELVE MASTER ETUDES IN MINOR KEYS—ZACHARA             | .20    |
| THE MOON RISES—MUSICAL COMEDY—OHLMANN                  | .40    |

**COVER FOR THIS MONTH**—A charming child, the Hallowe'en season with its captivating mysticism and its mischievous and frolic, and last but not least the early association of music, are to be seen on the cover on this month's issue. We are indebted to Underwood and Underwood photographers for the photographic work giving us the picture of the little Miss Jack O'Lantern, and, for the incidental art work to the Philadelphia artist, Verna Evelyn Shaffer.

The fact that many teachers delight their young pupils with the opportunity of participating in happy little pupil recitals that in with some seasonal theme, suggested presentation of this cover. At Hallowe'en recitals, pupils may play selections characteristic of those things usually associated with Hallowe'en, since there are many pieces of appropriate titles, such as Witches, Goblins, Ghosts, Jack O'Lanterns, etc., or the young pianists may have opportunities to appear in their Hallowe'en costumes performing at the piano selections having titles fitting their costumes. We refer to pieces relating to clowns, cowboys, Harlequin, umbrellas, minstrels, historical characters, etc.

In stopping to consider this cover there may be the thought of gratitude to the teachers of piano playing who work so hard faithfully to make music study such an interesting and happy experience for children.

**CHRISTMAS MUSIC**—The average non-professional individual seeing the word Christmas around October First, the date this issue of THE ETUDE probably reaches you, is apt to be a bit surprised. But not the foresighted choirmaster, or school music teacher, who know that the time has arrived for the preparation of the annual program they are expected to present. Even before the writing of this note, mid-August, requests have been received by the Publishers for information on Christmas program material.

If you are engaged in the school music field, you may be considering an operetta or musical playlet, or a program based on traditional carols. Now is the time to examine and select material appropriate for the tastes and within the capabilities of your group. You, no doubt, will be interested in knowing about operettas such as *The Crosspatch Fairies*, Dale (60c), *In Santa Claus Land*, Rohrer (60c), *Santa's Surprise*, Aiken and McRae (75c) and the pageant-cantata *The Vision of Scrooge*, Baines (40c), an attractive telling of Dickens' famous *Christmas Carol*. If you have piano pupils in the class, there will be available this season a book of *Christmas Carols in Very Easy Arrangements* for piano duet. Also there may be obtained for members of the church or Sunday school orchestra, a new collection of *12 Christmas Carols for Brass Choir* (or Quartet) by Ross Wyre.

Choirmasters, and church music committee members, will want to look over the new Christmas cantata *The Monarch Divine* by Lawrence Keating whose *Hail! King of Glory* made such a favorable impression in the 1939 Easter season. *The Monarch Divine* will appeal especially to the volunteer choir. This and other successful cantatas, such as *The Christ Child*, Hawley (75c), *The Greatest Gift*, Petrie (75c), *The King Cometh*, Stults (60c), *The Manger King*, Wooler (60c), *The Christmas Dawn*, Spross (75c), *The Adoration*, Nevin (75c) and many others may be had for examination.

Whether your needs are for school music or church music, operettas or cantatas, anthems or children's songs and carols, organ or piano solos, you can obtain for examination outstanding publications through Presser Service. Write to the Publishers for descriptive literature, or ask that a selection of the desired type of music be sent to you "on approval."

**CHILD'S OWN BOOK OF GREAT MUSICIANS—DVOŘÁK**, by Thomas Tapper—The popular booklets in this series, brought to the number of 16 recently by the addition of the Brahms, MacDowell and Tchaikovsky booklets, are soon to have another addition in this story of the celebrated Bohemian composer, Antonin Dvořák. His memorable association with the music life of America, and his immortal contribution to musical literature, the *Symphony from the New World*, have endeared him to music lovers of this country. Children who know so well the beautiful *Largo* from this work in its various instrumental and vocal arrangements, such as *Goin' Home*, who love the famous *Humoresque*, the lively *Slavonic Dances* and the tender *Songs My Mother Taught Me*, will want to know something too about the composer.

And Dvořák's life story is a fascinating one. It is a story of a great genius, a man of

indomitable courage who through hard work and persistence overcame many obstacles and left a heritage of love and admiration for his works, not only in his native land, but throughout the civilized world.

As with the previously issued booklets in the *Child's Own Book* series, a set of pictures accompanies the Dvořák copy. These are to be cut out and pasted in designated places in the booklet. Then, after reading the text and inserting the pictures, the child writes the story in his own words and binds the book, art style, with a needle and silk cord provided for the purpose. The work thus becomes the *Child's Own Book*, an appropriate and most attractive title.

In advance of publication cash orders may be placed for single copies of the Dvořák booklet at 10 cents, postpaid. The price of the 16 previously published booklets is 20 cents, each.

**THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES**—The large number of "quiz" or question and answer programs enjoyed by millions over the radio indicates the popularity of factual revelation as general entertainment. The who, where, when, and how of things possess universal appeal. This, undoubtedly, is one of the reasons why *The Etude Historical Musical Portrait Series* has remained a favorite regular feature of THE ETUDE.

Each month it brings pictures of 44 of the world's best known musicians and musical personalities; briefly tells who they are, when and where they were born, and what they accomplished. Here is both factual and pictorial information of interest to all music lovers. Here is material of real value to students and teachers alike. Here is a feature you can enjoy with renewed interest every month. And for the convenience of those who would like an extra copy of this or any past instalment in the series for special purposes, we have printed extra, separate copies of all instalments to date. These we will be glad to supply at the rate of 5 cents a sheet.

**SIDE BY SIDE, A Piano Duet Book for Young Players**, by Ella Ketterer—Whenever possible experienced piano teachers assign piano duets early in the first grade, especially where two youngsters in one family are studying, or where chums or neighbors have an opportunity of practicing together. Piano duets are unexcelled for developing a feeling for time and rhythm, they encourage backward pupils to better efforts, and they provide fine material for recital program novelties. In the piano class they are practically indispensable.

The author's experience with these facts makes this new book especially valuable. She has included tunes using a variety of keys—C, G, F, B-flat, D, A Minor and G Minor—there is a definiteness in the rhythmic demands, no smaller note division than an eighth note appears, and both parts are kept within the five-finger position throughout, with a few optional octaves if the hands of the children can reach them. The two parts are of equal interest; in some pieces the Secondo carries the melody.

Teachers may become acquainted with this helpful book by ordering a copy now at the special advance of publication cash price, 30 cents, postpaid; the copy will be delivered when the work is issued.

**THE THRESHOLD OF MUSIC, A Layman's Guide to the Fascinating Language of Music**, by Lawrence Abbott—The author is assistant to Dr. Walter Damrosch on the National Broadcasting Staff, and in this position he has noted the growing music appreciation of the American public, especially those who do not make music a career, or even an avocation, and yet enjoy music to such an extent that they wish to know more about it, of what it is composed, how it is made.

To take up the study of harmony, as is conventionally done by serious students, would be a task; one that for many would take much of the joy out of music. Therefore, Mr. Abbott wrote for THE ETUDE MUSIC MAGAZINE a series of articles to help "listeners" to become a little bit more intimate with great music. He quotes from the works of Beethoven, Bach, Brahms, Wagner, Debussy, Dvořák and other masters; also from the composers whose writings are in lighter vein—Victor Herbert, Oley Speaks, Ethelbert

Nevin, Franz Lehar, Johann Strauss, not overlooking the masterpiece of the late George Gershwin, *Rhapsody in Blue*, and several better-than-average "popular" numbers of recent years.

These articles have aroused a great deal of interest, not only among "listeners" but among students as well, and it has been decided to publish them in book form for convenient reference. This will be a volume worthy of a place in the library of every musician and music lover and in advance of publication a single copy only may be ordered at the special cash price, \$1.25 postpaid.

**TWELVE MASTER ETUDES IN MINOR KEYS, Op. 29, For Piano**, by Franciszek Zachara—In the more advanced grades of piano study teachers frequently find it advisable to assign modern study material as a change from Bach, Chopin, Moscheles, etc. Modern compositions require a specially developed technic and many students in grade 6 and up, admiring the works of Debussy, Ravel, Bartok, Stravinsky, Scriabine, Prokofieff and other modern and contemporary composers, express a desire to add such modern compositions to their repertoires.

The author of these *Etudes* ranks among the outstanding younger pianists of the day and he also has met with unusual success in his teaching of college students. This, his *Opus 29*, includes master study pieces that reveal his inventive and melodic gifts, set off to advantage by fine musicianship. They provide the student with work in octave and chord playing, scale passages, intricate rhythm designs, and other technical problems that should be covered in the advanced grades.

The work, soon to be issued in the *Music Mastery Series*, will be priced at 60 cents. In advance of publication a single copy may be ordered at the special cash price, 20 cents postpaid.

**SYMPHONIC SKELETON SCORES, A Listener's Guide for Radio and Concert**, by Violet Katzner—

|                           |            |             |
|---------------------------|------------|-------------|
| No. 1 Symphony No. 5      | in C Minor | Beethoven   |
| No. 2 Symphony No. 6      | in B Minor | Tchaikovsky |
| No. 3 Symphony in D Minor |            | Franck      |
| No. 4 Symphony No. 1      | in C Minor | Brahms      |

The constantly increasing appreciation of good music in this country is evidenced in the many symphony orchestras now being maintained in our cities, by the frequent radio concerts of noted symphonic organizations and by the numerous recordings that are being produced, both for use on private phonographs and for public broadcasting. Even proficient high school orchestras program symphonic masterpieces, or movements from them. Naturally, these activities create what might be called "listening musicians," folk who not only listen to the lovely music of works in the larger forms, but also have an intelligent understanding of these works. Music clubs and symphony study societies flourish in many places, and earnest students follow symphony performances from the musical score.

But not all are in a position to devote time to extensive study, and comparatively few are capable of reading musical scores of 20 or more staves. For those who delight in listening with understanding to the symphonies these skeleton scores will be a boon. First Miss Katzner explains, verbally and graphically, symphonic forms in general, and then the form of the specific symphony. The works are presented with an unbroken melody line, no matter to which instrument it is assigned in the playing of the composition. The entrance and progress of the various instruments, of course, are indicated. This makes possible the quick coordination of eye and ear.

Many leading music clubs and teachers' associations have given their whole-hearted approval of these books and predict the widespread use of them. Each symphony will be published in a separate book and copies of the four mentioned may be ordered now at the special advance of publication cash price, 25 cents each, postpaid. An order for all four will be entered upon receipt of a cash remittance of 90 cents.

(Continued on Page 684)



**AT THE CONSOLE, A Collection of Pieces for Home and Church, Arranged from the Masters, with Special Registration for the Hammond and Other Standard Organs, by William M. Felton**—A book of



good organ music always is a valuable addition to the library of the busy church organist. Necessity demands that he maintain an extensive repertoire, and a volume of selections is an economical investment. Modern developments in organ building have brought into some churches and, of course, many homes, a new type of organ with an entirely new principle of

sound production, such as the Hammond, and others, in which the combinations of harmonics with basic tones are created and amplified through the medium of electricity. The color combination possibilities of these instruments really require definite and effective registration directions other than those given for standard organs.

Mr. Felton, a featured organist in the days when this instrument was used to supply the musical background in motion picture theatres, and for many years a competent church organist, is making this volume. Whether your organ is one of the modern electric type or the regulation pipe organ you will find the selections of great value, as registration suggestions are given both for the pre-set and harmonic drawbar devices of the Hammond organ and for the facilities of all other organs.

As for the material to be found in the contents, it is interesting to note that compositions have been selected both from well known and lesser known works of Bach, Handel, Tschaiakowsky, Grieg, Liszt, Bizet, Pierné, Chaminade, and Durand, and in addition several well known folk songs are included. Single copies of *At the Console* may be ordered in advance of publication at the special low cash price, 75 cents, postpaid. The sale of this book will be confined to the U.S.A. and Its Possessions.

**ALL-CLASSIC BAND BOOK, For Young Bands, Arranged by Erik W. G. Leidzén**—The mechanical details for the completion of this work are progressing nicely and the Publishers hope soon to place copies in the hands of those who ordered copies in advance of publication. As these arrangements are especially designed for use after the rudiments have been learned, copies of the parts should be received in ample time to "work up" for this season's repertoire of the first year band.

As a guide to ordering we repeat this list of contents and the instrumentation: *Lovely Maiden*, Haydn; *At Twilight*, Schumann; *Minuet*, Bach; *Soldiers' March*, Schumann; *Romance*, Martini; *First Waltz*, Schubert; *Andante*, Beethoven; *Reverie*, Mendelssohn; *Blushing Roses*, Mozart; *Minuetto*, Verdi; *Meditation*, Handel; *Polonaise*, Bach; *Cradle Song*, Schubert; *Queen's Romance*, Haydn; *Gavotte*, Handel and Air, Gluck.

The instrumentation: C Flute and Piccolo, D-flat Piccolo, E-flat Clarinet, 4 B-flat Clarinet parts, E-flat Alto Clarinet and B-flat Bass Clarinet, Oboe, Bassoon, 2 E-flat Alto Saxophone parts, B-flat Tenor Saxophone, E-flat Baritone Saxophone, 3 B-flat Cornet parts (one of which may be used for B-flat Soprano Saxophone), 2 Horns in F, 2 E-flat Alto Horns, 3 Trombone parts (Bass Clef), 3 Trombone parts (Treble Clef), Baritone Euphonium (Bass Clef), Baritone Horn (Treble Clef), Bass Horn, Tympani, Drums, Conductor's Score (Piano).

There is still time to order at the special advance of publication cash price, but this offer will be withdrawn when the books are published. Single copies of the parts may be ordered at 15 cents; if 25 or more parts are ordered the price is 10 cents each. The Conductor's Score (Piano) is offered in advance of publication at 25 cents, postpaid.

**POEMS FOR PETER, by Lysbeth Boyd Borie, Set to Music by Ada Richter** (A Book of Rote Songs)—Songs that little ones may learn to sing from memory form a happy part of childhood experiences and activities. Two things are essential to a song winning a place in the child's memory repertoire. The words, and the story they tell, must be understandable to the young mind, and the melodic line to which the words are set must stay within a limited compass, move naturally with the words, and contain no intervals awkward to a younger singer.

In setting forth these specifications, which

are well known to all who have ever had any experience in making music a part of young lives, we are likewise setting down a description of this new book of rote songs entitled *Poems for Peter*. Mrs. Borie, prominent in the social register of Philadelphia and its environs where people have a reputation for living graciously and with a love of home, wrote many verses spontaneously for her young son Peter. These poems were so clever and entertaining that they could not be retained as secret joys of one home, and as pleasure and interest in them spread there soon came the wise permission for the publication of these *Poems for Peter* in a little book.

The success of the first volume brought along the second volume, *More Poems for Peter*, and it is from these volumes that Mrs. Richter has chosen some delightful verses to make this splendid book of rote songs. The musical settings hold to simplicity and in each number there is a tunefulness that wins the juvenile singers. These songs also may be sung to little folk by mature singers.

A single copy only of this book may be ordered now at the bargain advance of publication cash price of 50 cents postpaid. Delivery will be made later this fall, as soon as the book appears from press.

**EIGHTEEN SHORT STUDIES FOR TECHNIC AND STYLE, For the Piano by Cedric W. Lemont**—The piano compositions of this composer are so well known that teachers, everywhere, will read with interest this announcement of a new book of melodious studies from his facile pen. His *Dream Pictures* (\$1.25), *Creole Sketches* (\$1.25), *Will o' the Wisp* (40c), *Elfin Frolic* (35c), *Chasing Butterflies* (35c), *Sweethearts* (40c) are classics in piano teaching literature, and his set of studies *Facile Fingers* (60c) is used by many teachers to develop in pupils



real musicianship and appreciation. In this new book melody has been combined so well with technic that the fact that they are studies hardly will be noticed by the student. Yet, each has a definite purpose in technical development and they cover such problems of the third and fourth grade student as legato, staccato, triplets, octaves, chords, arpeggios, running passages, phrasing, pedaling, left hand melody, finger control, double thirds, double sixths, etc. And, best of all, the work is designed for equal development of the right and left hands. The studies are written in the usually-used keys.

The advance of publication cash price on this set of studies is 20 cents a copy, postpaid, copies to be delivered when the book is published.

**MELODIES EVERYONE LOVES, A Collection of Piano Pieces for the Grown-Up Music Lover, Compiled and Arranged by William M. Felton**—Thousands of piano players have acquired copies of this author's *Play With Pleasure* (\$1.00), one of the most popular books of piano music published in recent years. To have at hand a volume of favorite melodies, in skilful, playable arrangements, that one can turn to for hours of keyboard diversion, is a convenience much appreciated by those whose studies have not brought their technical attainments up to the virtuoso stage, but who, nevertheless, play the piano quite acceptably.

As there are so many fine compositions generally known and loved these days because of radio performances, phonograph recordings and their use as theme or incidental music in motion pictures, a limited number only could be included in *Play With Pleasure*. For *Melodies Everyone Loves* Mr. Felton has collected equally popular tunes from grand opera gems, ballads, folk songs, "hits" from musical comedies and light operas, overtures, pieces in light rhythmic style and selections that have been made popular from the classics of Beethoven, Schubert, Liszt, Verdi, Moszkowski, Tschaiakowsky, Saint-Saëns, Debüls, Massenet, Strauss, Gounod, Chaminade and others.

These favorite themes will be given piano arrangements well within the playing capabilities of students from grade 3½ to 5. Naturally, they will appeal especially to the grown-up player, but younger folk, too, will appreciate the tunefulness and attractiveness of these favorite melodies.

During the period this book is in prepara-

tion the Publishers present an opportunity to order a copy at the special low pre-publication price, 40 cents, postpaid. Copyright restrictions make it necessary to confine the sale of the book to the U.S.A. and Its Possessions.

**JACK AND THE BEANSTALK, A Story with Music for the Piano, by Ada Richter**—Piano teachers, and school instructors having in charge classes of tiny tots, enjoy using the books of this talented composer-teacher. *Ada Richter's Kindergarten Class Book* (1.00) has been widely adopted, and her original compositions and arrangements are established favorites with teachers and pupils.

Especially interesting has been her *Cinderella, A Story with Music* in which the familiar childhood tale is told with descriptive piano pieces. Encouraged by the success of *Cinderella*, Mrs. Richter has arranged another popular children's story in the same manner—as a story to be told in class, as a collection of easy-to-play piano pieces, as a "busy work" book to be colored in otherwise idle class moments, as a little play for presentation at recitals or on school visitation programs.

Among the titles given the pieces are *Climbing the Beanstalk, Fe, Fi, Fo Fum, The Giant and His Wife, The Golden Harp Plays, The Chase, Chopping Down the Beanstalk, and The Giant Is Gone*. During the period in which this 12 x 9 oblong book is in preparation for publication single copies may be ordered at the special advance cash price, 25 cents, postpaid.

**OUT OF THE SEA, An Operetta for Children. In One Act. Book and Lyrics by Ethel Watts Mumford, Music by Lily Strickland**—School music educators, whose plans for this season include the preparation and presentation of a juvenile operetta, will find it to their advantage to examine a copy of the vocal score of this fantastic novelty soon to be published. Orders for single copies may be placed now at the special advance of publication cash price, 35 cents postpaid.

Children love to wander in the "land of make-believe" and frequently display surprising histrionic talent when cast in playlets that appeal to the youthful imagination. The picturesque characters introduced in this operetta are sure to prove interesting: King Neptune, Undina, The Sea Serpent, The Oyster, The Hermit Crab, The Fiddler Crab, and Davy Jones. Of course there are "earth-beings" characters, too. But all of the parts may be taken by children. There is much of melodic beauty in the music, yet all of the choruses are arranged for unison singing. Bits of two-part work are indicated, if the chorus is capable.

The vocal score carries directions for staging, for costumes, and for dancing numbers and gives the music and dialog complete.

**WHEN THE MOON RISES, A Musical Comedy in Two Acts, Book and Lyrics by Juanita Austin, Music by Clarence Kohlmann**—Clarence Kohlmann, in his operettas for amateur performers, gives the soloists and the chorus members in such amateur groups music rivaling that of some of the composers famed for their light operas and musical comedies which have enjoyed the status of stage hits in professional presentations. *When the Moon Rises*, in its musical continuity, provides melodic and rhythmic variety. Just as they say that a true bargain is when both participants are well satisfied, so it may be said that performances of this musical comedy will be true successes because the singers will have enjoyed their numbers and the audiences will be delighted to have heard them.

This is not a collection of beautiful solos or interesting choruses held together with a thin excuse for a story. Instead it is a definite story of gypsy intrigue that gets all mixed up with the guests of a New England resort hotel. The socially conscious guests feel that the famous singer who becomes their fellow guest is deserving of all honors and adulation but the gypsies feel that this former member of their band is worthy of less comfortable treatment. A lovely gypsy maiden would not have it so however. This



gives the social group rivalry and romance of an unexpected character. The chorus work is for four-part mixed voices and the soloists are four ladies and five men, and besides these performers there also are three me- characters having only short speaking parts.

The vocal score of this new operetta, containing the dialog and the complete music and lyrics for all solos and choruses, may be ordered at the advance of publication cash price of 45 cents postpaid. A single copy only of the vocal score may be ordered now at this price for delivery as soon as published.

**ADVANCE OF PUBLICATION OF FERS WITHDRAWN**—In time to be placed in rehearsal for performance during the approaching holiday season, three works listed in the September issue of these Publishers' Notes will be released during the current month. Church musical groups and teachers who subscribed for these in advance of publication will be pleased to get their copies in time for ample practice. Of course with the publication of these books the special advance price is withdrawn. Single copies of any of the following now may be had for examination:

*The Monarch Divine, A Christmas Cantata* for the Volunteer Choir, Text by Mattie B. Shannon, Music by Lawrence Keating is a fine musical setting of the beautiful Christmas story. It contains twelve numbers, including solos for soprano, alto and bass, two duets, choruses for the men's voices, choruses for the women's voices and five choruses for the entire choir. Time of performance, about forty-five minutes. Price, \$1.00.

*Christmas Carols in Very Easy Arrangements for Piano Duet* brings to the Sunday school Christmas celebration a much-needed novelty, and to the school program, or the holiday-season piano pupils' recital, selections that youngsters will enjoy playing and which will be most appropriate. Pupils in grades one and two will not find them difficult. Some of the arrangements may be used in accompanying the singing of the carols. Price, 75 cents.

*Twelve Christmas Carols for Brass Choir* Arranged by Ross Wyre will be a most welcome addition to the repertoire of the group of instrumentalists who are accustomed to assist with Christmas programs and who hitherto were obliged to make their own arrangements or play as best they could from voice parts. How convenient it will be to have these beloved airs available for quartets or larger groups, from the church or Sunday school orchestra, from the school band or orchestra, and for the instrumentalists who accompany the "Waits" on their Christmas Eve journeyings! There is an optional Piano Accompaniment part available, too. Price, \$1.00.

**WHEN MOTHER PREPARES A PARTY**—Not every apple that mother bought at Hallowe'en was put in the tub of water used in the bobbing for apples, a feature of the Hallowe'en Party she arranged for her children and their young friends. Of those she brought from the market some were too small, some were misshapen, some bruised, and some were far too big for the mouths of juveniles, but after mother had sorted the apples she had a fine lot for the apple-bobbing fun.

Not every music publication wins a place among those frequently used, but just as we were able to see bobbing about on the surface of the water in the tub the apples that mother considered the best for the game, so in looking over the Publisher's Printing Order each month, we can see those musical works which a great number of music users have chosen as worthy of frequent use, since a number gets on the Publisher's Printing Order only when it is necessary to print more copies to make stock replacements. Thus each month in these columns we give an opportunity to note some of the things which have been ordered reprinted.

**SHEET MUSIC—PIANO SOLOS**

|       |                             |    |        |
|-------|-----------------------------|----|--------|
| 15447 | Daddy's Waltz—Rolfse        | 1½ | \$0.35 |
| 26594 | Snow Flower—Brown           | 3  | .40    |
| 30150 | New Colonial March—Hall     | 3  | .50    |
| 22995 | The Moon Rocket March—Halse | 3½ | .60    |
| 26405 | Star Sapphires—Kenton       | 3½ | .35    |
| 13242 | The Dreamer—Grady           | 3½ | .35    |
| 7101  | Iris—Renard                 | 3½ | .40    |

**SHEET MUSIC—PIANO, FOUR HANDS**

|       |                                    |   |      |
|-------|------------------------------------|---|------|
| 22925 | Mennet Celebre—Bocherini           | 3 | .35  |
| 30317 | Venetian Love Song—Nevin-Sutro     | 4 | R.60 |
| 30627 | March of the Wee Folk—Gaynor-Blake | 2 | .30  |

(Continued on Page 685)



# ET MUSIC—ONE PIANO, EIGHT HANDS

2 Galop-March—Lamigue ..... 3 1.00

## SHEET MUSIC—VOCAL SOLOS

9 O Perfect Love (Low)—Burleigh ..... .60  
 9 Bless Thou, O God, This Day (Low)—Smith ..... .40  
 5 A Prayer (Med.)—Stairs ..... .40  
 9 The Last Hour (Low)—Kramer ..... .50  
 8 The Last Hour (High)—Kramer ..... .50

## SHEET MUSIC—VIOLIN AND PIANO

5 Summer Night—Franklin ..... 2 .50  
 9 Dragonflies—Drda ..... 4 .75  
 5 Hejre Kati—Hubaj ..... 5 .75

## SHEET MUSIC—VIOLIN OR CELLO AND PIANO

2 Melodie Du Coeur—Ketelbey ..... 3½ .50

## SHEET MUSIC—ORGAN

5 Bereous—Kinder ..... 3 .50  
 3 Summer Idyl—Kothlender ..... 3 .40  
 2 Largo from the New World Symphony—Dvorak-Clough-Leichter ..... 4 .50

## PIANO STUDIES

The Child's Second Grade—Dingley-Matthews ..... 1.00

## PIANO SOLO COLLECTIONS

Fragments From Famous Symphonies—Baines ..... .75  
 Parlor and School Marches ..... 1.00

## VOCAL STUDIES

Vocal Studies for Sop. and Tenor—Whelpton ..... .75

## VOCAL SOLO COLLECTION

Song Classics (Alto)—Parker ..... 1.00

## ORGAN COLLECTIONS

Reed Organ Player—Lewis ..... .90  
 Presser's Two-Staff Organ Book—Felton ..... 1.00  
 Organ Repertoire—Orem ..... 2.00

## CHURCH MUSIC

Sacred Trios for Women's Voices ..... .75

## CHORUS COLLECTION

Women's Club Collection ..... .75

## OPERA

Blossom Time—Gaynor-Riley ..... .25

## OCTAVO—MIXED VOICES, SACRED

Ho, Every One That Thirsteth—Martin ..... .12  
 Awake, and Sing—Stults ..... .12  
 Somebody's Knocking at Your Door—Dett ..... .20

## OCTAVO—WOMEN'S VOICES, SACRED

If With All Your Hearts (S.S.A.)—Mendelssohn-Werthner ..... .12

## MUSICAL LITERATURE

Art of Hymn Tune Playing—Hamilton ..... .25

## ORCHESTRA

Popular Orchestra Book.....Parts ..... .30  
 Piano Acc. ..... .60

## BAND

El Capitan March—Sousa ..... .75  
 Sousa Band Book ..... .30

## MISCELLANEOUS

Mark's Music Writing Book No. 2... .25

## REWARDS OFFERED FOR OBTAINING SUBSCRIPTIONS

Music lovers, wherever, secure fine standard merchandise by soliciting ETUDE subscriptions. Why try your hand at the fascinating work? Engage your wide circle of musical friends and acquaintances, all of whom are ETUDE devotees, you can easily obtain subscriptions thus secure exceptionally high class merchandise at no cash outlay. Following are a few of the rewards offered:

**Chromium Finish Bread Tray**—Unlike ordinary silver plate, this Bread Tray does not require constant polishing. Its chromium finish will always be just as bright and attractive as the day you receive it from us. Size 13" x 6". Your reward for securing two subscriptions.

**Relish Dish**—Although labeled "Relish" this attractive item will prove equally useful for jelly, preserves, etc. The crystal dish is, of course, removable and the "dola" style base is finished in non-shining chromium. Size 11" x 4¼". Your reward for securing three subscriptions.

**Tub and Tongs**—Here is a useful item as decorative combination. Both Tub and Tongs are completely finished in chromium and the Tub has the new, modern line with new design handles. Height all, 5½", opening 5½". Your reward for securing four subscriptions.

**Scissors Set**—This two-piece Scissors Set is very practical and comes attractively packaged. Handles of scissors in three colors, red, wine and blue. It includes one pair of Felten Household Shears and one 6" Embroidery Scissors. Awarded for subscription, not your own.

**Sandwich Tray**—This unusual Tray has a swinging handle and a fine lace doily center encased in glass. The center of the doily is done in gay colors, adding to the attractiveness of the Tray. Both Tray and handle have a neatly embossed trim and are chromium-plated. Diameter 10½"; height overall 7". Your reward for securing five subscriptions.

Send post card for complete list of premiums.

**CHANGE OF ADDRESS**—In changing addresses, be sure to advise us immediately, giving both old and new addresses. Do not depend on the Post Office Department to forward magazines. They will forward first class mail, but if magazines, which are sent under a special rate, are not deliverable at the first address given, they are destroyed. Help us to give you good service.

**FRAUD AGENTS ARE OPERATING**—It is our unpleasant duty again to emphasize the importance of exercising care in placing subscriptions for THE ETUDE with strangers. Read carefully any receipt or contract offered you. Do not permit any change to be made in them. Assure yourself of the responsibility of the man or woman soliciting your order for THE ETUDE before paying any money. Thousands of fine men and women earn their livelihood by taking subscriptions, but there are others who prey on the public, collecting whatever they can and retaining entire amount. The season for active canvassing on magazine subscriptions is fast approaching. Help us to protect you from loss.

## The World of Music

(Continued from Page 622)

LEOPOLD STOKOWSKI has conducted the Philharmonic Society Orchestra of Paris in a concert at the Théâtre Chailiot for the benefit of the American Aid Society of the French capital.

THE GRAINGER MUSEUM at Melbourne University, Australia, founded by Percy Grainger, the eminent Australian pianist, is to house a collection of historical musical mementoes including a large collection of manuscripts in which the works of Frederic Delius, Edvard Grieg, Balfour Gardiner, Cyril Scott, and other famous musical friends of Grainger will be prominent features.

WILLEM VAN HOOOSTRATEN, conductor since 1925 of the Portland (Oregon) Symphony Orchestra and of summer concerts in New York since 1922, has been chosen as permanent conductor of the Mozarteum Orchestra of Salzburg.

TWO THOUSAND NINETEEN MUSICAL INSTRUMENTS at a value of Eighty-five Thousand Dollars, including pianos valued at Fifty-three Thousand Dollars, have been bought by pupils under PWA instructors of Oklahoma, according to reports from Dean Richardson, State Director of the Federal Music Project.

FRANK HARDING, who made the neighborhood of 212 East Twenty-second Street the original "Tin Pan Alley" of New York, and who in the eighteen eighties and nineties was known as "The Grandee of the Popular Music Game," passed away on July sixteenth. Through the last decade of the last century, his Hibernian ditties and lachrymose ballads were sung, hummed and whistled from the Bowery to the Golden Gate.

THE BERMUDA CHORAL SOCIETY has given a performance of the "Requiem" of Brahms; the Bermuda Madrigal Society has given a program devoted to motets by Palestrina, Eccard, Farrant, Bach and Parry, and organ works of Bach, Rheinberger, Guilmant and Vierne.

AUGUSTE SEIDL-KRAUSE, widow of Anton Seidl to whom America is so much indebted for his pioneer work in introducing Wagner's art to this country, and who herself sang leading Wagnerian rôles at the Metropolitan of New York, died at her Kingston, New York, home on July 15th, aged eighty-five.

## How to Make Polyphonic Playing Interesting

(Continued from Page 637)

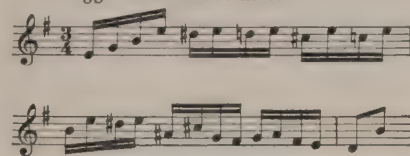
tuation in movement (changes in pace and pulsation).

### A Two Voiced Fugue

NOW LET US CONSIDER a two voiced fugue, the *Fugue in E minor*, Book I, No. 10 of Bach's "Well Tempered Clavichord." This is the only two voiced fugue in this volume. It is another fine example of musical discourse. But here there is more abundant liveliness and caprice (*Allegro capriccioso*).

Mark well the theme,

Ex.2 *Leggiero ma ben accentato*



appearing in the right hand part in the opening two measures, as also in measures 11-12, 22-23, 32-33, and in the left hand part in measures 3-4, 13-14, 20-21, 30-31. So much for the theme or first subject. The counter subject,

Ex.3

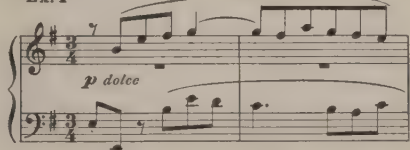


pops up in the right hand part in measures 3-4, 13-14, 24-25, 26-27 and in the left hand part in measures 5-6, 7-8, 11-12, 22-23 and 30-31.

### A Three Voiced Invention

ONE OF THE LOVELIEST inventions by Bach is No. 7, in *E minor*, of which the opening measures are

Ex.4



In this we find abundant opportunity for the expression of meditation and a quiet melancholy. To the "observing eye" and the "listening ear" these sounds are anything but mere "tonal mathematics." They are, in truth, tonal gems, giving expression to soulful states. In the hands of Bach, the supreme master, to whom this polyphonic idiom was second nature, everything he touched turned to "tonal gold." A veritable musical Midas.

### A Four Voiced Fugue

WHAT A RADICALLY DIFFERENT musical picture is presented by the fifth fugue of the "Well Tempered Clavichord." Here are resoluteness, dignity and impressiveness. How well would this composition sound if the individual voices were played by the members of a string quartet. It is well to imagine these things in fugue playing and to try to suggest them when they are presented in their pianistic garb. It is excellent practice to take any two of these parts and play them together. You will find in the main that they make perfect musical sense and are truly musical. By the way, there is an excellent edition in which twenty-four of Bach's fugues are given in score. This version is by Dr. Stadel and it is heartily recommended to all serious students. The fugue now under

consideration is included in this collection.

### Why Bach's Fugues Are Musical

THE GREAT MASS OF BACH'S FUGUES present themes and treatment cast in the vocal idiom. Before the piano, or any other keyboard instrument had been perfected, man had a perfect instrument at his disposal—his singing voice. Hence the very great amount of music written in the early years of musical instrument evolution that is but an adaptation of singing.

Human voices are suggested not only by instrumental fugues; but vocal fugues have been written by our great masters. Take, for example, the closing number of Handel's "Messiah." An imposing and impressive close to an imposing and impressive work is realized in this vocal fugue, in which all the singers join forces, hymning their respective parts to but one word, *Amen*.

With the modern piano, we have at our disposal not only an instrument or tool of precision, on which we can both whirl off the pyrotechnics of a Liszt and suggest the heavenly charm of vocal magic of the earlier composers. Never before did the world have so many varied resources in piano playing to give the fullest expression to so many different idioms in music making. To play the piano well is a fine thing. To use it as a medium for music making is a far better thing.

### Tempo Rubato

SHOULD TEMPO RUBATO BE USED in the presentation of polyphonic music? My answer is unhesitatingly, "Yes." *Tempo rubato*, that stumbling block in the path of many a serious minded pianist, is a misnomer, which, as Constantin von Sternberg so well points out, might better have been named *tempo libero* (free movement) or *tempo vacillando* (wavering movement). *Tempo rubato* is indispensable in all types of music; though it is true that a more restricted use of it is in place in the works of classic than in those of romantic composers. Let the young student remember that *tempo rubato* is not an invention of Chopin, though he made more extended use of it than his predecessors or contemporaries. *Tempo rubato* is older than Bach. It has always been present in all folk songs. Furthermore,

1. *Tempo rubato* requires:

- (a) A vivid sense of rhythm;
- (b) Musical discretion and taste;
- (c) Musical instinct and intuition.

2. *Tempo rubato* is simply a natural, free, straightforward presentation of various paces and pulsations. It is the antithesis of metric and mechanical playing.

3. *Tempo rubato* is implied by such markings as *ritardando*, *accelerando*, *crescendo*, and so on.

### Pedaling Polyphonic Music

A WORD ABOUT PEDAL usage. An old friend; who many years ago completed his musical studies at the Leipzig Conservatory, in the days when Carl Reinecke headed that much sought school, writes to me: "We were not allowed to use the pedal in the study of Bach, especially in the playing of the inventions and fugues." Forbidden! What an easy way out, for the teacher! In 1848 Ignaz Moscheles, one of the most eminent of virtuosi, assumed the directorship of the piano department of this institution. It seems that he had a special dread of the damper pedal. He said, "Good teachers use the pedal as little as possible." While this attitude had, perhaps, some justification in those days, there is no good reason for any modern educator to withhold from his students the superior information and experience gained from the example of the great virtuosi since Moscheles' time. Today, a practical knowledge of the uses of the pedals—all of which is teachable—is a necessary part in piano playing. Rubinstein

(Continued on Page 688)





# THE JUNIOR ETUDE

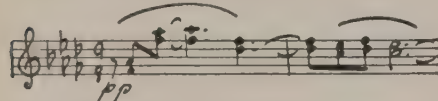
Edited by  
ELIZABETH A. GEST



## Au Claire de Lune

(Debussy)  
By Mrs. M. J. Brace

Quite breathless stand the the trees and still;  
And no leaf stirs; one whippoorwill  
At last is done. Then comes in white



A moonbeam troop of misty light  
To walk the gardens of the night;  
And softly dreaming, hand in hand  
They dance a fairy sarabande.

## The Accompanist's Etiquette

By Gertrude Greenhalgh Walker

BETTY CAME into Miss Brown's studio looking radiantly happy.

"Oh, Betty, what is the good news I see smiling all over your face?" asked Miss Brown, her piano teacher.

Betty laughed as she answered, "I am happy, Miss Brown, because I have been chosen to play the accompaniments at the next school concert. We had an elimination contest and I was the successful one. I am to accompany the violinist and the soprano soloist."

"Congratulations, Betty. I hope you have brought the accompaniments with you. After we have smoothed them out we must work on what I call the accompanist's etiquette. Yes, yes, Betty," went on Miss Brown, as she saw bewilderment clouding Betty's face, "an accompanist has a few very important things to observe to give support to her soloist and to make a nice stage appearance."

Rule 1. Arrange all music in the sequence in which it is to be played.

Rule 2. The accompanist must follow the soloist onto the stage.

Rule 3. Do not hurry. Place the music on the rack; adjust the seat; find the pedals; and wait until the soloist gives you permission to begin.

Rule 4. Listen carefully to your soloist, neither hurrying, retarding, nor playing too loudly for him. Accompanying means TEAM WORK.

Rule 5. Remain seated after the program is finished, while the soloist is acknowledging his applause. Rise only when the soloist invites you to share the applause with him.

Rule 6. Step back after your courtsey, and let the soloist precede you to the wings. If the soloist is a gentleman, he will wait near the wings, but on the stage, and allow you to go off first.

"These are a few little rules that give the professional touch to amateurs."

"Oh thank you so much, Miss Brown. You know so much about all things pertaining to music and its presentation, and I shall be happy to follow your instructions."

Betty was so pleased that she had to tell all her young friends about these points in stage etiquette.

## Singing Cowboy

By Marjorie Knox

"WHOOPEE! git along, little dogies!" laughed Chuck and Jim as they dug spurs into their two snorting ponies and galloped out across the open plain. "Isn't it fun being real Texas cowboys with Uncle Ted for this vacation?"

"Boy! You said it!" They had risen several hours before sunrise, rigged themselves up in traditional cowboy style—plaid shirts, and breeches with wide silver-trimmed belts and gun holsters at their hips. Around their necks they knotted brightly colored kerchiefs, and put wide felt ten gallon hats on their heads. Of course they had on high leather riding boots and clinking spurs.

"I'm headin' for the last roundup," whistled Jim. Ahead was a great herd of bellowing cattle, which Uncle Ted and his men and Jim and Chuck were driving to a big roundup. "Let's hope it won't be 'the last' one," he shouted at Chuck, as he galloped by, twirling his lasso toward one of the animals. Already the roundup spot had been reached. Jim raced on and looped his lasso over a steer. When the steer was down, the men with the branding iron marked him and sent him bawling "up trail" to the famous Kansas market.

Jim and Chuck rode along with the cowboys, who now pointed their cattle up the famous old Chisholm Trail, first traveled by a half-breed Indian of that same name in the year 1865. The cowboys kept circling out around the herd to keep them together. Now they came to a river and the men rode ahead to lead the cattle into it. It was a difficult job for the cowboys to get the cattle across flood swollen streams such as this. "Sometimes," Uncle Ted said, "cattle become excited and drown." Luckily, nothing like that happened this time.

Out on the opposite bank a wide stretch of dry plain lay ahead, and riding over it the cowboys sang an old song that Jim and Chuck had just learned. It was called *The Old Chisholm Trail*.

Several hours later Chuck swerved his horse to one side, pulled off his hat, and waved it in a circle about his head. In cowboy

signal language this meant the night "bedding ground" had been reached, and the "chuck" wagon with its food supplies and cook, and the cattle, all would stop.

After supper, with one cowboy gone on his night watch over the cattle, the others sat about the blazing campfire. Each had an interesting story to tell, and when talking ceased singing began. Many old songs, familiar to us, such as *When You and I Were Young*, *Maggie*, *My Bonnie Lies Over the Ocean*, and others, were sung. Always someone played a harmonica, jew's harp, or an old fiddle which had been lugged along with the rest of the outfit. When they had exhausted the words of these songs, which are familiar to us, they put their own cowboy stories to the tunes. Here is one verse of *The Cowboy's Dream* that was sung to the tune of *My Bonnie Lies Over the Ocean*:

"Last night as I lay on the prairie,  
And looked at the stars in the sky,  
I wondered if ever a cowboy  
Would drift to that sweet by and by.  
Roll on, roll on;  
Roll on, little dogies, roll on, roll on."

"But," protested Jim as a campfire song died away, "doesn't all this singing scare the cattle?"

"O no!" laughed Chuck. "Cowboys sing to the cattle—and for a purpose: to keep the cattle calm and less afraid. Of course they sing to entertain themselves, but a cowboy, singing softly and slowly, helps to lull the animals. Singing is one way a cowboy has of hastening the end of a stampede, or lessening the possibilities of one starting.

"Well!" exclaimed Jim. "Ferdinand, the Bull, liked flowers, and here I discover that his cousins like music!" They rolled on the ground with mirth.

When the sun shone brightly over the distant blue mountains the next morning, the cowboys and their outfit were well on their way again; and our young cowboys, Jim and Chuck, were having the time of their lives.



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of Amaco Music Publishing Company

Last night as I lay on the prairie  
And looked at the stars in the sky,  
I wondered if ever a cowboy  
Would drift to that sweet by and by.

## ??? Ask Another ???

1. What composition is called "From New World"?
2. Who was Stephen Foster?
3. Give an Italian musical term meaning suddenly softer.
4. How many half steps in a major triad?
5. If a major scale has six flats in its signature what are the letters of the supertonic triad?
6. What is meant by dynamics?
7. From what is this taken?



8. In what town was Mozart born?
9. Who wrote the *Last Rose of Summer*?
10. What composer was born in 1810 and died in 1856?

(Answers on next page)

## Letter to Schubert

By E. A. G.

DEAR FRANZ PETER SCHUBERT:

One of the first real composer pieces I ever learned was a waltz you wrote, and I guess you will not mind if I write you a letter. Then, once I played your *March Musical* in a recital. It was a boys' recital too; no girl could play in it, no matter how well she could play.

One day our Music Club gave a party to play about you and I was in it. I took the part of your friend, Franz von Schubert and Jimmy Snowden took the part of Schubert because he could play more pieces. I liked to memorize the lines in the poem. Helen Brown took the part of Caroline Esterhazy, and she sang a solo. We wore pretty costumes; I wore a dark purple coat and a big stovepipe hat. The poem had something in it about your "Unfinished Symphony." My! but it was a shame about that, and you being so poor, and everything, and being only thirty-one years old when you died in 1828. That was not much more than one third of how long Haydn lived, that is, the way I figure it out, but I need like fractions.

I do not like counting in music, either, but my teacher says I have a very good sense of rhythm. But I like rhythm, and my teacher says we can be good in rhythm and still not be good in arithmetic, because we have to think time and feel rhythm. I guess it is easier for me to feel than to think. I am sure they were both easy for you, because your compositions have such a wonderful lilt to them, and they all have such beautiful melodies. I don't see how you ever composed such melodies, but then I don't suppose you know, yourself.

Some of my favorites are *Hark, the Lark*, *Moment Musical*, all the "Unfinished Symphony"; and the "Impromptu" that I heard in a concert lately; in fact, like all your compositions I have heard except the *Erlking*. My teacher says I like it better next year, and I hope she is right—she generally is. And she says I will be a good musician if I keep it up, and I hope she is right about that too.

Well, I have to do my arithmetic now so I will close.

From JUNIOR

THE ETUDE



# JUNIOR ETUDE—(Continued)

## Susan's Memory Chart

By E. Evelyn Belsar

"MOTHER," sighed Susan, as she found her practicing, "I just can't seem to memorize that piece which Miss Brown asks me to play in her recital. No matter how much I practice it, something always goes wrong."

"Yes," replied her mother, "I could hear you playing it, and I noticed that it didn't go very smoothly. But you just played it over and over, instead of finding the places where you were troublesome. Perhaps we can improve it if we know just what the trouble is."

"I know, mother, but how can I remember just which measures bother me? It's a long piece, and it seems as if I get mixed up so many times, I forget where some of the measures are."

"I have an idea," said mother. "You know when daddy wants to know how his business is going, he keeps a chart, showing what happens in the different branches of the company. Then, when he looks at the chart, he knows which departments are doing well, and just where he must

Soon mother had the paper, a pencil and a red crayon. At the top of the paper she put Susan's name and the words "MEMORY CHART." A column about two inches wide was ruled at the left of the sheet, for the title of the piece. Then across the page a square was numbered for each measure in the music.

"Now," said mother, "We'll color the squares that correspond to the measures you are sure of. When we have done that, you will know just which parts of your piece need special practice. As you master one of the troublesome measures, you may color its square, and when you know the piece perfectly, all the squares will be filled in."

"Oh!" cried Susan, "that will be heaps of fun! I know it won't take me long to get it now. I think I'll tell Miss Brown about my memory chart, and perhaps I can make one for each of my pieces."

It was not long till Susan knew her

|           | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | etc. |
|-----------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|------|
| FOLK SONG | X | X | X | X | X | X | X | X | X | X  | X  | X  | X  | X  | X  | X  | X    |
| MINUET    | X | X | X | X | X | X | X | X | X | X  | X  | X  | X  | X  | X  | X  | X    |
| GAVOTTE   | X | X | X | X | X | X | X | X | X | X  | X  | X  | X  | X  | X  | X  | X    |

improvements. You can do the same with your piece. I'll get some graph paper like daddy uses, and we'll make a memory chart."

piece perfectly; and when Miss Brown asked her how she did it, Susan responded, "We borrowed Daddy's office system, and it certainly worked!"

## Haydn Replies to Junior

By Rowland M. Blackstone

DEAR JUNIOR:

Probably you did not expect to hear from me; but I read your letter to me in Junior Etude for June, and enjoyed it much. I thought I would answer it.

I should explain why I am called the Father of the Symphony. You see, many composers had experimented with the symphony; but I was the one who brought it up to date in my time. I developed it to a greater extent, and I suppose I wrote more of them than anyone else. I had a good orchestra to write them for, and I did not mind being kept so busy. I liked to write just as you like to practice. I hope you will keep that up.

I am also glad to hear you like singing; as you know, it was one of my greatest pleasures as a boy.

Yes, Junior, wigs and knee breeches were the style in my day; radios and automobiles seem to be the style now—just a matter of style and fashion. You would find it funny with a wig, I would have looked very without one, because they were the style in my time.

My space is getting limited so I will have to close. I hope you will become acquainted with some more of my symphonies.

I beg to remain

Your cordial friend,

Josef Haydn.

## Answers to Instrument Circle Puzzle:

Trumpet; Piano; Violin; Cornet; Trombone; Harp; Organ; Oboe; Clarinet; Piccolo; Horn; Harmonica; Guitar.

## Prize Winners for May Instrumental Circle Puzzle

Class A, Florence Ellen Johnson (Age 14), Arkansas

Class B, Marjorie McDonald (Age 12), Pennsylvania

Class C, John Murray (Age 10), Indiana

Honorable Mention for May Instrumental Circle Puzzle:

Joan Beverly Ford, Yvonne Magnan, Helen Andrews, Beryl Roberts, Donald Etherson, Frances Miller, Berton Cox, Lucy Reardon, Louis Bonelli, Dorothy Etherson, Jimmie Lee Tallon, Roberta Riddle, Genevieve Smith, Mary Patterson, Hilson Ellers, Lillian Lisle, John Kieffer, Dorothy Page, Ann Palmer, Francis Camp, Vernon Carson, Marie Rose Wells, Caroline Huff, Emily Orson, Belle Elverson, Gertrude Cone, Sally Tracy, Ardelle Matthews, Marjorie Mason, Bill Bentson.



Dulcy Houston, Age 16 months  
Fredericksburg, Virginia

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "School Music."

Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by October Eighteenth. Names of prize winners and their contributions will appear in the January issue. The thirty next best contributors will receive honorable mention.

### RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriters and do not

have anyone copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

## National Music Week

(Prize Winner in Class C)

I think National Music Week is nice because it encourages people to know more about music. I think schools should celebrate Music Week with more music. I think people should make scrapbooks about music like I did.

My piano class has a recital every once in a while, and Music Week is a good time to have one and to learn more about composers and more about American music. I like our cowboy songs as well as classical kinds of music.

MARION SCHNEIDER (Age 10),  
Ohio.

## National Music Week

(Prize Winner in Class B)

National Music Week does more than anything else to create a love for good music among American boys and girls. Somehow it seems that people, as a whole, get more real worth from any study, recreation or event, when a special time is set apart for a nation wide celebration of it. For this reason, National Music Week means a great deal to us.

During this special week our thoughts at home and in public are centered on music. The result is joy and instruction in music culture and refinement which help to lift us to a nobler and sweeter life, which comes from a love and knowledge of music.

National Music Week has become so popular that we look forward to it each year with keen delight, because of its part in building up good music. Seven days each year spent in thinking, hearing and learning good music is time well spent.

ROBERTA C. MAJOR (Age 11),  
South Carolina.

## Composer Chain Puzzle

By Eugenie Gluckert

EACH dash represents a letter. Fill in the proper ones and you will have the names of ten famous composers. The last letter of each name is the beginning of the next. Number one starts with "G."

1. G - - - -
2. - - - - -
3. - - - - -
4. - - - - -
5. - - - - -
6. - - - - -
7. - - - - -
8. - - - - -
9. - - - - -
10. - - - - -

## Honorable Mention for May Essays:

George Bellinsky, Cornelia Coleman, Lillie Mae Regan, Jenny Paulin, Jo Ann McLain, Joan Beverly Ford, Jean Rose McDonald, Helen Fansmahr, Georgine Phelps, Agnes Williams, Hannah McBride, Mary Ellen Chew, Hilda Pepper, Alice McGeorge, Henrietta Coleman, Caroline Sweeney, Jack Henry Merritt, Elsa Whiting, Nelle Larson, Helen Jervia, Sydney Johns, Alda Menderson, James Walnut, Bobby Lowthorp, Ella Mae Anders, Lambert Wilson, Anna Gains, Belle Benson, Mary Emmitt, Jerry O'Kief, Robert Masters.

## National Music Week

(Prize Winner in Class A)

In the small town where I live Music Week means a great deal to the community, and a great deal to my family.

At my home we have a family orchestra, consisting of a piano, first violin, second violin, viola and violoncello. We have been playing for over four years as an orchestra, and we have given four concerts.

Because of our family ability, we have contributed greatly to Music Week in our town; but, besides our family orchestra, our town has other talent which is being brought out by the school orchestra and the school band, the latter having been recently organized. Both of these are making great progress, and we have been fortunate in having a good leader for these musical activities and one who has done much for the advancement of music in our community at all times, and especially in Music Week when our people become more conscious of the advantages of music.

KITTY McELWAIN (Age 14),  
Pennsylvania.

DEAR JUNIOR ETUDE:

I play in a violin quartet. We practice once a week. We have played together for three years. Two of us are eight years old and two are nine.



This spring we gave a Musicales for our families and friends. We played eight quartet pieces and each of us played three solos. I am enclosing our picture.

From your friend,  
SALLY CLIFTON (Age 9),  
Kansas.

## Answers to Ask Another

1. "Symphony No. 5, in E minor" by Dvořák. 2. American song writer whose compositions are considered of folk song type; such as *Old Folks at Home* (*Way down upon the Swanee River*), *My Old Kentucky Home* and *Old Black Joe*. He died in 1864.

3. *Subito piano*. 4. Sixteen. 5. A-flat, C-flat, E-flat. 6. The various degrees of loudness or softness with which tones are sounded. 7. *Wiegenlied* (*Lullaby*) by Brahms. 8. Salzburg, Austria.

9. Thomas Moore wrote the words, which he adapted to a traditional Irish air. Flotow introduced this as an incidental ("theme") song in his opera, "Martha," where it did much to popularize the title rôle with some of the greatest of soprano prima donnas, especially Adelina Patti. 10. Schumann.



# How to Make Polyphonic Playing Interesting

(Continued from Page 685)

said, "The more I play, the more I am convinced that the pedal is the soul of the piano. There are cases where the pedal is everything."

If Bach were with us in the flesh, would he avail himself of the pedals when presenting his compositions? Answer for yourself. Be that as it may, all modern pianists of rank do use the pedals in interpreting Bach's works, wherever the pedals can be effectively employed. Too prolonged usage in ill-advised portions, will most assuredly blur the voices and mar the musical texture of Bach's or any other composer's polyphonic music, just as nonpedal renders this type "dry as dust." When next you hear a great keyboard artist and master interpret polyphonic music, especially Bach's great organ preludes, fantasies and fugues, in the superb transcriptions of Liszt, Busoni, Tausig and d'Albert, note his use of the pedals. Furthermore, note the poetic values which are brought out and that the playing is not by any means a "highbrow" attitude of mind, heart and soul.

## Modern Polyphonic Pianism

GODOWSKY'S TRANSCRIPTIONS of well known musical gems, represent a truly marvelous union of the spirit of Bach and the pianistic intuitiveness of Chopin. Never before in the evolution of piano composition has any master glorified the instrument with such polyphonic wonders. What is of inestimable value to the student, Godowsky has minutely indicated the precise uses of pedals in all of his editions, to say nothing of purposeful fingerings and other invaluable markings. The following list of works is recommended: Rameau-Godowsky, *Tambourin*; Schubert-Godowsky, *Moment musical*; Schubert-Godowsky, *Ballet music from "Rosamunde"*; Schumann-Godowsky, *Du bist wie eine Blume (A flower thou seemst to me)*; Weber-Godowsky, *Perpetuum Mobile*; Albeniz-Godowsky, *Tango*; Bohm-Godowsky, *Still wie die Nacht (Still as the Night)*; Chopin-Godowsky, *Posthumous Waltz in D-flat*; Chopin-Godowsky, *Minute Waltz*.

For your further study of polyphonic music, these works by Bach are recommended: "Well Tempered Clavichord (Busoni Edition)"; "Well Tempered Clavichord (Steingraeber Edition)"; *Prelude from English Suite in A minor, No. 2*; *Gigue in E minor (Leschetizky Edition)*; *Colored Edition of "Three Voiced Sinfonias"* by Bernhard Boeckelmann.

Mozart: *Gigue in G (Leschetizky Edition)*.

Scarlatti: *Cat's Fugue*.  
Paderewski: *Caprice a la Scarlatti*.  
Henselt: *Repos d'amour, Op. 2, No. 4*.  
Glinka-Balakireff: *L'Alouette (The Lark)*.  
d'Albert: *Courant and Gigue, from Suite, Op. 1*.

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## Moments of Musical Inspiration

"I realize that the symphony orchestras have to base their programs on the classics. That is right and desirable. But they should not fail to give due attention to unfamiliar compositions; and their audiences ought to do their part by receiving such works with patience and a proper gratitude, if not positively with joy."—Pitts Sanborn.

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"While it may be the Bostonian in me speaking, I want to say that the best in art is aristocratic, and that the talkies are democratic."—Geraldine Farrar.

# A Class Contest

By RUBY BASSETT

OFTEN A TEACHER FINDS the interest of her class lagging for no particular reason, and she is at a loss to rekindle enthusiasm among her pupils. Recently the writer tried a new method with remarkable success.

Two pieces were selected; one for students in the later first grade, and one for the easier third grade. We sold the two groups of pupils on these pieces by talking about their style, beauty and the composers of each piece. Each group was told that only those who reached a certain stage of proficiency could have the pieces.

At a set date the two selections, both of which were very easy and tuneful, but

sounded difficult, were given to all the children in each respective group. A prize was offered to the one who first learned each piece correctly.

The idea worked wonderfully, several of the pupils coming back wide eyed with enthusiasm and with the piece almost mastered in one week. The interest in practicing has kept up for several weeks and the mothers have been generous in their praise of the plan. It may not pay to try this too often, but certainly it may be attempted at intervals, whenever the class seems to be needing a stimulant to banish its lethargy.

## November's Radiant Etude

"THE ETUDE just shines with splendid features," writes one enthusiast. This vital period, when music is one of the great needs of the hour, imposes a direct responsibility not only upon the editors of our magazine, who have been especially fortunate in discovering rare features, but also upon its readers and friends who tell others about these.



NELSON EDDY

### Nelson Eddy

Nelson Eddy, recently voted the most popular of radio singers, gives THE ETUDE a constructive conference in which he tells vocalists how to succeed, and points out why many have failed. His article is just as engaging as his personality.

### Henrietta Schumann

The Pianist Who Plays Eighty Concertos From Memory

You have heard her scores of times on the Radio City Music Hall program on Sundays at twelve-thirty. This amazing young Russian-American, with a German and French background, has amazed musicians everywhere, not only by her enormous repertoire but also by her very beautiful artistic interpretations. "How I Mastered Eighty Piano Concertos" tells of the intense application she has utilized.

## Music of a Romantic Age

The most picturesque figure in European Music of today is Arnold Dolmetsch, whose English festivals of ancient music draw thousands of visitors. The secret of the charm of this aged man and his group is told by Elma Sherman.

### Jan Smeterlin

This Polish piano virtuoso, who has toured Europe with great success, as well as having played with many of our foremost American orchestras, tells musicians how to make a start in professional playing.

## Make Your Practice Periods Profitable

Hours are wasted at practice. How to cut down this senseless frittering away of time is told by Gloria F. Puxley in very immediate and appropriate paragraphs. This is an age when loss of effort is as important as loss of time and money.

Every issue of THE ETUDE is tied up with a delightful and entertaining musical section of twenty or more compositions, making it an educational herald which has led the way for hundreds of thousands as lovers and students of music.

## The Accordion Combined with Other Instruments

(Continued from Page 669)

while they enjoy themselves. Naturally all such rehearsals should be in addition to regular music lessons and the practice they require.

Many other benefits may be obtained. An interest in harmony and arrangements is usually stimulated. The competitive spirit enters in whereby each player wishes to excel and play better than his fellow players. A desire to increase the music repertoire is created. Last, but not least, the opportunities for playing in public provide valuable professional experience.

In closing, we urge all accordionists, who are orchestrally inclined, to outline their fall and winter campaign and start to work on it immediately, so that a year from now will find them as leaders of their own small orchestras. Remember that it is by doing things that we learn, not by merely dreaming about them or wishing for them.

## Accordion Questions Answered

Q. Why is it that I lose interest every day after I have practiced only two or three hours? I want to practice six or seven hours, as I wish to become an artist accordionist. I have a repertoire of thirty compositions.—H. K., Michigan.

A. There may be several explanations for your difficulty. Never practice more than one hour without resting, for after that the mind cannot concentrate at its best. If you wish to practice seven hours a day, considerable time should be devoted to outdoor exercise, to build a strong body. You have a wide repertoire but I wonder if you are careful to play all of these selections musically and with proper interpretation, or if you hurry through one so you can begin the next. If you are guilty of this fault, it helps to explain why you lose interest in practice. Listen to yourself play, and continually strive for finer interpretation; and I think your boredom will cease. Frequent lessons under a competent instructor usually help to keep a student enthusiastic about his practice.

Q. What would you suggest for a five piece orchestra with two accordions in it?—W., Canada.

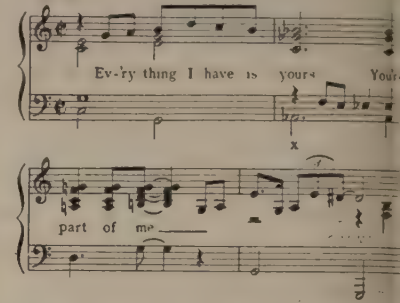
A. The instrumentation of an orchestra depends somewhat upon the type of playing it is intended to do. A five piece dance orchestra could be formed of two accordions, violin, saxophone, and drums. A five piece dinner concert orchestra could comprise a violin, guitar, violoncello, and two accordions. A bass could be substituted for the violoncello.

# The Threshold of Music

(Continued from Page 638)

a musical pun because it is almost a perfect double for the diminished seventh at Still another example will be found *Everything I Have Is Yours* from "Dancing Lady" by Burton Lane.

Ex. 21



This quotation from *Everything I Have Is Yours*, from "Dancing Lady" by Burton Lane, is reproduced by permission of Robbins Music Corporation owners of its copyright.

This quotation brings us an example a chord that has cropped up in popular music within the last three or four years. It is a dominant ninth, borrowed for use in C major from the distant key of D-flat and used as an elaboration of the fall dominant seventh which purists spell with an F-sharp and song hit composers with a G-flat. If it had been a seventh chord we could call it simply a false dominant seventh. But since a fifth note (B-flat) has been added, there is no way of explaining the chord as an elaboration of altered chord whose root is F-sharp. There is nothing else to do but to call it a borrowed chord—the outgrowth of a case mistaken identity.

This same chord has been featured several other popular tunes of fairly recent vintage.

## When Mozart Was in London

By Clarence Lucas

MOZART was taken to London by his father in 1764. While they were there the elder Mozart became seriously ill and was ordered by the doctor to leave the crowded city and rest for a while in the quiet surroundings of the country. The Mozart father and son, went to live with a Dr. Randal who occupied a roomy old house which had been built in 1695 on the Ebury Manor farm.

The little boy, of eight refrained from practicing on any musical instrument so as not to disturb his father. When he was roaming about the farm and climbing the fruit trees, he amused himself in the true Mozartian fashion of composing a symphony.

Then the old farm house began to decay. The sprawling city gradually encroached on the surrounding country. The farms and orchards one by one disappeared. A road was made in front of the farm house, and the roadway eventually became Ebury Street. The farm was gradually swallowed up by the city. An East India merchant bought the old-fashioned house with its two doors. Later it was converted into shops. Then a high government official acquired it and made it a luxurious suburban home for himself. Lady Sackville, the next tenant, was followed by Sir Francis Peck.

\*\*\*\*\*

## A Soul Tonic

"For it's easy to march to music  
With your comrades all in line;  
And you don't get tired, you feel inspired  
And life is a draught divine."  
—Unknown.



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### Mixed Voices

|   |     |
|---|-----|
| BUTCHER, FRANK C. (Arranger)  |     |
| 14,928 LET ALL MORTAL FLESH KEEP SILENCE. (A superb festival anthem, based on a beautiful old melody. With Soprano Solo, and Trumpets, Bells, Cymbals and Timpani, ad lib.) | .15 |
| CLOUGH-LEIGHTER, H.   |     |
| 12,381 SING AND REJOICE. (With Tenor Solo)  | .20 |
| FISHER, W. A. (Arranger)  |     |
| 14,578 SING NOEL. (French Carol of the 15th Century)  | .15 |
| GAUL, HARVEY B. (Arranger)  |     |
| 14,319 AND THE TREES DO MOAN. (Carol of the Mountain Whites)  | .15 |
| 14,869 CAROL OF THE BAGPIPERS. (Italian)  | .15 |
| 14,870 CHRISTMAS BELLS OF ABRUZZI. (Italian)  | .15 |
| 14,519 LITTLE JESU OF BRAGA. (Portuguese)   | .15 |
| 14,998 MEXICAN SHELTER CAROL (Children's Voices and Mixed Choir)  | .15 |
| 14,999 NATIVITY CAROL OF MEXICAN SHEPHERDS (Children's Voices and Mixed Choir)  | .15 |
| 14,868 NINNA NINNA. (Italian)   | .15 |
| 14,318 SHEPHERDS AND THE INN. (Mexican)   | .15 |
| 11,575 SING WE NOEL. (French)   | .12 |
| 14,320 STARS LEAD US EVER ON  | .15 |
| GEVAERT, F. A.  |     |
| 13,340 SLEEP OF THE CHILD JESUS   | .10 |
| GILBERT, NORMAN   |     |
| 14,925 KING IN BETHLEHEM  | .10 |
| GRUBER, FRANZ   |     |
| 12,378 HOLY NIGHT   | .10 |
| HATCH, HOMER B.   |     |
| 14,958 THE GREAT MOTHER'S LULLABY (With Soprano Solo)   | .10 |
| KRAMER, A. WALTER   |     |
| 13,916 THIS IS THE DAY THE CHRIST IS BORN   | .10 |
| MATTHEWS, J. SEBASTIAN and<br>MATTHEWS, H. ALEXANDER  |     |
| 14,967 NATIVITY SONG (From "The Dayspring")   | .15 |
| NAGLE, WILLIAM S. (Arranger)  |     |
| 14,970 O SHEPHERDS, LEAVE YOUR WATCHING (Irish Carol)   | .15 |
| NEVIN, GORDON BALCH   |     |
| 14,701 UPON THE SNOW-CLAD EARTH   | .15 |
| PEARSALL, R. L. (Arranger)  |     |
| 14,629 IN DULCI JUBILO. (German Carol)  | .15 |
| PERGOLESI, G. B.  |     |
| 14,507 GLORY TO GOD IN THE HIGHEST  | .15 |
| PRAETORIUS, MICHAEL   |     |
| 13,993 MERRY BELLS ARE RINGING  | .10 |
| READING, JOHN   |     |
| 16 O COME, ALL YE FAITHFUL. (Soprano, Alto and Tenor Trio and Solos; Tenor and Bass Duet and Mixed Voices)  | .12 |
| SCHINDLER, KURT   |     |
| 13,300 ADORATION OF THE SHEPHERDS. (Eight Part Chorus)  | .15 |
| SIMPER, CALEB   |     |
| 9,920 BREAK FORTH INTO JOY  | .12 |
| TOURS, BERTHOLD   |     |
| 291 SING, O HEAVENS   | .10 |

### Unison

|   |     |
|---|-----|
| GAUL, HARVEY (Arranger)                         |     |
| 12,377 FIVE TRADITIONAL FRENCH CHRISTMAS CAROLS | .10 |
| RICHTER, LOIS ROTH (Arranger)                   |     |
| 14,871 WHILE SHEPHERDS WATCHED THEIR FLOCKS     | .10 |

### Two-Part, Women's Voices

|   |     |
|---|-----|
| FARMER, JOHN                                  |     |
| 14,695 IN THE FIELD WITH THEIR FLOCKS ABIDING | .10 |
| FRENCH CAROL                                  |     |
| 14,846 GLORIA IN EXCELSIS DEO                 | .10 |
| FOSTER, MYLES B.                              |     |
| 10,901 THERE WERE SHEPHERDS                   | .12 |
| PRAETORIUS, MICHAEL                           |     |
| 14,215 MERRY BELLS ARE RINGING                | .10 |

### Three-Part, Women's Voices

|   |     |
|---|-----|
| ADAM, ADOLPH  |     |
| 12,225 O HOLY NIGHT                                     | .16 |
| BEACH, MRS. H. H. A.                                    |     |
| 14,296 AROUND THE MANGER                                | .10 |
| GAUL, HARVEY B. (Arranger)                              |     |
| 12,376 ALLELUIA KYRIE CHRISTE (Old French Carol)        | .12 |
| 14,299 FIVE TRADITIONAL FRENCH CHRISTMAS CAROLS         | .25 |
| MANNEY, CHARLES FONTEYN                                 |     |
| 13,755 SIX TRADITIONAL CAROLS FOR CHRISTMAS             | .20 |
| PERILLOU, A.  |     |
| 13,014 VIRGIN AT THE MANGER                             | .12 |
| PRAETORIUS, MICHAEL                                     |     |
| 12,557 LO, HOW A ROSE                                   | .10 |
| SCHINDLER, KURT (Arranger)                              |     |
| 14,677 ADORATION OF THE SHEPHERDS (Catalonian Folksong) | .10 |

### Four-Part, Women's Voices

|  |     |
|--|-----|
| CONANT, GRACE WILBUR                                     |     |
| 10,639 O LITTLE TOWN OF BETHLEHEM (With Violin Obligato) | .15 |
| GRUBER, FRANZ  |     |
| 12,683 HOLY NIGHT  | .10 |
| SCHINDLER, KURT (Arranger)                               |     |
| 13,304 ADORATION OF THE SHEPHERDS                        | .15 |

### Four-Part, Men's Voices

|   |     |
|---|-----|
| ADAM, ADOLPH  |     |
| 12,369 CHRISTMAS SONG "O HOLY NIGHT"                      | .16 |
| MAKER, FRED C.  |     |
| 12,666 ARISE, SHINE (With Tenor and Bass Solos)           | .15 |
| MANNEY, CHARLES FONTEYN                                   |     |
| 13,914 TEN TRADITIONAL CAROLS                             | .15 |
| NEVIN, GEORGE B. (Arranger)                               |     |
| 14,439 ANGELS SINGING O'ER THE PLAINS (Old French Melody) | .15 |
| READING, JOHN   |     |
| 12,704 OH COME, ALL YE FAITHFUL (With Tenor Solo)         | .20 |

## CHRISTMAS MUSIC

### SONGS

|   |     |
|---|-----|
| ADAM, ADOLPH                                    |     |
| O HOLY NIGHT. High E-flat                       | .12 |
| O HOLY NIGHT. Med. D-flat                       | .10 |
| O HOLY NIGHT. Low C                             | .10 |
| GRUBER, FRANZ                                   |     |
| HOLY NIGHT, PEACEFUL NIGHT. Med. C              | .10 |
| KRAMER, A. WALTER                               |     |
| THIS IS THE DAY THE CHRIST IS BORN. High B-flat | .10 |
| THIS IS THE DAY THE CHRIST IS BORN. Med. A-flat | .10 |
| ROGERS, JAMES H.                                |     |
| SHEPHERDS IN JUDEA. Med. High D                 | .10 |
| VAN DE WATER, BEARDSLEY                         |     |
| NIGHT OF NIGHTS. Solo for High Voice            | .10 |
| NIGHT OF NIGHTS. Solo for Med. Voice            | .10 |

### ORGAN

|  |     |
|--|-----|
| CANDLYN, T. FREDERICK H.                       |     |
| SCHERZO ON "IN DULCI JUBILO"                   | .10 |
| DUBOIS, THEODORE                               |     |
| MARCH OF THE MAGI KINGS                        | .10 |
| LEMARE, EDWIN H.                               |     |
| JOY TO THE WORLD                               | .10 |
| MANNEY, CHARLES FONTEYN                        |     |
| PRELUDE AND CHRISTMAS PASTORAL                 | .10 |
| NAGLE, WILLIAM S. (Arranger)                   |     |
| A CHRISTMAS CAROL (Joseph lieber, Joseph mein) | .10 |
| STCHERBATCHEFF, NICOLAS                        |     |
| THE SHEPHERDS' PIPES AND THE STAR              | .10 |

### PIANO

|                          |     |
|--------------------------|-----|
| AUSTIN, ROBERT E.        |     |
| ADESTE FIDELES           | .10 |
| SILENT NIGHT, HOLY NIGHT | .10 |

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**Charles Wells**—B. Prague, 1845; d. New York, May 12, 1906. Comp., pianist, pianist. Pupil of Tausig. In 1845, count. in Prague. From 1846 in N. Y. Varied works.



**Phradie Wells**—B. Atlanta, Mo. Soprano. Pupil of Oscar Saenger and William Villot. Sang with Dippel Opera Co. In 1923 became member, Metro. Opera Co. Also in concert and oratorio.

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**Friedrich Welter**—B. Eydt-kuhn, Ger., May 2, 1900. Comp., writer, teacher. Studied at Univ. of Berlin. His works include piano pieces, cantatas, choruses, and songs. Res. Berlin.



**Ernst Wendel**—B. Breslau, Mar. 26, 1876. Comp., violinist. Pupil of Joachim and Bessel. From 1896-98, with Chl. Symph. O. From 1899 in Königsberg. Since 1909 dir., Philh. Soc., Bremen.



**Karl Wendling**—B. Strassburg, Aug. 10, 1875. Violinist, soloist, concert, ensemble player. Pupil of Joachim and Hahn. Has been active in Stuttgart. Reger's last work dedicated to him.



**Theophil Wendt**—B. London, Comp., cond. Studied at Cologne Cons. and R.A.M., London. Has been opera cond. in England and S. Africa. In 1928-29 Cond., People's Symph. O., Boston. Many wks.



**Isabella Wengerova**—B. Vilna, Russia. Pianist, pedagog. Studied at Vienna Cons. and with Lechotzky. In 1905 succeeded Mme. Essipoff at St. Petersburg Cons. In 1921 located in New York.



**Alexander Weprik**—B. Lodz, Russia, July 23, 1899. Comp., teacher. Studied at Leipzig Cons. and St. Petersburg Cons. In 1923 apptd. tchr. in Moscow Cons. Orchl. works, piano pieces, and songs.



**Rudolf Werner**—B. Sondershausen, Ger., June 26, 1876. Comp., cond. Since 1910 choral dir., Frankfurt on Main. Has written pieces for chorus and orchestra, also songs.



**Theodore W. Werner**—B. Hanover, Ger., June 8, 1874. Comp. Pupil of Fuchs, Draeske, and Noren. Has written orch. pieces, ensemble works, violin and piano pieces, choruses, and songs.



**Reinald Werrenrath**—B. Brooklyn, N. Y., Aug. 7, 1883. Baritone. Debut at Worcester (Mass.) Fest., 1907. Has a notable record as concert, oratorio, and festival artist. Many U. S. tours.



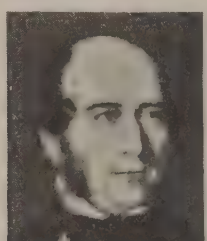
**Philip Werthner**—B. Freedom, Wis., 1858; d. Cincinnati, O., Oct. 3, 1930. Pnt. tchr. Pupil of X. Scharwenka. In Berlin. Fac. mem., Ohl. Cons. of Mus., Pres., Ohl. M.T.A. Cond. own mus. sch.



**Mathilde Wesendonck**—B. Elberfeld, Ger., Dec. 23, 1828; d. near Althausen, Austria, Aug. 21, 1902. Friend of Wagner. Wrote the famous *Wald Gesänge*, set to music by Wagner.



**Samuel Wesley**—B. Bristol, England, Feb. 24, 1766; d. London, Oct. 11, 1837. Comp., foremost Eng. organist of his day. First to make Bach's works known in England. Many varied works.



**Samuel Sebastian Wesley**—B. London, Aug. 14, 1810; d. Gloucester, Apr. 19, 1875. Comp., organist. Son of S. Wesley. Held important appts. in English churches. Many chl. works.



**Mark Wessel**—B. Coldwater, Mich., Mar. 26, 1894. Comp., pnt. tchr. Pupil of Lhevinne and Schönberg. Head of piano dept., and composition tchr., University of Colorado, Boulder. Orchl. works.



**Hans Wessely**—B. Vienna, Dec. 23, 1862; d. Innsbruck, Sept. 29, 1926. Violinist. Pupil of J. Grün at Vienna Cons. European tours. Was prof. at R.A.M., London. Founded Wessely Quartet.



**Arthur Westbrook**—B. Lowell, Mich. Cond., educator. Since 1922 dean, School of Music, Illinois Wesleyan Univ. Active in Music Teachers National Association as member of Executive Comm.



**William Joseph Westbrook**—B. London, Jan. 1, 1831; d. Sydenham, Mar. 24, 1894. Comp., organist. From 1865-78, cond. of So. Norwood (Eng.) Mus. Soc. Oratorios, cantatas, anthems, organ wks.



**Thomas P. Westendorf**—B. Bowling Green Park, Va., 1850 (?). Comp., tchr. His entire life spent in teaching music to children in reform schools. Wrote *I'll Take You Home Again, Kathleen*.



**Herbert Westerby**—B. Eng. Organist, pianist, author. Important posts in London, S. Africa and Belfast. Many historical organ records. Author of books on organ and piano music.



**A. Verne Westlake**—B. Bethesda, Ohio, May 30, 1884. Comp., pianist. Studied in Vienna. Former dir. of mus. dept., Taylor Univ. (Ind.). In 1922 founded a sch. in N. Y. Pla. pieces and songs.



**Mildred Weston**—B. Gallitz, Pa. Comp., tchr. Studied at N. E. Cons., and with T. Carl Whitmer. Has specialized in child teaching and in writing pieces for children. For many years in Pittsburgh.



**Henry Westrop**—B. Lavenham, Suffolk, July 22, 1812; d. London, Sept. 23, 1879. Comp., cond., vlnst., organist. Asst. cond. to Costa of Sacred Harmonic Soc. Piano ens. wks., orch. pes., and songs.



**Ludmila Vojáčkova Wetché**—B. Czechoslovakia. Pianist, lecturer, tchr., coach. Studied, Prague Cons. & R.A.M., London. Sev'k's accom. Toured with Marie Hall and others. Res. New Rochelle, N. Y.



**Gertrud Wettergren**—B. Esköv, Sweden. Contralto. Studied at Stockholm Acad. and Royal Sch. of Opera. Debut at Stockholm Royal Opera, 1922. In 1935 became member Metro. Opera Co.



**Richard Wetz**—B. Gleiwitz, Silesia, Feb. 26, 1875; d. Erfurt, Ger., Jan. 16, 1935. Comp., cond. For many years cond. of choral societies in Erfurt. Operas, orch. works, and songs.



**Justus Hermann Wetzell**—B. Kyritz, Ger., Mar. 11, 1879. Comp., writer, teacher. Since 1910 active in Berlin. Prof. at Acad. of School and Church Mus., Berlin. Musical and literary works.



**Le Roy Wetzel**—B. Chicago, 1881. Comp., cond. Studied at Chicago Mus. Coll. and Ann Arbor, Chicago Conservatory. Active in various fields. Chicago 1911 wks.



**Bertil Wetzelsberger**—B. May 7, 1892. Cond. Was opera cond. in Vienna, Düsseldorf, and Nürnberg. Since 1933 dir. of Dr. Hoch's Conservatory, Frankfurt on Main.



**August Weweler**—B. Recke, Westphalia, Oct. 20, 1868. Comp., cond. Studied at Leipzig Cons. Since 1908 cond. of Oratorio Soc. of Detroit. Has written operas, choruses, and piano pieces.



**Christoph Ernst Friedrich Weyse**—B. Altona, Ger., Mar. 5, 1774; d. Copenhagen, Oct. 8, 1842. Many years active in Denmark. His operas helped to establish a national school of opera.



**Henry Weyts**—B. Belgium. Comp., cond. Studied in his native city. Cond. of choral societies there. Many pieces for piano, voice, and for orchestra; also cantatas well known in his own country.



**Charles E. Wheeler**—B. London, Ont. Comp., organist. For 47 years at a church in London. Active in Canadian College of Organists. His works are mostly for organ. Res. London, Ont.



**Lyman W. Wheeler**—B. Swampscott, Mass., 1837; d. Columbus, 1900. Concert and operatic tenor, teacher. From 1863 active in Boston as soloist and tchr. In 1870 became fac. mem. of N. E. Cons.



**Benjamin Lincoln Whelpley**—B. Eastport, Me., Oct. 23, 1864. Comp., organist, pianist. Debut as pianist, Boston, 1886. Many recitals and concerts. Orchl. works, pla. pes., songs, and choruses.



**Carolina White**—B. Boston. Soprano. Debut, Naples, 1908. From 1910 to 1914, with the Chicago Opera Co. In 1914, premiere of *Jewels of the Mountains*. Later, *Her Regiment*, writ. esp. for her.



**Charles A. White**—B. Dighton, Mass., 1829; d. 1892. Comp., music publisher. In 1897 organized White-Smith Music Publishing Co. Wrote many songs, widely known in their day, incl. *Magnificat*.



**Clarence Cameron White**—B. Clarksville, Tenn., Apr. 10, 1889. Comp., violinist, cond., and pnt. tchr. of music depts., Hamilton, Australia, and W. Va. State Coll. Varied wks.



**Ernest White**—B. London, Ont., 1904. Organist. Pupil of Lynwood Parsons. Was active in N. A. O. Dir. of mus. dept., Bard Coll., N. Y. Important organ posts in India, and N. Y. churches.



**Maude Valerie White**—B. Dieppe, France, June 23, 1887; d. England, Nov. 2, 1967. Comp. Was first woman to receive Mendelssohn Scholarship at R.A.M., London. Many songs & pla. pes.



**Paul White**—B. Bangor, Me., Aug. 22, 1895. Comp., cond., violinist. Studied at N. E. Cons., and with Ysaÿe, cond., Eastman Sch. Symph. Orch. Guest cond., vari. orchs. Fac. mem., Eastman Sch. of Mus.



**Alfred Whitehead**—B. Peterborough, Eng., July 10, 1887. Comp., organist. Since 1912 active in Canada. Dir. of Cathedral singers of Montreal. His arrangements of traditional carols are noteworthy.



**Clarence Eugene Whitehill**—B. Marengo, Iowa, Nov. 5, 1871; d. N. Y., Dec. 18, 1950. Eminent dram. bass. Debut, Brussels, 1899. From 1900 to 1932 mem. Met. Op. Co. sang at Bayreuth and Covent Gln.



# SPECIAL NOTICES AND ANNOUNCEMENTS

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## Contents for November, 1939

VOLUME LVII, No. 11 • PRICE 25 CENTS

### EDITORIALS ..... 693

### ARTICLES

Success in Music Study.....Nelson Eddy 695  
Practical Aids in Getting Pupils.....Walter Elliott 697  
How I Mastered Eighty Piano Concertos.....Henrietta Schumann 699  
Short Cuts in Piano Technique.....Elizabeth Wendell Barry 701  
Success for the Young Musician.....Jan Smelterlin 703  
Make Your Practice Period Profitable.....Gloria F. Pugley 705  
Music As an Anaesthetic.....Edward Podolsky 707  
The Threshold of Music.....Lawrence Abbott 708  
Romantic Music of Other Days.....Elna Sherman 712

### MUSIC

#### Fascinating Pieces for the Musical Home

Indian Summer.....Myra Adler 713  
Lady Green Gown.....Laurence Keating 714  
Serenade by Moonlight.....Rosana Paridon 714  
The Village Band.....Elizabeth L. Hopson 715  
In an English Tea Garden.....Benjamin Frederick Ronge 716  
Harvest Festival Dance.....Frederick A. Williams 716  
Viennese Dreams.....Carl Wilhelm Kern 718  
The Hunt.....R. Dettloff Vickers 719

#### Master Works

Papillons, Op. 2, No. 11 & 12.....Robert Schumann 720

#### Outstanding Vocal and Instrumental Novelties

Caress (Organ).....Frederic Groton 723  
Morning Star of Liberty (Vocal).....Frederick W. Vanderpool 724  
A Song of Thanksgiving (Vocal).....J. C. Bartlett 725  
June Caprice (Piano Accordion).....Stanford King—Pietro Deiro 726  
The Great Spirit (Four Hands).....George F. Hamer 728  
A Happy Occasion (Four Hands).....Arnoldo Sartorio 730

#### Progressive Music for Orchestra

Flower of Love.....Arthur Traves Granfield 732

#### Delightful Pieces for Junior Etude Readers

Winter Song.....Lily Strickland 734  
Anvil Chorus, "Il Trovatore".....G. Verdi—Ada Richter 734  
Swing Song.....Nathaniel Irving Hyatt 735  
The Donkey Ride.....Milton Harding 735  
Tom Thumb.....Olara Elfeldt Kantzler 736  
The Hail King and the Snow Queen.....Myra Adler 736

### DEPARTMENTS

The Etude Historical Musical Portrait Series..... 690  
The World of Music..... 692  
The Etude Music Lover's Bookshelf.....O. Meredith Cadman 710  
Teachers' Round Table.....Guy Maier 711  
Questions and Answers.....Karl W. Gehrkins 749

#### Band and Orchestra

The Voice of the Oboe.....Charles Gilbert 709

#### The Singer's Etude

Improve Your Voice Production.....Albert E. Ruff 738  
Covered Tones.....Sidney Bushell 739  
Voice Questions Answered.....Nicholas Douthy 740

#### The Organist's Etude

Should Staccato Be Used on the Organ?.....Henry S. Fry 742  
Playing for Funerals.....H. M. Butterfield 743  
Organ and Choir Questions Answered.....Henry S. Fry 744

#### The Accordion

Accordion Repairs.....Pietro Deiro 740

#### The Violinist's Etude

That Important "Little" Finger.....Guy McCoy 746  
Improving Your Bowing.....Alden V. Crounse 746  
Modern Violin Technique.....Frank W. Hill 747  
Violin Questions Answered.....Robert Braine 748

#### Fretted Instruments

William Foden.....George C. Krick 750

#### The Junior Etude

.....Elizabeth Gest 758

### MISCELLANY

Radio Flashes.....Paul Girard 696  
Helpful Pedal Exercises.....Janet Nichols 700  
Music for the Pre-School Child.....Mabel K. Holte 702  
Fatigue Hour.....Gertrude Greenhalph Walker 702  
Encouragement Versus Criticism.....Gertrude H. Frazer 704  
Music of Worth in the Movies.....Verna Arvey 706  
Use and Misuse of the Metronome.....W. F. Gates 706  
Recent Record Releases.....Peter Hugh Reed 740  
Getting the Most from My Etudes.....Irene Badt 748  
Period, The.....Izane Peck 748

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# THE WORLD OF MUSIC



NICOLA  
PICCINNI

NICOLA PICCINNI, recorded in musical annals chiefly because of his famous operatic feud with Gluck, died in Paris in 1800 and was placed in a grave soon forgotten. This is now reported to have been discovered in the garden of an old house of suburban Passy; and the *Podesta* (Mayor) of Bari, Italy, birthplace of the composer, has instituted a movement to have his ashes transported to his native community.

QUEEN ELIZABETH of Belgium has sent a gift of six thousand francs to the fund for erection of a monument to Vincent d'Indy.

RULE BRITANNIA, the historic Naval Anthem of the British Empire, will celebrate its bicentenary next year. It was first heard in a masque by Dr. Thomas Arne, called "Alfred," performed August 1, 1740, at Cliveden on the Thames, before the Prince of Wales, later George III. It was first heard in America when this "Masque of Alfred" was presented in 1757 by the students of the College of Philadelphia, now University of Pennsylvania.

JOSEPH SZIGETI, widely known violinist, has received from the French Government the decoration of the Officer's Cross of the Legion of Honor, a distinction held also by Kreisler and Heifetz among violinists.

THE FIRST INTERNATIONAL CONGRESS of the American Musicological Society convened on September 11th, in New York City. Among eminent scholars from abroad were Knud Jepperson of Denmark, Edward J. Dent of England, Albert Smijers of Holland, Francisco Curt Lange of Uruguay, and Eduardo Sanchez de Fuentes of Cuba.

THE "BEETHOVEN CYCLE," with Fritz Reiner conducting, drew enthusiastic audiences to this summer's series in the Lewisohn Stadium. On August 7th, with Jascha Heifetz as soloist, there was an overflow throng of twenty-one thousand.

OS-KE-NON-TON, bari-tone and Mohawk chieftain, is returning to America after having spent twelve years in London, where he sang the rôle of Hiawatha over two hundred times at the Royal Albert Hall operatic performances of Coleridge-Taylor's famous cantata with its libretto from Longfellow's immortal Indian epic. Steeped early in the aboriginal lore and then broadly educated in both literature and music, Os-Ke-Non-Ton brings to his interpretations a rich treasure of authority and refinement.



OS-KE-NON-TON

HARVEY M. WATTS, widely known author, lecturer, patron and critic of music, and one time manager of the Philadelphia Orchestra, died on August 12th, aged seventy-five, at the home of Mrs. William Houston Greene, music patron, at Blue Hill, Maine.

A MUSIC TYPEWRITER, as reported to have been exhibited at the Leipzig (Germany) Fair, may become a boon to composers. There is a keyboard of one hundred thirty-five characters, including notes, letters, numbers and musical devices, and an attachment enables the composer to write the notes above or below the staff.

## Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

\* \* \* \*

KIRSTEN FLAGSTAD is reported to have "carried away all the honors" of the summer festival at Zurich.

THE SAN CARLO OPERA COMPANY with the redoubtable Fortune Gallo as manager and Carlo Peroni beginning his nineteenth season as musical director, opened its New York season with a performance on September twenty-eighth, after which series it started on its thirtieth transcontinental tour.

CORNELIUS DOPPER, composer, and second conductor of the famous Concertgebouw of Amsterdam, from 1908 to 1931, died on September 18th, aged sixty-nine. He toured America in 1907 as conductor of the Castle Square Opera Company.

THE NEW YORK PHILHARMONIC SYMPHONY SOCIETY, oldest of American orchestras and third oldest of the world, opened its present season with a broadcast on October 15th, under the baton of John Barbirolli. For the first time in ten years, it will visit a number of musical centers, as far west as Chicago, and including Toronto, Ottawa and Hamilton, Canada.

GILBERT AND SULLIVAN'S "MIKADO," in its original version, has been having a long run at the Greek Theater of Los Angeles. The enterprise is sponsored by the Los Angeles Junior Chamber of Commerce; and seats are quoted at twenty-five to forty cents, with prices of fifteen and twenty cents for children. Popular prices: popular opera.

## Competitions

GRAND OPERA PRIZE: A Public Performance of an Opera in English by an American Composer (native or naturalized) is offered by the Philadelphia Opera Company. Contest closes August 15, 1940; and the successful work will be performed in the 1940-41 season. Judges: Leopold Stokowski, Eugene Ormandy and Sylvan Levin. Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia, Pennsylvania.

A ONE THOUSAND DOLLAR PRIZE is offered by the St. Louis Symphony Orchestra, for a symphonic work of ten to thirty minutes in length. The composer must be American; the composition will be performed during the present season of this orchestra; the competition closes February 1, 1940; and full information may be had by addressing the Manager, St. Louis Symphony Orchestra, Municipal Auditorium, St. Louis, Missouri.

THE PADEREWSKI PRIZE COMPETITION offers \$1,000 for the best work for Chamber Orchestra, and a second \$1,000 for a concerto or other serious work for a solo instrument with symphonic orchestra. Works must not exceed fifteen to twenty minutes in length and must be received before February 1, 1940. Full information from Mrs. Elizabeth

C. Allen, Secretary Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

THE CHICAGO COUNCIL OF TEACHERS OF SINGING offers its annual prize of One Hundred Dollars for a song to words chosen from the Psalms, by the composer. The prize is endowed by the W. W. Kimball Company; the competition closes November Fifteenth; and complete information may be had from Walter Allen Stults, P. O. Box 694, Evanston, Illinois.

A PRIZE OF FIVE HUNDRED DOLLARS is offered by the Henry Hadley Foundation for the best composition in any of the major forms to be submitted within the autumn months. Full particulars may be had from the Henry Hadley Foundation, 633 West 155th Street, New York City.

A PRIZE OF ONE THOUSAND DOLLARS, with a possible Six Hundred Dollars additional, is offered for a "Concerto for Violin with Orchestra" by a native American composer. The prize is furnished by an internationally known violinist, with the option of giving première performance of winning work. Competition closes April 30, 1940. Particulars from Violin Concerto Committee, % Carl Fischer, Inc., 56 Cooper Square, New York City.

ENCORES DURING OPERA PERFORMANCES are reported to have been prohibited in Italy, by order of the Minister of Fine Arts, as a result of a disorderly scene in one of the theaters when the audience persisted in yelling for an encore which the conductor refused to grant.

DR. HUGO RIESENFELD, successor to S. L. Rothafel ("Roxy") at the Rivoli, Rialto and Criterion, when these theaters of New York were in their heyday, died on September 11th, at the age of sixty, at Hollywood, where he had been for some years active in musical arrangements for moving pictures, to which he had contributed much advancement.

A GUGLIELMO MARCONI MEMORIAL is to be created by a transformation of the villa at Pontecchio, near Bologna, where the great inventor's first experiments in radio transmission were made. His heirs have presented the villa to the Guglielmo Marconi Foundation. A tomb will be erected at the front of the house, while inside will be preserved Marconi relics and documents as well as records of the immense technical and scientific progress that has been derived from his invention.



GUGLIELMO  
MARCONI

WHEN LILY PONS was soloist, with husband, André Kostelanetz, conducting orchestral concert of early August, at Grant Park, Chicago, they drew a throng of two hundred and fifty thousand people, perhaps the largest audience ever assembled for a musical event.



LAWRENCE  
GILMAN

LAWRENCE GILMAN, eminent music critic, who in 1923 succeeded the late Henry E. Krehbiel on the *New York Tribune*, died August 9, at Sugar Hill, New Hampshire, aged sixty-one. His wide and varied career covered practically all phases of journalism, but this field was abandoned when he joined the *New York Tribune*. His program notes for the New York Philharmonic Orchestra and the Philadelphia Orchestra were "a mixture of historical fact and interpretation" which held for him a large public. Of his many books, "Wagner's Opera" is generally rated as best.

THE HOUSE WHERE MOZART LIVED in 1784, during his first visit to London at the age of eight, has been identified Ebury Street.

PAUL LONGONE, impresario of Chicago City Opera Company, died on August 3rd, at Cannes, France. It was through his ability and perseverance that Chicago again has its own opera company in a regular season.

THE LONG BEACH (CALIFORNIA) MUNICIPAL BAND, with Herbert Clarke as conductor, gave on September its fourteen thousandth concert. It is said to be the only permanent civic organization in America, supported by a municipality and giving two concerts daily, except Sundays and Mondays, and all free to public.

FORGED FOSTER LETTERS AND MANUSCRIPTS are reported by Fletcher Hodges, curator of Foster Hall at the University of Pittsburgh, to be on the market and he warns collectors and music lovers not to be duped by the crooked dealers and agents offering them. Before purchasing such relics, readers of *THE ETUDE* should protect themselves by communicating with Mr. Hodges as to their authenticity.

WALDO SELDEN PRATT, one of the greatest of American musical scholars of his time, editor of "The New Encyclopedia of Music and Musicians," the "American Supplement to Grove's Dictionary," and other works of reference, passed away at his Hartford, Connecticut home on July 29, aged eighty-one.

THE BERKSHIRE SYMPHONIC FESTIVAL of the Boston Symphony Orchestra with Dr. Serge Koussevitsky conducting, made a triumphant exit, in spite of Jupiter Pluvius' prodigality of downpour and thunder on earlier occasions. An interesting announcement is the early realization of Dr. Koussevitsky's pet dream of an Academy as a part of this movement.

MAESTRO BERNARDINO MOLINA, conductor of the Orchestra of the Adriano Rome, has been made an honorary member of the Beethoven House and the Institute of Beethoven Studies and Memorabilia which recently celebrated its golden jubilee.

(Continued on Page 757)



# Heredity and Music

FOR YEARS we have been looking for the appearing of a popular book upon the all-absorbing subject of heredity, and at last we have found it in the recently published four hundred and thirty-four page "You and Heredity" by Amram Scheinfeld. In our early youth we chanced upon an account of Abbot Gregor Johann Mendel (1822-1884) the Austrian discoverer of the Mendelian law which shows how certain characteristics of one parent in garden peas would show up in the hybrid of the next generation. In these enlightened days, when biology has displaced the legend of the stork, the interest in the mysteries of genetics increases hourly. Scheinfeld's engaging story of "the mystery of you" is incessantly filled with interest to adults who can comprehend it; and any one with the equivalent of a high school training should find that easy. It makes plain how we inherit the color of our hair, our eyes, our skin; and how other physiological characteristics are contributed from one generation to another.

The book is elaborately illustrated with many convincing line drawings, color charts and half-tone plates. There are hundreds of things that the average reader has "always wondered about," that are discussed in this captivating volume. Why do certain people have snub noses, others concave noses, others Roman noses? Why is baldness inherited? How long am I likely to live? What is Albinism? How does it happen that two homely parents may have a handsome child? What is the mystery of personality with which some people seem to be born and which others seem never to acquire? If you have a curious "asking" mind you will want to read this book from cover to cover.

Scheinfeld has assigned forty-four pages of this noteworthy book to music. We hope that all readers of THE ETUDE may have a chance to delve into these chapters, although they will not find the statistics as determinative as in the earlier chapters, in which the laws of heredity seem inexorable. It is perhaps not very complimentary to think that we are all genes and chromosomes, marching at the end of a nebulous procession reaching back to an innocent protoplasm in the dawn of the spheres. Perhaps, however, it is reassuring to know that, with human beings at least, talent by no means calls inflexibly for talented parents. For instance, look for a moment at the chart of the Toscanini family. Arturo Toscanini is the only member of his family to be musical. His wife was mildly musical, but not talented. Of his three children, only one has shown any degree of musical talent. One married the very brilliant pianist, Vladimir Horowitz. Their daughter showed obvious talent at three and a half years. His other two grandchildren have shown no indications of this talent. Martinelli was

the only one of fourteen brothers and sisters who gave any manifestation whatsoever of musical talent. Both Alma Gluck and Efrem Zimbalist became world renowned artists. Neither of their children is musical. Neither of the parents of Yehudi Menuhin and his talented pianist sister is a musician, although they are rich in general culture.

How come, then, the tradition that musical talent is inherited? Scheinfeld gives some very striking figures. For instance, Johann Sebastian Bach, as almost everyone knows, had five distinguished musical sons and many other noted musical descendants. Few people know, however, that "Father Bach's" father had a brother, and that these two were identical twins "so markedly similar not only in the way they looked, but also in their speech, temperaments and physical characteristics (even their deaths came close together)." None of the offspring of the other Bach, brought up in the same household, sired any musicians in any way comparable with Johann Sebastian and his astonishing descendants.

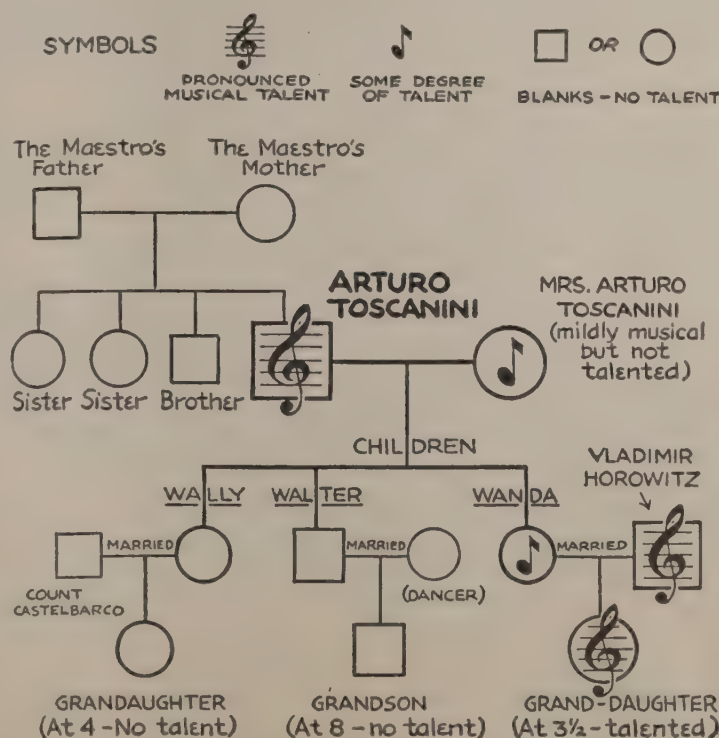
In order to get nearer to this, Scheinfeld hit upon the ingenious plan of analyzing three groups. In group number one are "thirty-six outstanding instrumental musicians of the world, that is, those universally conceded to be leading figures on our present day concert platform." In group number two, are "thirty-six principals of the Metropolitan Opera Company." In group number three, there are included fifty students of the Juilliard Graduate School of Music, comprising a highly selective group of younger musicians and singers, many of whom are already active in the professional field.

Scheinfeld's analysis of these problems is most interesting and should be read in detail. He finds however, that with one hundred and twenty-two entries, the average age at which talent is expressed is six and two-thirds years. Those who had talented mothers or mildly musical mothers represent

sixty-four per cent. Those with musical fathers or talented fathers represent sixty-eight per cent. Those with talented brothers and sisters represent fifty-two per cent. Those with talent in additional near kin, represent fifty-four per cent. From these figures it would seem that musical talent is more likely to be inherited from musical parents than from non-musical parents. The preponderance of this influence is not, however, as great as most people suppose. One cannot breed musical brains as one breeds Holsteins, Plymouth Rocks, Poland-Chinas, Pomeranians or Percherons.

Of course these are generalities. With Eugene Ormandy, the conductor of the Philadelphia Symphony Orchestra, talent was manifested at one and a half years. Arthur Rubinstein, one of the finest piano virtuosi of the era, was

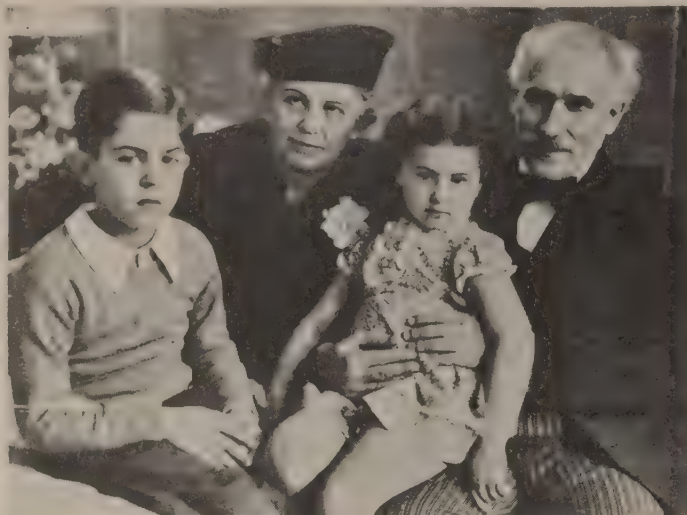
## THE TOSCANINI FAMILY



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born in a poorhouse where no musical instrument existed or could be heard. As a baby he made up his own little songs to express his desires. He sang long before he could speak. With others such gifts do not manifest themselves until later (Artur Rodzinski was twenty).



MAESTRO AND SIGNORA TOSCANINI

*This picture shows two of the grandchildren of the great conductor (see previous page). Two of his grandchildren have manifested no musical talent whatever, while one granddaughter is very musical.*

You must, however, read Scheinfeld's remarkable book in order to gain a knowledge of what everyone in this day should know about the vast and stimulating subject of heredity.

### Sing Unto the Lord!

**T**HANKSGIVING Day is the oldest of American holidays. It is also the most American of all festivals. Even the gobbling turkey itself is a native, along with the sweet potato, which migrated from the tropics. The Thanksgiving Day celebration reaches back to our earliest period when our forefathers rejoiced and gave thanks for the possession of a few handfuls of corn and the absence of Indian arrows.

It makes no difference just which Thursday is chosen for its celebration. If we had our way we would have a Thanksgiving Day every Thursday, and even then that would not be enough for the blessing of living in America. Despite politics, floods, dust storms, droughts, grasshoppers, Japanese beetles, jitterbugs, the income tax, and hay fever, we have more benefits for which we should be thankful than the people of almost any other country in the world.

The Thanksgiving festival is just a grand idea for giving us a chance to stop for a moment and realize the good things that have come to us. It is a splendid respite in which to forget annoyances. The only fault we have ever had with the holiday is that it is too gastronomic. Surely we can find some more exalted way of celebrating it than at the table, with its aftermath of bicarbonate of soda.

Let us all be thankful for what we have. Last Thanksgiving we met a miner who had just come with his family from Wales. He said, "This is my first Thanksgiving in America, and the family has found out what it means. Everyone of us had a whole Hamburger, and we all gave thanks to the Lord."

Time was when churches everywhere were filled to the doors on Thanksgiving morning. The fruits of tree and field were symbolically piled in front of the altar, and the whole congregation joined in a song of gratitude to the Lord for his goodness and his mercy. Such a service brings a soul joy that cannot be duplicated on the golf course or in the automobile.

This year our Thanksgiving in America is clouded by the thought of the bitter sufferings of those in other lands. Our sympathies and our love go out to all who are afflicted. We who have been blessed realize more than ever that for

which we have to be thankful. When we meet in the home and the church on Thanksgiving Day, many a prayer will go up for those who are in deep grief.

We have often wondered why more fine music has not been written for Thanksgiving Day. Gratitude and joy are great sources of inspiration. The musician should not let this day pass without rejoicing in appropriate manner. If you cannot go to church, at least read the Ninety-eighth or the One Hundred and Eleventh Psalm. Then pick out from your repertory the brightest, happiest, and most exalted music you know, and feast your soul upon it.

*"Oh, praise the Lord, all ye nations; praise him all ye people, for his merciful kindness is great toward us and the truth of the Lord endureth forever. Praise ye the Lord."*

### A Standard Musical Pitch

**T**HERE is a great need for a world standard in musical pitch. The International Standards Association on musical acoustics, at its last meeting in London, recommended very strongly that the pitch of 440 cycles per second for the A in the second space of the treble staff be adopted.

Representatives of most of the continental countries attended this convention. This would apply as closely as possible to all kinds of music, particularly in orchestras, choirs, recorded music and radio broadcasts.

The 440 cycle pitch has been approved by the American Standards Association, and is therefore the standard pitch for America. Mr. Paul A. Billhuber, chairman of the ASA Subcommittee on Musical Terminology, and assistant factory manager of Steinway & Sons, said of this new pitch:

"Confusion more or less dangerous and damaging to musical performance has been the rule in the past rather than the exception.

"Now each manufacturer of a wind instrument can adapt his machines and methods to mechanical standards based upon the musical standard.

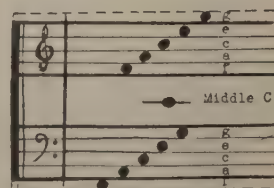
"In singing, the adoption of a universal standard is of decisive importance. If the pitch of an orchestra or piano to which a singer is to sing at a concert is different from the pitch of the instrument by which the part or song has been studied, the voice may be strained.

"In the case of the piano, an increase of five cycles per second in the frequency of the standard A, with a corresponding change throughout the entire scale, would throw an additional strain of something like half a ton on the framework of the instrument."

### A New Device to Help Sight Reading

**B**ERNARD L. BONNIWELL, Assistant Instructor of the Department of Psychology, at the University of Pennsylvania, has devised a Six Line Music Staff which he has had copyrighted (1938). The idea is simply to add one line above the conventional five line treble staff and one line below the conventional bass staff thus.

Conversion of five-line staff:



The common five-line music staff may be converted into the Sixline Music Staff by the addition of a single line placed above the treble clef and a single line placed below the bass clef, notes in both clefs then automatically assuming similar positions.

Under the existing five-line system similarly named notes appear on different lines in different clefs, causing the reader confusion.

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In this way, the letters read from the first space upwards exactly the same: f, a, c, e, g. He suggests that teachers, by adding these dotted lines as indicated in this example, can simplify first and second grade music and will note the results with small pupils. In the interest of science, he requests that teachers, who try this device shall report to him the results of their experiments. Laboratory tests have shown that many pupils "catch on" to the notation quicker by means of this simple device.



# Success in Voice Study

By

NELSON EDDY

Distinguished Concert, Radio and  
Sound Screen Star

With Warnings of  
Mistakes That  
Spell Disaster

An Interview Secured  
Expressly for  
The Etude Music Magazine

By

JULIETTE LAINE



Nelson Eddy and Ilona Massey  
in a scene from "Balalaika," the  
new musical moving picture.



NELSON EDDY

ALTHOUGH FOREIGN TEACHERS express never ending astonishment at the great number of fine voices to be found among American students of singing, they profess an even greater surprise that, despite their natural endowments, so few succeed in making a worth while career.

Now the reasons for this discouraging condition are many, yet in the majority of cases the truth can be summed up in one simple statement: The average student fails largely because of his own wrong attitude, or approach, to his career.

From a fairly wide observation of students of singing, it would seem that their greatest handicap—assuming that the natural voice and talent are adequate—is a too optimistic attitude in regard to proper preparation. We Americans live at too brisk a tempo. To rush things has become a national characteristic. We imagine that the constant admonition to "hasten slowly" is old fashioned and not applicable to present day conditions. Unless a thing can be accomplished quickly, we prefer to abandon it for something which can be achieved in less time. Needless to say, when such a viewpoint is applied to music, or to any art enterprise, the student soon finds himself up against a stone wall. "Art is long."

## No Excellence Without Labor

THERE IS NO SUBSTITUTE FOR TRAINING, for that firm foundation and background that come of sound knowledge and a well schooled technic. Personal experience is the bulwark of everything to be said here; though it must be admitted that I am myself a shining example of what can be accomplished without this careful preparation of which I preach; and the knowledge distresses me entirely because of its possibly harmful effect upon others. Look at Nelson Eddy," cry the youngsters. "He didn't waste valuable time singing minor rôles in provincial opera houses. He didn't do this, and he didn't do that. He started at the top and stayed there; then why couldn't I?"

Like most half truths, such stories can do great harm.

I have repeatedly tried to correct these erroneous impressions, but with slight success. Too many persons prefer miracle stories rather than facts. For example, I recall once telling a writer that I had learned a number of songs from phonograph records. By this it was meant that merely the words and music, the phrasing and style of certain songs, had been learned by listening to an artist's recordings. Yet when the interview appeared in print I was stunned by finding that I had been made to say that I never had taken a lesson, but had learned all there was to know about singing merely by listening to the phonograph. One shudders to think of what the intelligent reader must have thought of such an absurd statement, though the lazy, would be singing students undoubtedly seized upon my words as an excellent excuse for their own lack of effort. It is natural, and usually pleasanter, to follow the line of least resistance, but it rarely leads to a high degree of accomplishment.

## And So We Began

MY PROFESSIONAL CAREER began, it is true, with the singing of a leading rôle, and it is equally true that I have sung leading rôles ever since. It is true also that I did so with a comparatively slight foundation; and it is this very fact which enables me to speak with authority

in decriing such procedure. My way was not the easy way, however much it may have seemed so to the casual observer: it was the hardest way of all. Instead of building both voice and repertoire simultaneously, during what should have been my student years, I had to do the greater part of it later, when there was less time. Meanwhile, I was expected to live up to a success which had not been actually earned, but which had merely happened. Consequently many precious hours had to be spent upon other matters which, instead, should have been devoted to language lessons, diction, stage deportment, and other essentials in the technic of a finished artist.

When the average young singer seeks advice, his leading question is almost invariably, "How long will it take me to make some real money with my voice?" not "How long will it take me to learn to sing well?" The old Italian masters respected the adage which says, "Time respects nothing which is made without his aid"; and we are not surprised to learn that the training they gave their pupils

required from five to ten years of intensive study. But this is not so discouraging as it sounds, when we discover that these years were not spent solely in the study of tone production. The correct use of the voice was only one branch of their training. Every pupil was also taught sight reading and a thorough knowledge of the rudiments of music. There was, in those days, no such thing as a singer who could not read music or count time. Furthermore, everyone was taught choral as well as solo work; and he learned the standard operatic repertoire, memorizing all of the rôles he was likely to sing, instead of just a few favorite arias. Naturally such training took years; but consider the results. As singers they became the world's greatest in the annals of music.

What modern teacher would dare to insist upon such thorough training? If he did so, most of his pupils would quickly desert him for some other teacher whose ideals were less exalted. Granted that many modern singers achieve considerable success with but a year or two of training, the fact remains that such careers are short lived, unless the singer takes off sufficient time to return repeatedly to the studio to pick up what he had left off. No one can skip the essentials and do only that which pleases himself. One has to decide, at the outset, whether he wants to sing for fun or for fame; and whether he



is going to study or just to "take lessons."

### Completeness a Necessity

ANOTHER WAY in which a too optimistic attitude hampers the student is that his ideas of the expense of a musical education are rarely correct. Music lessons, from good teachers, are not cheap; and careers are not made "on a shoestring." Even if a voice is so unusual that a teacher is willing to train it without immediate remuneration, there are many other expenses to be considered. For instance, there is the need of learning foreign languages. Language teachers do not work for the fun of it; neither do coaches, nor teachers of diction. Then, too, if the singer has not had piano lessons, he should not be satisfied until he can play freely such fairly difficult music as will enable him to perform the accompaniments of his most taxing songs, so that he may become entirely familiar with their musical structure. This should be true even of operatic rôles, if one is to make singing history. Jenny Lind is said to have been able to play from memory practically the complete scores of one hundred and fifty operas and oratorios; Patti could have made a success as a pianist; Galli-Curci began her career as a concert pianist; Sembrich began as a concert violinist before discovering her voice; and, stepping aside, Paderewski speaks fluently practically all important languages of Europe. Genius is never superficial. Singer, be proficient at the piano, and in everything that will make you a complete musician. Then cultivate your soul by the study of poetry and the best of all literature.

Another vitally important item in the vocal student's musical education is the hearing of much good music artistically performed. He should attend orchestral concerts and, of course, the opera, in order to become familiar with the different forms of composition by actually hearing these masterpieces. He should hear chamber music, song recitals, and oratorio performances, as many as possible, and not merely those works which he hopes one day to sing himself. All of these imply the use of money, and quite a lot of it; even if his living arrangements are as frugal as possible.

### On the Useless "Angel"

THIS, INCIDENTALLY, BRINGS up another point upon which I feel very strongly. This is: I am frequently approached by persons who say, "I am so interested in a boy who has a really lovely voice. Will you not suggest someone who would finance his training?" Apparently there is a widespread belief that the world is full of philanthropic persons only too willing to spend a small fortune to help a stranger achieve his ambitions. That such a person has no claim at all upon their generosity; that he may never amount to a row of pins; and that he may want to go to Paris solely because of the colorful tales he has heard about Montmartre; none of these conditions are taken into consideration. As he sees it, he needs a sponsor, so it is up to the rest of us to find one for him.

Why all this assumption? What is so remarkable about being able to sing a few songs acceptably that it should impel the rest of the world to give the singer the education that other people have to acquire as best they can? If a boy wants to learn chemistry or civil engineering, he does not expect strangers to finance him, does he? Yet when an embryonic young singer is told that I know no one willing to gamble his or her money in that fashion, he puts me down as an unfeeling wretch who is unwilling to help his fellow man.

The truth is that I do not know anyone anxious to help untrained young singers. In fact, there is room for serious doubt as to the truth of most of these stories of philanthropy, and especially nowadays. Certainly I have no personal knowledge of even one such case. Such stories became popular

many years ago, when music, particularly composition, was so poorly paid and so badly exploited that most musicians strove to obtain positions in the privately owned orchestras of the nobility.

### A Myth of My Youth

THERE WAS ONCE SUCH A STORY current about myself. A too imaginative writer informed the public that a nice lady had given me forty thousand dollars to finance my musical education. Under terms of the contract I was never to marry, and I believe there were perhaps two other restrictions, which are no longer recalled. Although there was not one word of truth in the story, it was printed and repeated so frequently that it finally became tiresome. A letter of protest was written to the editor, with a request that it be published. This was done; yet the very next

ever, no longer any need to go abroad for vocal training, since our own country now has plenty of fine teachers and excellent conservatories; but for the opportunity of learning tradition, and of absorbing "atmosphere," Europe offers advantages with which our own country can not as yet compete. Anyone, who is working with a good teacher, should continue with him, no matter where he may be, geographically speaking. He may go to Europe later, for coaching and practical experience—if he can get it.

While in Europe my studies in Paris and Dresden were with the same teacher and the same coach with whom I had been working here in America; and this was planned because they were going to be there at that time. They were the sole reason of my going—they, and for the absorption of "atmosphere."



PLUCK!

*This is a picture of Fiori Rizzo standing with Mrs. W. I. Thompson and Mr. J. Stoddell Stokes, President of the committee organized for the very successful "Musicians' Ball" of Philadelphia. The story of Mr. Rizzo is one marking the fine courage of musicians in meeting adversity. Recognized for years as one of the finest flutists of Philadelphia, he received an excellent income and supported his family of four in comfort. Then, through an accident which resulted in blood poisoning, his right arm was amputated. Of course this put an end to flute playing, which requires two hands. Instead of sitting down in despair or going on relief, he decided to capitalize his musical knowledge and learn some instrument which could be played with one arm. He took up the trumpet and studied it with great determination and is now again earning his living through music. Hats off to Fiori Rizzo!*

day he ran another story declaring that the original story had been true all the same.

The plain facts of the matter were as follows: I had borrowed some money—a bagatelle with which forty thousand would not be on speaking terms—from a banker. It was a straight business proposition, with no romantic clauses about marriage or any other personal matters. I wanted to go to Europe for additional coaching and repertoire; but this was after I already had achieved considerable success and had proven to the satisfaction of myself and everyone else that it would be money well spent and in no sense a gamble. The entire sum, it may be added, has been long ago repaid.

This brings us to the frequently asked question, "Should the young singer go to Europe?" Frankly, this question is one which cannot be answered with a sweeping "yes" or "no." Whether one studies here or abroad, the outcome depends almost wholly upon the individual, and upon highly variable conditions. There is, how-

### The Foreign Will-O'-the-Wisp

AMERICANS WHO CONTEMPLATE GOING to Europe for actual operatic experience should not forget that Europe has undergone tremendous changes within the past few years, and these changes have drastically affected the musical field. Many of the smaller opera houses, where beginners could hope to obtain at least a few guest appearances, have been closed. Many will probably not again reopen, and others will not do so for at least a long time. Since these conditions have thrown hundreds of native, well established artists out of work, we can well imagine how slight would be the opportunities for a foreign and untried beginner.

Students often ask if they should try to study while employed in some other kind of work. To this one can only reply, "Why not? Get musical work if possible; but, if this cannot be found, take any honorable work to be had." If one is made of the right stuff it will not make much difference

(Continued on Page 754)

# Radio Flashes

By PAUL GIRARD

STUDENT LISTENERS to Columbia network's "American School of the Air," which recently began its tenth year, are to learn about the origin of folk music of their own country in an unusual series of Tuesday radio classes (WABC-CBS, 9:15 to 9:45 A.M., EST) a new hour for these sessions. Rebroadcast to the West at 3:30 P.M., EST.

These programs will bring to the attention of America's foremost authorities on the subject, Alan Lomax, twenty-four year old assistant in charge of American folk song at the Library of Congress. He will discuss and sing, to his own guitar accompaniments, outstanding examples of our native art form as preserved on more than twenty-six hundred records made by him and his noted father, John A. Lomax, honorary curator of the library.

Young Lomax observes that children are taught that only the music of recognized masters is authentic, neglecting the songs that spring from the people and the songs of this country as being akin to jazz.

He intends to show that these melodies have a color and depth of character that are essentially and peculiarly American. They are simple songs, he explains, that an American finds easy to sing and at the same time educational and amusing. He sees them as "a part of human life."

Selections he will use on the program will encompass cowboy, lumberjack, folk, whaling and mountain songs, sea chanties, outlaw ballads, Negro work songs, spirituals and blues. Calling himself a "folk musician," he relates that with his father he has visited the most remote regions of the country, listening to the songs of the people, recording them on the spot. The records are in the Library of Congress.

A novel aspect of the programs is that thousands of school children throughout the nation will be asked to sing in unison with Lomax.

The latter half of each period will be devoted to orchestral presentations of the same subject under guidance of Bernard Herrmann, music advisor of School of the Air. Also, occasionally indigenous talent will appear with Lomax. Another novel feature will consist in asking children to submit their own songs on subjects drawn from their own environments or experiences.

Another noteworthy series of programs featuring American music is presented by the Dorian String Quartet, heard in chamber classics over CBS on Saturdays, 11:00 to 11:30 A.M., EST.

"The Church of the Air," Columbia network's Sunday forum for the free expression of religion by representatives of all major faiths, entered its ninth year of broadcasting when the 737th and 738th programs were given on September 16 (WABC-CBS, 10:00 to 10:30 A.M., EST, and 1:00 to 1:30 P.M., EDT).

Since its inception in 1931, according to Ruth J. Allen, director, clergymen from every part of the country have participated. Among these have been cardinals, bishops, rabbis and noted laymen. The time is served strictly from sale. Similarly, campaigns for funds are forbidden. No restrictions are imposed on the speaker who is a spiritual message to deliver, and his message remains unedited by CBS.

Letters from listeners stress the universality of this program's appeal. They rarely fail to state that the listener, regardless of his denomination, tunes in speakers of every faith.



RADIO PROGRAMS offer the piano teacher an opportunity to publicize himself in a dignified and efficient manner. Local talent is looked to when the community sponsors some civic event and heralds it over the radio. If the teacher is alert to his opportunities, he will usually have small difficulty in securing a place for himself on the program at no cost.

A State Music Association should be joined. When members meet from different communities, competition is forgotten and only friendly coöperation is borne in mind. These organizations provide the surest method of distributing fair play to everyone. Dues are required, of course, and certain professional requirements are stipulated. These may be learned by writing to the district president of the organization.

A small community association of music teachers may be undertaken. Friendly letters can be sent to other teachers in town, telling them of the views one has in mind; or the idea may be first discussed with some other enterprising teacher of the community. Perhaps the beginning teacher will not care to engineer such a project, in which case he may suggest it to one of the outstanding teachers of the community, asking him to call an open meeting for purposes of organization.

If such an association is formed, fees for lessons may be standardized, and plans for spring music festivals may be discussed. Parents may be asked to attend the meetings when out of town artists are being scheduled.

This is one of the best ways of gaining the friendship of other teachers; and each member of the association benefits by its activities. There are times when individual members may have to sacrifice small expenditures of time or money; but this is to be expected, in view of the benefits derived. Cutthroat methods of competition cannot possibly win friends, but coöperation will open opportunities for the teacher where none might have been expected.

### *Locating Ability*

MUSIC TESTS. At almost any time the teacher may be consulted concerning the musical aptitude of some child. To test piano aptitudes, tests may be procured for the purpose from leading music publishers. A standard test will do much toward moving the burden of censure from the teacher's shoulders in the event of a student failing. The subjects tested include rhythm, pitch, and melodic recognition.

The tests may likewise find application in the public schools; principals are often willing to allow the piano teacher to give musical tests to pupils, after school. As many schoolrooms have a piano available, the tests may be given with little difficulty. It may be suggested to the music director that if there are any pupils who need assistance in their daily music routine, you would be willing to undertake this instruction after school or on Saturdays. This is a gesture, again, which contributes to a spirit of good will.

One may even attempt a news item offering free musical tests to untrained children.

Similar tests are now provided on records, in a more intricate form; and for this reason they doubtless find less application in testing young children. They have their own field of application, and tests create, in general, curiosity on the part of parents and children, which adds interest to the entire subject of musical instruction. Written tests can be completed in twenty-five to thirty minutes.

### *The Teacher's Confederate*

MUSIC DEALERS ARE SOURCES of prospective pupils. Store proprietors frequently will make suggestions and also will keep the teacher's name in mind when asked for a recommended instructor. In such a case it is well to select the reliable firm and to patronize it consistently when material is required. In return one may expect assistance from the dealer in going through various musical editions, which will help in the selection of good teaching compositions.

After having acquired a few pupils, one may coöperate with the local dealer in selling pianos. A little effort on the teacher's part will often turn a sale for a new piano, and in return the dealer will certainly do all he can to send pupils to this teacher. Like everyone else, the dealer has a circle of friends with whom his recommendation carries weight. In most instances the dealer will also pay the teacher a commission for his efforts.

The same policy may be carried out in dealing with the local piano tuner; help him, and he will help you. One should make sure that he selects a good tuner. There

are quacks who visit a town merely to pick up a few dollars on a one way trip. They are the racketeers of the tuning profession, who do a hurried and incomplete job and occasionally damage the piano. One should select a good tuner, with credentials to recommend him, and then patronize him consistently.

A friendly dealer can be useful to the teacher in obtaining specific selections in a hurry, or in searching among various jobbers' stocks for music which is difficult to obtain. Friendship will often obtain what money cannot buy; or it will save a crucial situation by supplying what may be necessary in the line of special attention.

are and the best avenue of approach to secure them.

### *The Mutual Help Spirit*

MANY OF THE MUSIC TEACHERS in the community will teach some instrument other than the piano, and in the event a student is suited to another instrument, recommendation of these competing teachers will foster a spirit of coöperation within the profession. The piano teacher may reasonably expect to have some pupils sent to him in return.

After all, the teaching profession can be made as interesting for the teacher as for the student; and when the teacher does encounter misfit pupils, it is best that both be relieved of the situation. Not every child can become a master pianist, or even a good amateur. It may be that his interest lies with another instrument, or even in a field other than musical.

Music Clubs may be formed after one acquires a class of four or more pupils. The teacher may recommend to parents the advantages of a music appreciation hour for the pupils, which may be held on Saturday afternoon or some other time which is most convenient for the majority of the children to attend regularly. A class should be organized by charging each student a small fee to cover the cost of material used in the class and to reimburse the teacher for his time.

It will be found that such organizations make it easier to enlist support for community musical enterprises. Once the teacher starts such a project, he must not allow himself to become discouraged. Giving up in the middle of a promotional project is bad for the teacher's morale and does not help his reputation as a teacher in the community.

The group may be formally titled the Beethoven Club, the Music Study Club, or some other appropriate name. One can make up four or five titles and have the children to vote on their choice.

The lone teacher may approach the other instrumental instructors

concerning a joint music appreciation project, if he prefers. In any event, achievement in music appreciation must be bought with effort, both on the part of teacher and pupils. These classes should be always directed to give as much pleasure as possible to the pupils. The curious newcomer will very likely join the class when he sees what fun there is to be a member of the club.

The club has two reasons for existence: first, to acquire outside pupils who are not especially interested in a musical instrument but who like to listen to and understand good music. Secondly, the class provides a social hour of music for regular students which can do much to maintain and increase interest. Then the class will usually attract other children in the community who may be encouraged to undertake formal instruction.

### *The "Pupil's Home" Teacher*

TEACHING IN THE HOME offers opportunities of acquiring students. Parents may be reticent to have their children undergo studio instruction, because of the distance to be traveled, or perhaps for the reason that they prefer to keep in close contact with their children's activities. If this situation should develop during a conversation, the teacher may suggest giving lessons in the home at a slightly increased fee. While transportation, costs and lost time are disadvantages that the teacher must meet, there are also certain advantages. The seclusive type of student progresses more satisfactorily in familiar surroundings, is less likely to miss his lesson, and collection is usually easier. The teacher may gain some exercise, if he chooses to walk to these homes, which is usually a good thing, as his profession is a confining one. Also, he usually is able to make more acquaintances by meeting visitors at the child's home.

In districts where competition is severe, the beginning teacher should stress teaching in the home. Other teachers may be neglecting this opportunity entirely.

For promotional purposes, it is well for the teacher to know two or three flashy selections that he can play well. He may expect to play before visitors in the child's

# Practical Aids in Getting Pupils

The Second of a Series of Three  
Articles Upon "How to Make  
Money by Teaching the Piano"

By

WALTER ELLIOTT

Prominent Pedagog of the Far West

The teacher living in a rural district may write to some reliable firm, such as listed at the close of this series, requesting music lists of their most popular music editions. All reputable music houses will give prompt replies to help teachers with their needs and will supply them with the latest teaching material. With established credit, one may obtain necessary material on approval. This is known as the "approval technic."

Like any new business, returns are often slow in materializing. Any well equipped teacher will meet with average success in his profession, and with exceptional perseverance and patience he will be exceptionally successful. Teaching is not a bed of roses, but good pupils compensate for poor ones, and the teacher should regard his activities from a purely optimistic and altruistic point of view.

Short Talks to interested children afford opportunities of procuring students. These are best arranged two or three times a year through the local librarian, who will be glad to have the teacher tell some interesting stories of great musicians to her Story Hour Group. The teacher may discuss how they started taking lessons, and may relate some of the experiences of her childhood. These stories should be told simply and largely in terms of action. Humor is an important ingredient, as it is an approach to the child's active nature.

Social Introductions afford opportunities for solicitation of pupils, but here the discrimination of the teacher must determine the propriety of the occasion.

Competition should not dampen one's enthusiasm. It can be said that there will be other teachers in most communities who teach their own systems, but that there is always room for young, enthusiastic, and inspired newcomers. Upon occasion, the beginning teacher may outline his own ideas before a Parent Teacher Association and other child conscious groups. Short performances before these audiences are always welcome and will lead to numerous introductions. With few exceptions, every parent wishes his child to study music; and with proper enterprise, the teacher may determine who his prospects



home, and these selections should be brilliant and played faultlessly, from memory. Knowing these exhibition pieces very well allows the teacher to be relaxed and at ease, an important phase of showmanship.

Sometimes, the teacher will be asked to dinner with guests present. This is an opportunity for him to discuss his own subject and play a few numbers of his repertoire.

### The Useful Recital

RECITALS ARE IMPORTANT means of self-promotion. If the teacher has one or two advanced pupils, he can introduce the popular duo piano numbers at his public recitals. Recitals should have a variation of piano selections to make the whole program interesting. By introducing duo work with two pianos, a complete contrast will be provided. It may be possible for the teacher to play one or two numbers with his advanced pupils, or he can have two advanced pupils play a composition. Duo piano playing is very modern and the subject should not be neglected in the regular piano curriculum.

There is the necessity of having two pianos to practice on in the same room, but this difficulty can be met by having the students practice their parts at home and then play them once a week in a community hall or school auditorium, wherever two pianos may be available.

The two pianos on the platform are moved end to end, and before the public performance a tuner should be called in to give the instruments a precise unison.

After all preparations have been made for the public recital, it is well to arrange the concert stage, placing the piano in a suitable position so that the entire audience may observe the performance. Keep in mind that the grand piano is not being shown off, but instead, the students' abilities to perform. The piano keyboard should be facing diagonally before the audience.

If the recital is given in the spring, stage decorations may be made from bouquets of flowers which are in bloom during this season. Each pupil may be asked to bring a bouquet from home, or they may ask one of their neighbors for a few flowers for the occasion.

The students appearing on the program should dress neatly and modestly, though they need not dress uniformly.

It is well to have the pupils prepare their pieces to be played from memory. Duets, however, may be played from scores, and exceptions should be made in any case in which the teacher feels uncertain of the student's ability to perform from memory.

The program may be arranged in two sections, if desired; the younger students may appear in the first portion of the program, while the advanced pupils terminate the event. A program may be balanced by having each student to play one or two selections, usually two per pupil. The style of the compositions should be varied. The program may begin with a brilliant little selection, following it with one which is slower and more lyrical. The selections should also be graduated from the simple to the complex as the recital progresses.

### Formalities to Be Observed

PROGRAMS SHOULD NEVER EXCEED an hour and ten minutes at most. It is better to have the audience wishing for more than bored with an exhausting schedule. This is, of course, a factor to be observed in any public program.

If announcements are used, they should be sent only to out of town relatives and friends of the children participating. If the recital is a public affair and announcements are used in town, many people will hesitate to attend if they do not receive an invitation. Formal invitations are useful only when space is limited or when one desires special individuals to attend.

(Continued on Page 754)

## Composing for the Radio

IN THE OPINION of many experienced musicians, composing, or rather orchestrating, for the radio, requires a different technic or a different treatment than any other kind of music creating. The Columbia Broadcasting Company has commissioned a group of American composers to write special works for the radio. These include Walter Piston, Chairman of the Division of Music at Harvard; William Grant Still, Aaron Copland, Roy Harris; Dr. Howard Hanson, Director of the Eastman School of Music at Rochester, New York; and Louis Gruenberg. Mr. Davidson Taylor, head of the Program Department of the Columbia Broadcasting Company, was asked for a statement of the results; and we quote from his highly intelligent review of this material, which some months ago came to our office:

still supposed by some to be a muddy orchestrator, but he sounded clear as crystal on this occasion Piston was delighted, with the effectiveness of this number for radio. I told him the hardest piece I knew to broadcast was Ravel's *Alborado del Gracioso*.

"Each of the composers commissioned has taken a different approach. Piston has concentrated on clarity and effectiveness in an abstract work. William Grant Still (born in Mississippi, 1895) in his 'Lenox Avenue,' which was introduced in May, showed his radio arranging training in writing in announcements and detailed directions for miking, gaining, balancing and producing the piece. Every spot where a player stood up was marked. He feels the medium keenly, whatever one thinks about his music. We have had a large number

for radio, in which each movement will be dedicated to a force of modern civilization—Communication, Education, Publishing, and so forth. The first, second and fifth movements are finished. The plan will be something like this: first movement, fanfare for brass, one minute; second movement, chorale for strings, two minutes; third movement, march for full orchestra, three minutes, and so forth. There are to be about six movements of such graduated length, ending with a fugue for full orchestra. Harris says that there are too few good short American pieces for orchestra, so he is providing these, which can be played as a suite, or separately, to fill of radio concerts.

"Howard Hanson (born in Nebraska, 1896) is giving us two or three movements from his 'Third Symphony' for radio performance. Just how it will be particularly suited to radio remains to be seen. However, he assures us it will be particularly suitable.

"Louis Gruenberg (born in Russia, 1883) is finishing his radio opera on the book he wrote from Hudson's 'Green Mansions.' I have suggested to him all kinds of radio devices for the effects he has visualized, and he will use some of them. For the superhuman voice of the bird-girl *Rima*, he needed a musical sound which would be unidentifiable, yet would resemble a human voice when the girl starts singing words. I suggested a musical saw, and we have picked out a virtuoso to play it. By virtuoso I mean a musical saw player who can read music excellently and who has good intonation. There is a butterfly who sings; and for her it is easy to introduce a flutter into a high soprano voice by an electrical voice-breaker, producing a mathematical tremolo. For the snake, there will be a rustle of a whip dragged through grass, a hiss; and then a hard, high tenor will sing on a filter, the low frequencies being removed from his voice and only a sinister quality remaining. There will also be voices of running water, thunder, howling monkeys (a record), as well as human principals, Abel, the prospector, the chief, and his savages of the South American jungle."

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## ASCAP's Giant Music Festival

ASCAP gave what its president, Gene Buck, described as "the most outstanding music festival ever held in the history of our nation", in Carnegie Hall, New York City, during the week beginning October first. Many of the city's leading orchestras, bands and artists were engaged for the event, including the New York Philharmonic Symphony Orchestra, the Edwin Franko Goldman Band, the "All-City Band", the Rudy Vallee Orchestra, the Paul Whiteman Orchestra, the Benny Goodman Orchestra and the Glenn Miller Orchestra.

On Tuesday evening Mayor Fiorello La Guardia appeared as a conductor. The Monday evening program was given over to the works of Negro members of ASCAP. This great "Cavalcade and Pageant of Music", certainly the most comprehensive and representative in our history, was given in honor of the twenty-first anniversary of the founding of the American Society of Authors, Composers and Publishers, which has done so much to protect the interests of America's creative musicians.

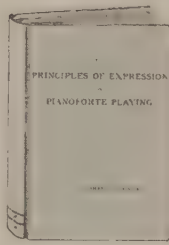
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## Do You Know?

That, according to the Bureau of Census of the Department of Commerce at Washington, organs built in the United States during 1937 numbered six thousand eight hundred and forty, valued at four million, seven hundred eighty-one thousand and eighty-eight dollars?

## FIFTY YEARS AGO THIS MONTH

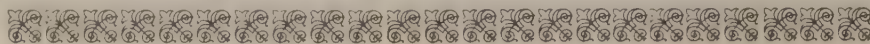
A. F. CHRISTIANI, eminent American teacher, authority on the treatment of problems in pianoforte technic, and author of "Principles of Expression in Pianoforte Playing," had this to say about "Pianistic Talent":



"Talent implies a peculiar aptitude for a special employment; hence pianistic talent implies a peculiar aptitude for that particular branch of musical art. Talent depends more on special

training and untiring diligence than on intuitive force; for intuitive force is genius. Musical talent may and may not imply pianistic talent; but, taken separately, the former is of a higher order than the latter.

"Talent, being a gift, is not to be acquired by any effort of mind, nor can the greatest perseverance compensate for the want of it. At the same time, without going so far as Buffon, and asserting that 'Patience is Genius,' it may be conceded that perseverance will lead further than talent, if talent be indolent. Talent either exists, or it does not; it rarely slumbers, and if it does not manifest itself when appealed to, it will never awaken."



"Possibly the following details of the results of the Columbia Composers Commission will be interesting to readers of THE ETUDE.

"Walter Piston's 'Concertino for Piano and Orchestra' was introduced on Everybody's Music, 3:00 to 4:00 P.M. EDST, Sunday, June 20, 1937, with the composer conducting and Jesus Maria Sanroma as soloist. Piston has conducted his own works with the Boston Symphony on several occasions. He was born in 1894, in Maine.

"It is extremely important for a composer to learn to write for the radio, Piston says. At first he doubted whether the project would intrigue him particularly, but all winter he has been studying scores, while their music was being broadcast, and has also visited us to make studio observations. He is now acutely interested in the question of what will and will not sound well on the air—the decisions of the composer on all the delicate matters of balance in dynamics and timbre have to be rethought in terms of the medium. He feels that a small orchestra is, in general, preferable for broadcasting, and consequently scored his piece for piccolo, flute, two oboes, two clarinets, two bassoons, two horns and strings.

"The piece started out to be in three connected movements, but the final form is A-B-C-A-B. It runs about fourteen minutes, and the composer intended that, unlike many concert scores, every note of it would sound just as he had visualized it when the piece was broadcast.

"Incidentally, Brahms' 'Variations on a Theme by Haydn' was one of the pieces Piston observed us broadcast. Brahms is

of letters praising the work. Still, himself, said, 'On only one other occasion in my life have I heard my music performed exactly as I wished it to be.'

"Aaron Copland (born in Brooklyn, 1900) takes still another tack. His piece started out to be a radio serenade, a sort of modern *Eine Kleine Nachtmusik* for the entire American nation. But, as he says, a piece does not always follow the direction the composer wants it to. His has turned into a single movement work; and he feels sure it has some kind of programmatic content, although just what that content is, he can't say. So he is calling it temporarily just "Music for Radio." (There is a little piece by Filip Lazar called *Musique pour Radio* which we have broadcast.) The radio audience will be invited to name the work, which will be introduced on the same show during July. The Commission and the composer will pick out the most suitable title from those submitted, and the winner will be given a copy of the original score, autographed by the composer. This number will be about ten minutes long. Copland is in Hollywood, as a direct result of our broadcasting his play-opera for children of high school age, 'The Second Hurricane.' The movie executives heard it, and he has been offered a picture score assignment. Later he is going to Mexico for Mrs. Coolidge's festival that Carlos Chavez is directing.

"Roy Harris (born in Oklahoma, 1898) has been ill and then his father was gravely ill, but his work will be in about the middle of July. He is thinking about radio as a social force and about the problem of radio timing. So he is writing a 'Time Suite'



# How I Mastered Eighty Piano Concertos

By HENRIETTA SCHUMANN

Noted Concert Pianist and Guest Artist at the Radio City Music Hall and on the "Music Hall of the Air"



HENRIETTA SCHUMANN

*Miss Henrietta Schumann, who is still in her twenties, has mastered one of the greatest repertoires for piano ever acquired by a concert pianist. She was born in Russia, of French and German extraction, and lived there, as a child, through the terrible days of the Revolution. Then she came to America with her father, Illya Schumann, her only piano teacher; and they settled in Syracuse, New York, where the elder Schumann became a teacher at the university—EDITOR'S NOTE.*

## A Conference Secured Expressly for The Etude Music Magazine

By

ROSE HEYLBUT

OF THE MANY QUALITIES that go into the making of a good pianist, one of the first essentials is that he or she shall learn how to study. A towering genius will assert himself, it is to be admitted; but superlative geniuses are few and poor models for the less endowed. For the contest between talent and hard work, however, earnest and persistent application may be trusted to bring better results. In my childhood days in Russia, a girl came to study with my father. She was one of the most untalented people I ever have heard play, with a harsh, unlovely tone and almost no inner sense for music. She loved music, however, and was determined to become a professional pianist despite the almost insurmountable handicaps she had to overcome. We watched and commented on her progress, which was really amazing. She had but one idea in mind, and to this she devoted herself, night and day. It would be impossible to imagine a harder, more faithful worker. All that she lacked naturally, she more than made up by concentrated effort. She sat for hours studying the records of eminent pianists, and spent years developing a finer tone. In time, she made herself a splendid pianist. My father arranged for her to play for a number of distinguished artists, and they all commented upon her tone and fine musicianship. Unfortunately, she died before she was twenty; otherwise the world would surely have heard of her. The case of this one girl proves, I think, the seeming miracles that can be achieved by sheer hard work.

If my observations are accurate, this particular kind of all-absorbing hard work is not so developed among American students as among Europeans. The average American piano student takes his advantages for granted; indeed, he seems to feel that he is obliging his parents or teachers by playing a good lesson. In Europe the student realizes that he is fortunate to have paid lessons at all, and sets out to derive the maximum of advantage from them. Instead of having to be coaxed to practice, he must be reminded to eat his meals; and if he has no lessons a week he is better prepared than the American student is for one, regardless of the fact that he has twice as much to learn and half the time in which to learn it. Just why this should be so, I cannot say, unless the greater affluence in America and the generally higher standard of living leads our children to believe that advantages are their taken for granted right. Because of this the best advice I can give to young musicians is to adjust their mental attitude to appreciate the advantages they have in taking lessons at all. A wholesome attitude towards work is the first step towards progress. Do not let the good things of life make you idle. Let your working motto be something as Mozart once said, "When a person has genius, he can discount his gift at one percent, which leaves ninety-nine percent of hard work; if a person has merely talent, he needs one hundred percent of work."

### A Plan of Attack

NOW, THEN, SHALL THE PIANIST set about working in the proper way? Most people go to work in the wrong way; that is to say, they do not practice what they need. Let us suppose that an advanced student is learning a concerto. As a general thing he will play the entire work

through, and then play it through again. If it is a half hour piece, two playings will occupy an hour of his time and leave the performer tired before he has had a chance to improve his interpretation to any appreciable degree. A much better way to attack such a problem is to read the concerto through once, in order to find out which parts of it lie easily under the fingers, as well as which offer difficulties, and then to take out the difficult parts and work on each alone. By following such a method, an hour of work will bring notable results. The easy parts will fall in line by themselves. Knowing the parts that need study is the first step in intelligent practice.

The second mistake the average pianist makes is to neglect sight reading. The tendency is to work exclusively upon what must be learned, leaving the important business of reading to take care of itself. It is astonishing how some of our most noted pianists get into difficulties when they are asked to read the second piano part of a concerto with which they are unfamiliar. Reading is not a special gift any more than reading print requires special talents. Indeed, the ability to read anything, music or sentences, is merely a matter of quick eye technic. Note reading can be acquired by assiduous

practice. Pick up all the new music you can, and read it through. The inside pages of THE ETUDE offer splendid opportunities for practice in reading. Try to read new music in its proper tempo. Naturally, many mistakes will be made at first, but the longer one keeps at it, the fewer mistakes there will be. Furthermore, notes should be read as one reads words. The child does not stop to read one letter at a time, once its seventh birthday is in the past. It reads complete words, and complete sentences. The trick of sight reading of music is to read complete measures and phrases at a time. Try to train your eyes to select the complete melodic phrase as you go along. There is no better practice for sight reading.

### Some Needful Tools

I HAVE OFTEN BEEN ASKED whether it is necessary to practice scales and exercises, or whether the selected difficult passages of a piece are sufficient technical drill. For the best results, scales and exercises are indispensable. The serious student will make a strict schedule of scales, arpeggios, and finger exercises, for every day of practice. There is nothing to equal work of this kind, for developing the fingers. Further, a familiarity with the relation of scales, and their corresponding arpeggios, greatly facilitates an understanding of music. The person, who has all his scales and arpeggios at his fingers' tips, will always make an accurate Mozart and Haydn player. No matter what his interpretative powers may be, he will be able to read these works with great fluency.

Perhaps the most difficult thing to teach is tone. I have a feeling that the pianist's tone is inborn, exactly like the violinist's vibrato. It is a reflection of the innate musical quality of the performer's nature. This sort of tone cannot be taught. But even the least gifted student can be shown how to improve his tone. It is not best to adhere too strictly to set finger positions, because no two pairs of hands are built exactly alike. According as a person's hands are larger or smaller, wider or narrower, he may hold his knuckles higher or lower; and such minute points of hand position are, after all, not so important. The main thing is that the arm shall lie in a natural and relaxed position, with the wrist in an even line with it, neither too high nor too low. After that has been achieved, individualities of knuckle posture may take care of themselves. A good singing tone may be induced by slightly raising the relaxed wrist just as the note is struck, and then gently lowering it again. Furthermore, as the student advances in his work he must master the valuable lesson of knowing when to relax his arm and when to stiffen it. Powerful chords and long octave passages often require a firm, stiff arm. But if this stiffness is carried over into different passages, the tone becomes harsh. And even where the stiff arm is required, the stiffness is one of conscious firming up, never the result of tension. The pianist, who plays with a correctly placed and correctly relaxed arm, never becomes tired. Tiredness from playing is the first and surest indication of faulty technic.

The pianist early needs to cultivate his memory. The memorizing of music should, after all, be a natural thing. There are really two kinds of memory. One is finger memory, which is mechanical, and not to be relied upon.



Little children are found learning to memorize in this way; they simply play their little pieces so often that the fingers learn to fall into their proper places. But, ask the child to tell you the note sequence away from the piano and he will be bewildered. That is why mechanical memory is not too helpful. The only desirable kind of memorizing is the mental or musical variety, whereby the performer knows what is to be played and can outline it, or even write it down away from the keyboard.

The secret of musical memorizing is music itself. The student who finds memorizing difficult should be given a course in theory and harmony, so that he may know what he is doing and why he is doing it. All know how easy it is to memorize a poem in our native language. We are not merely mouthing words, but are guided by sense and meaning. It would be twice as difficult to memorize a poem in ancient Greek, let us say, where the meaning would be closed and one would have nothing but sound to go by. Exactly the same is true about memorizing music. Once we know where there is a change of keys, and why they change, the sequence will be as easy to memorize as the words of a favorite poem.

One of the greatest demands upon the concert artist is that of repertoire. People often ask how all these eighty concertos have been acquired so that any one of them can be played at a few days' notice. There is no secret to it. Hard, regular work, and the willingness to sacrifice time and to devote labor make up my only method. As in the case of the actor, one's memory seems, with use, to become more inclusive.

### The Soul of Interpretation

IN OFFERING THESE HINTS ON piano mastery, I have been saving the most important for the last; that is, the projection of the music itself. Without this, the best playing remains nothing more than a series of notes, and notes alone are none too interesting to hear. Excellent playing means the controlled subordination of all musical and technical resources to the meaning of the music itself. The goal of all study is that degree of musicianship and penetration which enables the performer to search to the core of the composer's meaning, and to give this back to the world. The passages we practice are merely the means we have of making that supreme significance more clear. We must never for a moment lose sight of the music itself.

The first goal of music study should be an enrichment of human life. The student, who never follows a professional career, can nonetheless find in music a means of making his life fuller and more exalted. It is a sad mistake to think that study must lead to "something big." Finer and ampler living, surely, is big enough. In these days of keen competition, only the most gifted of musicians can hope for a career. Therefore career minded aspirants should convince themselves, beyond a shadow of doubt, that they possess the material from which a career can be fashioned.

My own work, as piano soloist of the great Radio City Music Hall, and of the "Music Hall of the Air," convinces me that the layman's interest in music, for its own sake, is steadily growing. A program of excellent music is an integral part of every Music Hall show; and so it comes about that people, who enter this Music Hall to see a motion picture, find themselves listening to symphonies, piano concertos, and operatic arias, as well. The important thing is that they appreciate them. The Music Hall seats six thousand two hundred people; there are four full performances each day; and the same program continues for one week, at least, and sometimes for two. Thus in a single week 173,600 persons may listen to any one of our musical programs. This is a far larger number than can be accommodated at any operatic or symphonic program. As for the

"Music Hall of the Air", its programs are broadcast throughout the United States and Canada, to Europe, and to South America. I understand that the University of Colombia, in Bogota, makes the Radio City "Music Hall of the Air" broadcasts a regular and required part of its musical curriculum. It is a wonderful sensation to reach such incalculable numbers of people and to feel that the music one gives them is something to which they look forward. And the very fact that programs of excellent music are sent out to so many proves that the people want them. Our experience has been that the average listener prefers good music to the bad or mediocre. People would rather be played "up to" than "down to."

My work is but a very small part of the Music Hall's complete musical schedule, and I have had to acquire a repertoire of seventy concertos, so far, with at least ten more in preparation. The saddest mistake

a beginner can make is to suppose that he must lower his musical standards in order to make himself popular. The more good music we give audiences, the more they will accept. Our fan mail reflects that the preference of the general Music Hall and radio listener inclines more to Beethoven than to Gershwin. This is significant when one reflects that the average listener who comes to the Music Hall is not necessarily a schooled music lover. It is not surprising that the people who go to a Toscanini concert go to hear and enjoy fine music. But when the average motion picture spectator writes in to say that he wants Beethoven, Schumann, and Brahms, we have the healthiest sort of indication that the taste of the nation is quite what it ought to be. When the musical history of our times comes to be written, it will not be at all surprising to find the great motion picture theaters listed among the foremost agencies that brought good music before the masses.



FIRST REGULAR SERIOUS MUSICAL PROGRAM TELECAST BY THE NATIONAL BROADCASTING COMPANY

Mme. Cecile Chaminade's eighty-second birthday was celebrated by a television concert in her honor at Radio City, New York. The pianist was Henrietta Schumann (left). The speaker was Dr. James Francis Cooke, Editor of THE ETUDE, whose tense expression is due to the great heat coming from the television lights. In the center is M. Charles-Roux, representing the French Government.

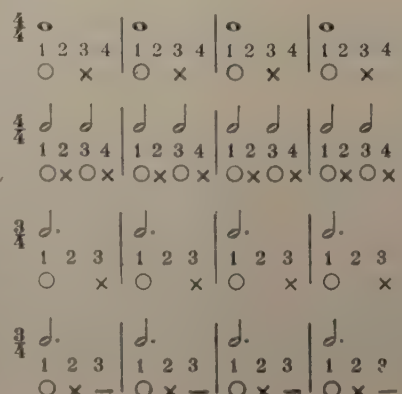
## Helpful Pedal Exercises

By JANET NICHOLS

WE SO OFTEN HEAR the player put down the pedal just before he strikes the chord of the new harmony, rather than after, and the effect is as if one were "gasping" for breath. If the performer could be trained to hear this defect, of course, he would not do it. The foot action must be just the opposite of that of the fingers, and the reason for this is readily understood when one realizes the action of the dampers upon the strings.

The Damper Pedal (often incorrectly called the loud pedal), when put down, lifts all of the dampers above the strings and when the keys are struck the strings are thereby left free to vibrate or to "sing." If the pedal is changed just before the new harmonic chord (rather than immediately after) the performer has permitted the dampers to let out the present harmony, thereby having absolutely nothing for a brief second, and it is this that gives the effect of "gasping."

The following exercises will be found helpful and may be practiced with the pedal, at the piano, or on the floor away from the piano. Use the metronome, set to ♩ = 60 to 100. O indicates pedal up; X indicates down; and —, pedal held.



## Who Wrote America?

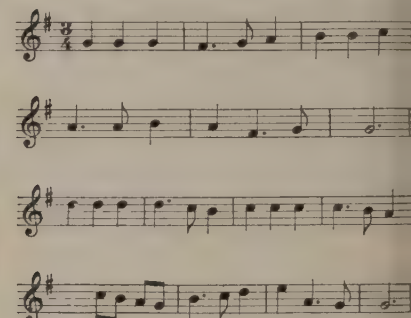
THE TUNE to which America sung is of course, *God Save the King*, but no one seems to know positively who wrote it.

The British *Young Musician* has been endeavoring to get to the facts but without very much success as the following article indicates.

"The first printed copy of our National Anthem (British) was made about 1742. Here is the tune, not quite like the modern version. Which do you like better?"

"Who wrote it?" No one knows. Like Topsy, it seems as if it "just grewed." Learned men have searched in ancient records, dug out old manuscripts, compared odd scraps of tune and odd scraps of words but still no one can say definitely that such-and-such a time So-and-So wrote the tune which has become our National Anthem.

"Our first record of it comes from the time of the Stuart risings in Scotland, the famous year of 1745, when news of the battle of Prestonpans came to London. The National Anthem, arranged by Thomas Arne and by Charles Burney (a pupil of Arne's), was sung at the two big theaters Drury Lane and Covent Garden, for several nights. A year or so earlier the song had appeared in a book, with the tune which is here given—very like what we sing to-day, though not exactly the same."



"Burney discovered that old Mrs. Arne's master's mother, remembered hearing it sung in 1688, 'when the Prince of Orange was hovering over the coast.' But he could trace it no further.

### A Wild Claim

"No ONE ELSE seems to have been very much interested in its origins until a man called Carey, hoping to make some money out of it, claimed that his father, Henry Carey, a well-known musician who had died half a century before, had written both words and music. He said he had heard his father sing it at a dinner as one of his own songs, and he found a friend who also thought he remembered the occasion. But memories of dinner-parties are apt to grow dim after fifty years, and no one seriously considered Carey's claim."

### A Discovery—and a Disappointment

"SEVERAL YEARS LATER a very exciting discovery was made, but alas, it came to nothing. One, Richard Clark, bought a manuscript copy of some music by an Elizabethan composer, whose name, apt enough, was John Bull. One of the pieces was based on four notes actually labelled *God Save the King*, but it is quite unlike the tune we know. Then Mr. Clark found another piece in the book, which he said was surely the original of our Anthem. Certainly there is something very familiar about the melody which he allowed his friend to copy, but later on it was found that several alterations had been made."

(Continued on Page 760)



there is no stound or impediment in the  
but may be wrought out by fit studies."  
—BACON

IT IS QUITE POSSIBLE for a piano student to play for years with the muscular equivalent of a car in second gear, simply because he never has learned to make a third and last shift into *leggiere*. Fortunately, this touch, which is best adapted to lightness and velocity, and which chiefly relies on the fewest muscle groups, is the most difficult muscular combination that a pianist has to learn. Yet it may be infallibly promoted by using a certain practice discipline originated by Franz Liszt, famous virtuoso and favorite pupil of Franz Liszt. It was my great good fortune to find this short cut to *leggiere* and to a general mastery of all mechanical problems, in a modest little volume not readily available. This had been designed to accompany a manuscript which was willed by Tausig to his pupil, Heinrich Ehrlich. The latter here extended the method used by Tausig in training and maintaining his fabulous technique. The letter of the law, the Tausig manuscript, is perpetuated as the famous Tausig "Daily Exercises," but the spirit, revealed by Ehrlich in his booklet, "How to Practice on the Piano," has been out of print for some years.

The striking feature of the Tausig method is the stress laid on a certain position to be assumed by the elbow when practicing the "Daily Exercises." The extreme position adopted by the elbow, in practice, are essential to the golden mean of its proper behavior in performance. To find the truth, one must combine opposing viewpoints. Every partial truth casts the shadow of its antithesis. When taking up a matter of unexpected importance in the making or training of a pianist, we must consider two partial truths, namely, two conflicting ideas upon how to manage the elbow in practicing. The pianist who can reconcile in his own person these conflicting ideas will be on the royal road to technical mastery. The playing promoted by the Tausig ideas of practice definitely leans toward greatest lateral freedom of the hands and fingers; the elbows are "in,"

Ex. 1



upper arm being vertical as far as is possible.

This is, of course, a largely involuntary adjustment which follows certain habits learned in practicing after the Tausig method. The opposite extreme, or natural antithesis of the Tausig method, is less lateral movement of the fingers and hands with marked accommodation at the elbows and shoulders. This has its rightful place in piano playing and is advocated by Tausig himself, at the beginning of piano instruction. But, after about a year and a half, training of the pianist should be begun with the elbow held after the manner suggested in "How to Practice on the Piano."

De Pachmann, renowned interpreter of Chopin, having had behind him years of playing with the elbow held "in," suddenly decided at the end of his career that this was all wrong, and went back to holding the elbow after the fashion of a beginner.

Ex. 2



This is the wonderful discovery that I have never would have impressed him with results had he not had the discipline of his former way of playing. The whole truth is that both ways must be practiced, each at the proper time.

Let De Pachmann explain his method: "I never move the hand from side to side. The lateral movement occurs at the elbow and at the shoulder and not at the wrist. The hand is on a line with the arm."

"Great Men and Famous Musicians" James M. Cooke.

# Short Cuts In Piano Technic

Valuable Ideas Derived from a Study of the Keyboard Philosophy of Tausig, Deppe, and de Pachmann

By

ELIZABETH WENDELL BARRY



CARL TAUSIG

Amazing Liszt pupil, famed for his "flawless technic." He died at the age of thirty.

De Pachmann believed that a lateral motion of the hand in either direction promoted nervous strain and fatigue. He implied that the hand is equally strained, whether it be turned in toward the thumb or out toward the little finger. There is usually a far greater reach outward. He condemns both movements of the hand as being equally pernicious. Naturally, his idea necessitated elaborate re-fingering and rearrangement between the two hands. De Pachmann calmly dropped from his repertoire everything unplayable from his new viewpoint. But I warrant that when playing in concert, and despite his intentions, he lapsed into free lateral gestures of the hands. Judging from the efforts of students who struggle in vain for technical mastery, because they have only practiced with the free upper arm, I believe that the Tausig discipline solves certain mechanical problems that forever elude the fingers that are led astray by an oscillating elbow with all its evils.

By a strange irony of fate, it appears that Tausig did not bother to teach his own method. Like most artists, he did not

deign to teach technic; he expected each pupil to find his own. As incentive, the luckless student would be forced to listen to comments of a highly disparaging nature made for the benefit of his colleagues, as well as his own, while he was performing. "Ach, how terrible!" is a mild example of Tausig's encouragement. He was a perfectionist, who was merciless in exacting the best of both his pupils and of himself. An artist who could survive exposure to the Tausig elements had nothing to fear from the most critical audience. What Tausig knew concerning the prime importance of the rôle of the elbow seems to have been discussed with Ehrlich alone. It remained for the pupil to reveal the secrets of his master, after he had died of a brain fever in his early thirties.

Fortunately for some pianists of that day, there was another teacher, neither spectacular nor famous; but this kindly little man, whose name and work are not very well known among piano students of the present day, was nevertheless the wisest piano instructor of that time. Ludwig Deppe was the one who guided to eventual

success some pianists who had failed to obtain the help they needed from the most famous teachers in Europe. Of this number was an American girl by the name of Amy Fay, who studied with Tausig until he abandoned his conservatory shortly before his untimely death. She then went for a time to Theodor Kullak, whose "School of Octave Playing, Op. 48" is still deservedly famous. Of him, Amy Fay writes: "In my study with Kullak, when I had any special difficulties he only said, 'Practice always, Fräulein. Time will do it for you some day. Hold your hand any way that is easiest for you. You can do it *this way*—or in *this way*'—showing me different positions of the hand in playing the troublesome passage—or you can play it with the back of the hand if that will help you any!"\* It is this viewpoint that led him to remark to Amy Fay, when he had given her the "Concerto in E minor" of Chopin, to study and she was struggling over passages in it, "Ah yes, Fräulein, when I think of the time and labor I spent over that concerto in my youth, I could weep tears of blood." We cannot be surprised that Amy Fay left such a trial and error method. Alas that it should still be in use in these supposedly enlightened times. Then and now the pupil is inoculated with a virus composed of various technical irritants found in certain études and pieces, in hopes that somehow immunity against the several maladies of technic will be conferred.

After leaving Kullak, Amy Fay studied with Franz Liszt himself. She quotes him in a rare comment made on technic, which he never taught: "That is the way Liszt teaches you. He presents an idea to you, and it takes fast hold of your mind and sticks there. Music is such a real, visible thing to him that he always has a symbol, instantly, in the visible world to express his idea. One day, when I was playing, I made too much movement with my hand in a rotatory sort of passage where it was difficult to avoid it. 'Keep your hand still, Fräulein,' said Liszt: 'don't make omelette!'" Amy Fay could not help laughing, it was so much to the point. His remark also applies to many other pianists I have observed, including myself. Other piano chefs are those devotees of visible relaxation and those others of soulful mien who flaunt a rococo technic. These sometimes forget that "the aim of Art is to conceal Art." An oscillating elbow will invariably make omelette in playing the following extract from the "Magic Fire Spell" by Wagner (Brassin transcription).

Ex. 3



When she returned to Germany, after being with Liszt, Amy Fay found the man who gave her the practical help she needed with the mechanical problems of technic. We can readily share her excitement and delight over Ludwig Deppe, who at that time was hardly known outside of Berlin. She tells us, "Deppe never said, 'Oh, you'll get this after years of practice.' Instead, he showed us how to conquer the difficulty *now*. He took a piece, and while he played it with the most wonderful fineness of conception, he coldbloodedly dissected the mechanical elements of it, separated them, and told us how to use our hands so as to grasp them one after another. In short, he made the technic and the conception *identical*, as of course they ought to be; but I never had any other master who trained his pupils to attempt it."

Deppe required of all his pupils three years of slow and careful work on technic before he would allow them to make a public appearance. When the time came, this was a very modest affair. He said that,

\* "Music Study in Germany"—Amy Fay.



"If you want to climb mountains, you had best begin with small hills." When Amy Fay first played in concert as his pupil, it was simply as accompanist in a recital of chamber music. "I did not play any solos," she said, "after all. Deppe thought that the programme would be too long, and he was not quite sure of my courage. 'You'd be frightened, if you were a Herr Gott!'" was his remark. Yet under Kullak's tuition Amy Fay had expected to win her laurels as a concert pianist three years previously. By going instead to Deppe, she was undoubtedly spared a crushing failure at the very start of her career.

We American students are noted for the energy and enthusiasm that is characteristic of a young nation. If we could only add to this such patience as that exhibited by Amy Fay, our European teachers would find us ideal pupils. As it is, I am afraid that many of us do not like to face the fact that "Art is long." We feel that we must have immediate recognition of our peculiar talents, that only a debut made while we are as young as possible is worth while. Even as beginners we seem to have an innate fear of playing in public pieces that do not sound "hard" enough to please our vanity. It is a painful ordeal for even the musically unsophisticated to hear compositions neither technically digested nor musically comprehended. Pianists should be satisfied to play only what has been well mastered, even if it is not technically difficult. As it is, some of us get through compositions played in public only by some happy combination of adrenalin with the grace of God. Why suffer the tortures of feeling technically insecure? We should take the time to acquire a good technical reserve and store it in the bank, and should then take care not to overdraw the account. A pianist may well afford to await artistic maturity. The fleetness of time is often matched by the pianist's fingers. Clementi gave a very commendable recital at the age of eighty.

### A Balanced Art

AN IMPORTANT PROBLEM, every pianist must decide, is how best to maintain the equilibrium between mechanical technic and music proper. It would seem that the difficulties of the former should exceed those of the latter. Deppe gave as few etudes as possible, but those difficult; and he devoted most of the time to music that was to form a part of one's repertoire. This was such as could be played in public with complete technical assurance. Tausig also believed this to be the best plan. His "Daily Exercises" are short and of concentrated difficulty. These are to be practiced during the day, at widely separated intervals, for no more than five or at most ten minutes at a stretch, the entire time consumed being absolutely no more than twenty minutes. The famous "Gradus ad Parnassum" of Clementi he considered, also indispensable, as well as Kullak for octaves. Outside of these the rest was music that was always such as could be performed. This idea is based on very sound psychology. It insures an artistic self-respect and a reputation for reliable performance before the public.

In building an adequate technic, we cannot neglect the practice of scales. A sentence by Deppe reveals the vital secret of successful scale playing: "Gather your fingers into a nutshell." In 1936, Schultz explained exactly how the fingers may be thus crowded in slow practice. This is easily the best idea in his book. He did not seem to realize that the riddle of the pianist's finger may be best solved by the elbow. In order to play *leggiere* Deppe said, "Your elbow must be lead, your wrist, a feather." Tausig showed exactly how the elbow could be brought to such a condition. These two are ahead of supposedly the latest thought of today on the conscious control of the smaller hand muscles in playing *leggiere*.

In the playing of scales there is a diffi-

culty which has its origin in the sympathy which lies between the thumbs. This happens in accordance with the law of sympathy existing between corresponding fingers of the two hands, in this case, the thumbs. I had never been able to overcome this particular idiosyncrasy, even with the most persistent practice. The problem of passing the thumbs under the hand is usually emphasized. This may be paramount in scales played hands separately, but in parallel scales the difficulty lies rather in making a contrary motion: one thumb passes under (partially in a rapid scale) while the other must come out promptly from under the hand. If attention is concentrated on the thumb going under, the one on the other hand, which must make

the opposite movement of coming out from under the hand, neglects to act promptly. For an infinitesimal moment it also strives to pass under the hand, because the attention is concentrated on performing that action. If, instead, the attention be focused correctly upon performing the contrary motion of the thumbs, and not everlastingly upon the single one of passing the thumb under the hand that has a clear track (the right hand going toward the bass, or the left hand toward the treble), whilst this thumb is left to its own devices, then half of the parallel scale problem is solved.

### The Thumbs a Team

A LEGITIMATE AND ADMIRABLE USE is made of the law of sympathy between the thumbs

in a new fingering for parallel scales proposed by Alberto Jonás. This isolates and simplifies the problem of making correctly the contrary gesture of the thumb. The principle is that the thumbs always play simultaneously; this greatly simplifies the task of learning scale fingering. In spite of having used the old fingering for years, one may obtain a complete mastery of this new form in two weeks, with a improvement in smoothness and gain in velocity. Beginners master this in far less time than must be devoted to the classical form. It now remains only to discipline the hand so that of its own accord it elects to perform smoothly every motion involved in scale playing. Here Tausig comes to the (Continued on Page 751)

## Music for the Pre-School Child

By MABEL K. HOLTE

HOW MANY MOTHERS have said to the writer, "My child isn't musical." They want their children to be "musical"—to play an instrument, to be able to carry a tune—and yet they do nothing to develop a desire for music in those tender years before school, beyond deploring the fact that apparently their child has no interest in music.

I have a little boy who is four and a half. I want him to learn to play an instrument and to sing. Every afternoon from one until two we listen to the Iowa University broadcast of classical music. Oh, we don't sit before the radio in rapt attention. No. Oliver plays quietly with his blocks on the floor, and the music fills the room and occupies our thoughts. He is eager every day for one o'clock to come. Instead of napping, he plays quietly and listens to the "music stories." Before each composition is played I tell him the name, and a little of the story so that he can let his imagination have full rein during the playing. For instance, with the "Surprise Symphony," I tell him how Haydn purposely composed a quiet little piece of music with a sudden loud bang in it to keep the audience awake.

When a composition by Mozart is being played I tell him that Mozart began writing music when he was only four, and how he played for the king and queen. All music tells stories, and thus he grasps the idea

Majorca. While Chopin lay very ill in bed he heard from somewhere a steady dripping of water which brought on a sadness which he put in his music. Some days I do not tell him the names and stories. I just play, and then ask him what the music made him think of. He likes that. It is a game. Some days I ask him what he would like to hear me play, and he says, "Play about the moon," or "about birds singing," or, "water." And of course there is a wealth of lovely music to fit each thought—Debussy's *Clair de Lune*, Grieg's *Petit Oiseau*, or *By the Waters of Minnetonka* by Lieurance.

I tell Oliver that every piece of music has its little story. It doesn't talk—it sings. Some afternoons we play a different game. I ask him if he can sing me a song about a butterfly. And he sings in a most original, if sing-song manner,

*Oh, the pretty butterfly,  
Pretty, pretty butterfly.*

Then sometimes he is asked to play his little thought on the piano. And he thumps out some kind of a discord. It doesn't matter. He has the idea.

### Learning by Imitation

WHEN THERE is a recital of small boys and girls he is taken to hear them play. Children learn, we all know, by imitation, and exposing him to musical children is of great value. We went last month to a small child's recital sponsored by our local college, and the eight year old son of the professor of organ played an original little composition, *Christmas Bells*. It did not sound much like bells, but the children were spellbound while his little fingers skipped around among the keys, perfectly at home. I didn't say, afterwards, "Wouldn't you like to learn to play as well as Rockwell?" But, "Rockwell told us a little story on the piano. Isn't it fun to tell stories like that and to make people guess what you are saying?"

Sometimes we listen to the radio and I have him tell me what instruments sound the loudest. Sometimes it is the drum, sometimes the violin, and again the piano. He can distinguish the harp now.

We play singing games—*Looby Loo, Bow To Your Partner, Around the Mulberry Bush*. He can march in time to a definite beat.

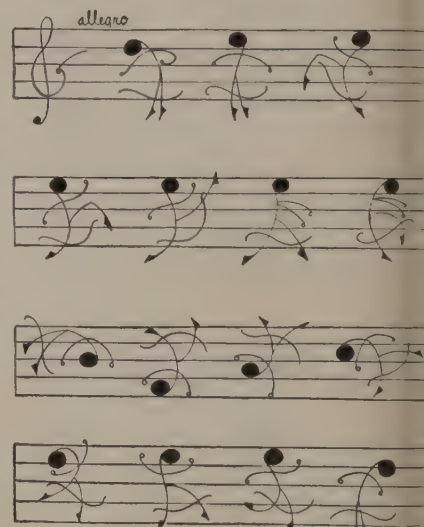
Our leading music teacher says that four is a good age to begin. It is not that Oliver is to become a great artist, genius, or even a very good musician. It is not so much the music itself that I want to inculcate in him. But I do want him to have these things: An understanding heart, a sense of beauty, and the unequalled peace of mind which good music can instill.

And learning to play an instrument will develop in him alertness, awareness, and

initiative. Playing before the public will give him that sense of responsibility and

## Music for a Dance Recital

By HARVEY PEAKE



confidence so essential in coping with social relationships. Sitting at an instrument alone concentrating, expressing himself in a solitary manner, in a "music story," will help him to find himself.

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## Fatigue Hour

By

GERTRUDE GREENHALGH WALKER

IN TRYING to effect better sales service some of our large department store managers discovered that there was a definite mid-afternoon fatigue hour among their employees. To overcome this, each employee is given a fifteen minute relief period in which she is expected to go to the employee's lunch room for a stimulating drink—tea, coffee, milk, orange juice or any other beverage preferred, which is served gratis.

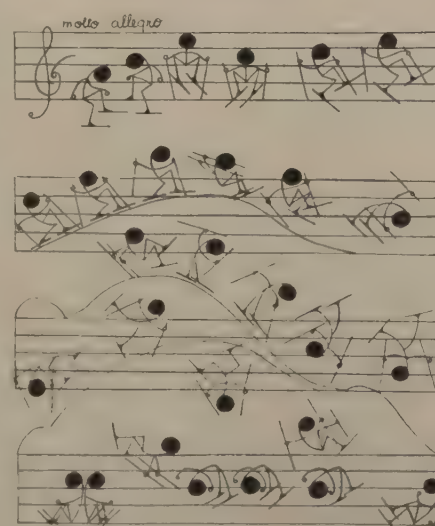
Those stores inaugurating this service have reported a substantial gain in business which is attributed to enthusiastic and efficient salesmanship.

The music teacher who desires to be alert at all times, may well emulate this system by keeping on hand small bottles of grape or other fruit juices. If preferred, the local druggist could deliver at a certain hour each day some nourishing drink.

The few minutes consumed in partaking of an invigorating beverage is many times repaid in renewed vitality, retained health and steady nerves. They in turn make for pleasing and satisfying lessons, the memory of which is retained by the pupil for many years.

## Music for a Skiing Party

By HARVEY PEAKE



that music should be listened to not just for the sake of hearing the sounds, but of receiving some lovely thoughts.

Some afternoons we play the piano for him. Before each piece is played, he is told the name and story—how Chopin's "Raindrop" Prelude was composed in a monastery on the Mediterranean island of



# Success for the Young Musician

By

JAN SMETERLIN

Eminent Interpreter of Chopin



*Jan Smeterlin was born in Bielsko, a small Polish town, some forty years ago. He is now a British subject and lives, when not on tour, in London during the winter and in Monte Carlo in the summer time. He is most unlike the traditional or romantic picture of the temperamental artist. He can cook most expertly (lobster par excellence); swims well; loves the sea; speaks English, French, German, Italian, Polish, Russian, Swedish, Spanish and some Dutch; and reads all the detective and mystery stories on the market. Critics of two continents recognize Smeterlin as perhaps the greatest of living Chopin interpreters and one of the most poetic of all virtuosi of today. He seems to make more friends and fewer enemies than any other artist.—Editorial Note.*

THOUSANDS OF NEW MUSICIANS spring up; and every year new names are added to the lists of "careers in the making." Some succeed, among a much greater number who fail; and therein lies perhaps one of the sternest conditions any music student can contemplate. A musical career is, of course, a somewhat mysterious thing. One cannot always discover just why some fail and others achieve recognition and renown; why one, who seems so slated for greatness, finally disappears; why another, with more persistence than genius, grows into musical celebrity. So many things are involved in the development of a musical career that it is difficult and dubious for one to give advice and believe that it will produce the results that are intended. Each person is confronted with problems that require specific treatment for his individual needs.

One may wonder then, what are the most essential prerequisites for a successful career. "Have I what is required?" and "What then is most important?" or, as you Americans say, "Have I what it takes?" These are questions that students always have asked, and that they will continue to propose. Some answers will ever remain the same, while others will vary to fit changing conditions. An infinite urge to prevail must dominate.

To begin with, art is an obsession. To become a success, one must be, in a sense, obsessed and overcome by the spirit of art so that expression is a necessity. This is the root from which all other developments must grow. Great artists are swept into art and are moved and controlled by it beyond any volition of their own. In them the urge of art is so tremendous that, of its own necessity, it has to find some means of expression. Some students are more intrigued by the idea of being artists than by art itself. Merely wanting to become an artist is not enough. In the case of those who would like to be great artists, and have talent, their desire can benefit them tremendously; but they must be aided and inspired so that they can find their way.

## The One Essential

THE MOST IMPORTANT POSSESSION of any student is a natural talent. Nothing can be accomplished without it; but, besides this natural endowment, there must be the opportunity to develop it. The whole process of achievement in music means much hard work. One dare not be



JAN SMETERLIN

An Interview Secured Especially for  
The Etude Music Magazine

By OLIVER DANIEL

lazy. Although I learn things easily and quickly, I have had to work very hard; and so must every other artist. One must practice. This I do nearly every day; although, when one is touring from country to country, it is often difficult. In regard to memorizing compositions, this seems for me one of the simplest matters to be considered. On concert tours it is often very annoying, when one wants to work and practice, to be continually disturbed with other matters. There are the managers, newspaper reporters, students, admirers and a hundred other things that absorb one's time and energy. Often it is necessary that these business matters shall be given attention before practice. Music as a career is really a business that is altogether removed from music as an art. Many students would be amazed at the big business organizations behind the managerial offices to be found in New York and London.

Music study and the subsequent launching of a musical career demand money. Many students receive considerable financial aid from patrons and various organizations; while many others, and sometimes the very finest, are strangely required to carve out their own difficult paths

unaided. At best the building of a musical career is both difficult and expensive. These conditions the student might as well know from the beginning and so save himself the shock of finding it out too late. The saying of this is not intended to be discouraging; but the road will not be flower strewn. The young musician may have to supply his own backing and still achieve his end. It can be done but it certainly will not be so rapid as under more favorable conditions.

## The Late Beginner Encouraged

ALTHOUGH MOST INSTRUMENTALISTS have begun their studies while still very young, this does not mean that success cannot be achieved by those who begin later. The first time I ever played a concerto with orchestra was at only eight years of age. It was in Poland, and I played the beautiful "Concerto in C major" of Mozart. At nine I played the Liszt Hungarian Fantasy with orchestra. People there expected me to turn into another child prodigy, but my father would have none of that. I entered the *Gymnasium* (high school) to study Greek, Latin, mathematics and all of the studies that were given there. I then studied music with a bandmaster. He was a very musical man, but I did not really learn a great deal about technic until years later when, at eighteen, I went to Godowsky in Vienna. One must, however, have the musical talent first; one must have it growing inside from the very beginning or he never will get it later. Godowsky was a wonderful little man and an excellent teacher. In Vienna I also studied law, and how different my life might have been had I turned out to be a lawyer.

Personally, I am not concerned and interested in fame. My own career has been slow and gradual. I had to teach continually, in order to give a concert, at first in Vienna, and later in other cities. Whenever there was enough money, there would be another recital. My first concert tour developed an engagement to play in Yugoslavia and later in Spain. Tours in Holland, France, England, Scandinavia, and throughout all of Europe, followed; then came America; and recently I visited Asia to play in the Dutch East Indies.

When very young it was fun to go on tours in the Balkans and in more exotic and far away places. Many of these countries are now too poor for concerts, and



my schedules in other parts of Europe and America are so pressing that there is no longer time to visit some of these interesting parts of the world. The last time I played in Poland all of the receipts were given to the native musicians. It is now quite some time since I have played in Poland. I used to go there often, and at such times would always stay with my dear friend Karol Szymanowski, who died a short time ago. Many of his compositions have been used on my programs in America, and I hope to give his concerto its first American performance. It is a remarkable piece of music. I cannot forget the thrill of hearing it for the first time. I had learned the piano part but had never heard the orchestral version until it was on my program in London some time ago. It is an immense and sweeping work. Both Toscanini and Koussevitzky have been very much interested in this concerto, and Stokowski desired to do it last year; but I was on the Conte di Savoia somewhere near the Azores when his cablegram was received, and, of course, could not come back with other concerts scheduled.

Sometimes one finds a wonderful talent with all the things required of a great musician: one endowed with natural musical instincts, sense of rhythm and form, great interpretative insight and the sensitive and intuitive spirit of a great artist, yet who does not have the technical abilities to bring out all that he knows and feels. Many of such people are blessed with everything but grace or the mechanical abilities to give form to their interpretations and ideas. Sometimes it is a matter of bad beginnings; but at any rate it would be better if they became conductors instead of trying vainly to accomplish what may be impossible. What is the use of having temperament if you have not the technique to exhibit it?

### Art Becomes Universal

ALTHOUGH THE VIEWPOINTS on art may differ in various parts of the world, there seems to be very little difference between those of the European and American. Nationality and religion have but little effect upon the artist. In the south of Europe the operatic instinct is more developed, and there are other minor divergences; but, even in Java, we recently found the appreciation and response very similar to those of other climes visited.

Students ask "What should I study? What should I play?" They should be more enterprising and look through all the great wealth of musical literature. They should practice only the great masterpieces. Life is too short to be wasted on separated exercises. There are so many problems in great music itself that it seems silly to concoct special exercises for practice. If one can do the *Paganini Variations* he need not do the "51 Studies" of Brahms, because everything to be found in the "Studies" is also in the *Variations*; and there is music besides. Everything one needs may be found in great music, so why waste time in learning exercises that will never be used.

So much has been neglected, not only among moderns but also among the standard composers. Schubert sonatas have been used often on my programs. There are the great "Sonata in B-flat," and the "Sonata in A minor, Op. 143," the latter of which is one of the most perfect of his works. It is a fine and intimate work, almost too intimate for the huge audiences and enormous concert halls of today. The same might be said about the *Fantasia in G major*. It is a marvelous work—one of the best in the world. One should be able to play movements alone, instead of playing the complete sonatas of Schubert: The "Sonata in D major, Op. 53," is a truly great work and one of Schubert's best. Although at times it seems too long, I find it a more real and even greater work than the "Sonata in B-flat," which, although

a beautiful work, requires a very musical audience to appreciate and understand it. Where is more charm than in the fascinating last movement of this sonata?

Mozart concertos have been long neglected. Only a few have been performed, while most pianists seem to forget there are so many more. The one in B-flat (K. V. 450), with its graceful opening melody in thirds and the gay bouncing final movement, is too seldom studied or played. There is also the more often heard "Concerto in A major," of which I am very fond; but pianists should look up the ones in E-flat, G major, and several others among these charming but rarely heard works.

Haydn, except among students, has been long absent from pianists' programs. There are also the Haydn sonatas for violin and piano, which should be played. They are fully as beautiful as Mozart's. At the present they interest me much more. It is amazing how near Beethoven is to Haydn—nearer even than Mozart.

When studying in Vienna I used to play

all he wrote. Conductors too often engage me to play his concertos; but, strangely enough, I play nearly as many of the works of other composers as of Chopin. Some kind souls seem to think that it is because of my Polish birth that I play his works so well. I am afraid, however, that this is no explanation, for there are plenty of Poles who cannot play Chopin at all. With the mazurkas it is a somewhat different matter. Unless one has had training in Poland, or has lived there and has seen the mazurka danced, he is apt to go wrong. A foreigner might live in Poland and easily get to understand this musical form. The term *mazurka* is really a collective name. It comes from the district that the Mazury occupy. There are vastly different types of accents and rhythms. Among the different kinds of mazurkas one finds the *oberek*, the *kuiawiak* and others. It is in a way the same as using jazz as a collective name, when it takes in *fox-trots*, *two-steps*, *blues*, *trunkin*, and so on. It is a coincidence, but at the moment I do not think of one pianist, who is not a Pole or a Russian,



NADIA BOULANGER, famous French pianist, composer, conductor, and teacher, conducting the Philadelphia Orchestra in rehearsal for a concert in which she was guest conductor.

more compositions of Brahms than of any other composer. My friends identified me with Brahms rather than Chopin. I often play the Paganini-Brahms *Variations*, and am also fond of the *Variations on an Original Theme, Op. 21, No. 1*, with which more students should become familiar.

### Neglected Heroes

AT THE PRESENT TIME LISZT, too, seems to have fallen into disfavor and neglect; and, in a sense, this is unjustified, considering the great place he has had in the development of piano literature. His "Etudes" certainly have a definite place beside those of Chopin. The same theme of Paganini that Brahms used for his *Variations*, and that Rachmaninoff has used in his *Capriccio for Piano and Orchestra*, was used by Liszt quite unusually in one of his "Etudes." It is the grandfather of both of the later sets of variations.

Audiences and managers like to attach labels to artists. One is a Beethoven specialist, another is a Chopin specialist, a Schumann specialist or a Mozart specialist. No student should make the mistake of trying to specialize, without first knowing and playing all of the great music he can. In many countries I have been tagged with the "Chopin specialist" label. It is true that a great deal of Chopin has appeared on my programs and that many of these have been all Chopin. With Chopin one cannot go wrong, and I play nearly

who plays mazurkas well. With other works of Chopin, this is not the case.

### The Eternal Program Question

IN PLANNING PROGRAMS one cannot always play just the works he likes best. The audience must be kept in mind, if one wishes to develop a concert following. Some managers were distressed when I decided to play the "Hammerclavier Sonata" of Beethoven on my programs this year. One Swedish manager said it would be possible only because I had such a following that wanted to hear me play other things. Even in America the same thing occurred. Yet it is a glorious work, and I really think it is better to play only a part of it than the whole sonata, even though some musicians consider it scandalous and radical to do so. It pleased me that one critic mentioned that when I played the *Adagio and Fugue*, this was certainly justified, enabling one to hear some of Beethoven's profoundest music without being mentally fatigued by having to listen first to two other very long movements.

Magnificent best describes the "Hammerclavier Sonata." It is terribly difficult, as it demands the greatest amount of concentration. If there is the slightest disturbance or nervousness it is ruined. When playing the whole sonata, I have felt that by the time the *Adagio* was reached people might be tired because of its length. If the

(Continued on Page 757)

## Encouragement Versus Criticism

By

GERTRUDE H. FRAZER

HOW MANY TIMES have we teachers been faced with the problem of the discouraged pupil? To be sure, a child may recognize his lack of perfection of some particular difficulty which can be overcome only by persistence and diligence, and may appear discouraged for a lesson or two over such a difficulty; but what of the child who comes for his lesson week after week with a listless, "don't care," uninterested attitude, with a wall of diffidence about him which it seems impossible to penetrate?

In a large percentage of such cases, the blame may be placed upon the shoulders of the parents, who, day after day, at the most inopportune times (to the child), call out—"Is your practicing done?" Or, "I haven't heard any practicing to-day." Oh, hateful, fateful, warning! What inspiration (?) in its tuncful words! Surely it must become as distasteful to the parent, as so often to the boy or girl, who may have a secret desire to become at least somewhat proficient, but who literally hates that daily "call to practice."

Not long ago my class included a boy pupil who worked exceedingly well during his lesson period, careful, thoughtful, patient, and whom we thought would some day become a splendid pianist. He really seemed to enjoy his lessons, and enjoyed hearing good music as well. But gradually his enthusiasm dwindled definitely, week by week, even though his lesson periods appeared to fascinate him after he got started and he became engrossed in the problem at hand. On asking him what had happened that he seemed so listless and uninterested when he came for his weekly lessons, his reply was prompt, and right to the point. "Aw-gee!" he complained, "You'd get discouraged, too, if every time you played anything your mother hollered out to you that you had made some mistake—whether you had or not!" Which found a sympathetic echo in my heart.

And, come to find out, the boy was being continually criticised, whether he "played" pieces for which he had received a star for accomplishment, or whether he just "practiced" a piece, or scales, or exercises, which might have been comparatively new to him.

Oh, mothers and fathers, do you not see how easily you may defeat your best and most earnest desires for your children, by continually tearing down, instead of reinforcing the foundation? What matter a few mistakes, if a gentle remark like "That was a little better; do you suppose you could try again without making that funny little slip in the third measure?"—urges the child on to more intelligent and better work. Or—"Mary, while I'm getting supper on the table do you suppose you could play over that new little piece you had this week? It is so pretty and I'd love to have a little music while I finish up supper."

Children react to a spirit of helpfulness so readily; but how will they react to constant criticism? Why should they try, if they find that the very effort draws forth continual nagging?

Oh, that we teachers might have classes in psychology for parents, if need be, to help bring about a changed attitude on the part of parents, as well as the child, toward the so-called hated practice period!

\* \* \* \* \*

"There still is more joy among clear-visioned musicians and music-lovers over one composer who writes a real melody than over ninety and nine modernistic tone jugglers who cover pages with forests of mere notes."—The Musical Courier.



NO BE SURE, the lazy are always with us. There is nothing to be done about that. But if you have an ounce of pride in not being one of them and your lessons fail to show enough of improvement, it will be well to cast an analytical eye on your practice method. For therein lies a taproot of all successes and failures.

Practice probably means one of two things to you. Either it is a cherished hour of self-expression and great accomplishment to which you look eagerly forward with an insatiable desire of conquest; or it is a which you despise with every fiber of your being. You may see in it the dividing line between you and success, or

# Make Your Practice Period Profitable

By

GLORIA F. PUGLEY

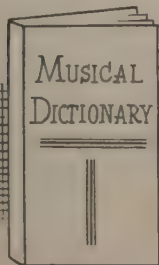
LESSON RECORD

an hour of drudgery through which you plod with the indifference of a feeble automaton, because your teacher is waiting to hear the sad result at the inevitable end of the week.

The first of these coincides with your attitude toward practicing, rest assured that the first and most important step for enabling you to become a proficient pianist is in your possession. It is intense interest in the end you wish to attain and the will to attain it. If not, perhaps the following suggestions will help you to see your practice period in a new and more interesting light. At the rate, give them just a month's trial and you will wager no one will have to tell you of the remarkable improvement in your playing.

## What is Practice?

NO ONE KNOWS THAT "practice makes perfect." However, a famous master of the art said at one time that to "learn" is like parrot-fashion, that is, by continual



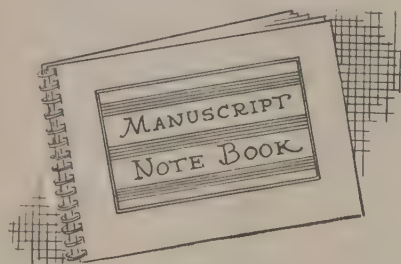
repetition until the fingers automatically become accustomed to it through force of habit, is, in reality, not learning at all. For the music so learned is soon forgotten, once it is aside. Whereas music learned through understanding, through analysis and a slow, sure manner of progression, until the music has been reached where any portion of it can be taken out and played skillfully, or, when played in its entirety, sound as if it had just been improvised—that music will never be forgotten. It may seem to have slipped the mind, but, after the first few measures will all come back to you.

Perhaps then, "Practice," as Funk and Small's puts it, "The voluntary and persistent attempt to make skill a habit," really means more hitting thought to keep in mind. The average lesson of to-day consists of one or less of one or two scales, review of new exercises, possibly a piece from memory, and one from sight. Occasionally there may be musical history, harmony, or other written material to be done

on the side. But, to begin with, every good workman should have tools. The pianist certainly is no exception, and there are four of these which are absolutely essential. They are:

1. A notebook in which to record the lessons.

This will rarely be used by yourself except in the case of recording the amount of time practiced on



each day, if your teacher desires it.

2. A dictionary of musical terms.

A lesson will seldom pass without it being used several times.

3. Another notebook to record your impressions as they occur to you from day to day.

This will turn out to become a sort of diary concerning your musical life. In it will go tricks of learning which you have discovered; how you improved certain faults; and so on. In short, where you stumbled and how you remedied the situation. This book will later on become an invaluable asset, as it will contain the facts of practical experience.

4. A manuscript notebook.

5. The addition of a metronome to the above is optional, depending on whether or not the teacher advises it.

Now then, once you are seated at the piano, stay there till that period of practice is finished. It is imperative that everyone in the house be told beforehand that you are about to begin practicing and must not be disturbed for anything whatsoever. In fact, this should be a fixed understanding in the household. Disturbance breaks the train of thought, and consequently upsets the whole lesson.

## Practice That Is Practice

NEXT, DO NOT DASH THROUGH the lesson any old way, hit or miss, with one eye on the clock. Be systematic. Plan intelligently so that each section will come in its rightful order. Keep the mind centered on what you are doing, and you will find that the hands of the clock go around all too rapidly.

The scales, of course, are to be taken first, in order to give the fingers flexibility and to put the mind in the correct think-

ing mood. Practice them slowly, increasing the velocity very gradually as perfection is achieved.

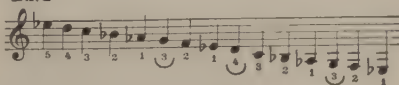
It is not sufficient to know vaguely how a scale goes, even when it is found that it can be played once or twice correctly. The third time may just be your downfall. Generally speaking, two dozen times is not too many to run over a fairly well learned scale. However, new and difficult ones will naturally take a little longer to master.

Think what you are playing. Play scales forward, backward, middle to beginning, middle to end, fifth to beginning, third to end. Play them in every conceivable way, until you have an accurate mental picture of every note in that scale.

When you have done as well as you can on the scales, begin on the review studies. This is perhaps the most important part of the whole lesson, for it represents perfection in its final stage. The pieces and studies have been already learned; your teacher has heard you play them and has given suggestions as to where they may be improved. And now it is your job to polish them off.

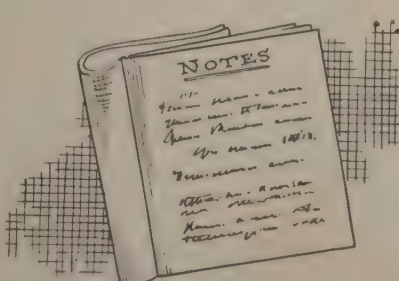
The weak points may have been marked out with remarks such as, "keep fingers curved," or "lift fingers high," "count carefully here," or "watch the fingering." Sometimes a note may be encased with red pencil like this,

Ex. 1



which undoubtedly means that one is to be sure the third finger is put over, or under, as the case may be.

The next time a perplexing passage appears, say one of those ascending-descending passages that has to be squeezed in, try doing this. In your manuscript notebook write down the passage in large notes as illustrated in Fig. 2, which is the next



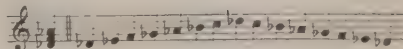
to final measure of the *Valse in D-flat* by Chopin.

Ex. 2



Then decide what chord is the basis of this passage and write it down on the staff above.

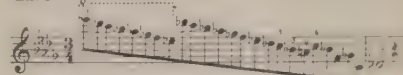
Ex. 3



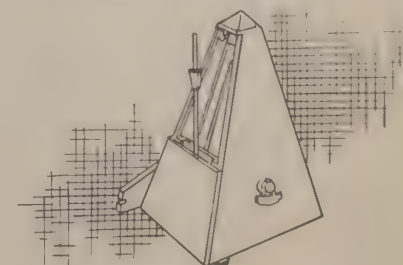
On the same staff, after it, write the scale of the same name.

Now, if there are sharps or flats in the chord and scale, they are bound to repeat themselves in the passage, provided they have not been altered by a natural, a double sharp, or double flat. If there are many of these, write them in beside the corresponding notes, as in Ex. 4.

Ex. 4



Where there are double sharps or double flats, rewrite the passage, altering the notes



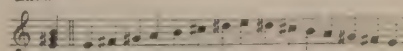
to read temporarily as they are played. In the twenty-fourth measure of Liszt's *Hungarian Rhapsody, No. 2* is this *cadenza*.

Ex. 5



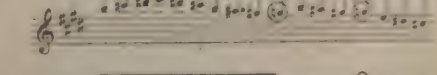
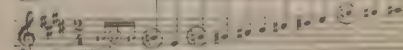
As with the Chopin *cadenza*, just studied, write first the tonic chord of the key of the passage, and then its scale.

Ex. 6



Then rewrite the complete *cadenza* as directed at the beginning of this paragraph, and you will have this to study temporarily.

Ex. 7



Temporarily is used here because it is not to be understood that it is permissible to go through all your music practice in



this manner. It should be resorted to only when the passage is very difficult and learning it any other way seems impossible.

No doubt great music masters will dispute this procedure as not being the best method in the world to be used; but it is a workable one and cannot do any harm if followed as outlined, but will do lots of good for those who are a shade on this side of the phenomenally ingenious. All of this rewriting must be done on a sheet of manuscript music paper and the printed page not touched.

When these three things have been done, compare them. First play the chord, then the scale, then the passage as you have written it. Then play from the original, then from yours again. First one and then the other, until you can play it with perfect ease from the original. All this takes a little more time, but the rewards in the end will repay the trouble a thousandfold.

From here on the routine is the same throughout the new exercises and pieces. Remember to take everything slowly at first, each hand, then both. Stop to learn how, where, when and why you must do things. Be certain of the key before you begin—also, of the time and of the expression marks. Count aloud when practicing, as it establishes the rhythm firmly in mind; and, if you are slow to get the swing of new music, ask your teacher to write in the counts of a few measures at the beginning, or wherever it is especially difficult, tie the "and" notes of the bass with those of the treble.

A vocal teacher in the public schools once told me to take a breath whenever I came to a comma in songs. The same principal may be applied to learning to play new pieces, and especially when memorizing. Whenever the phrasing indicates a hesitation, stop and learn that phrase, then proceed on to the next phrase, and so on, till the entire piece is mastered.

When memorizing do the same, except that after a passage has been learned by sight, try doing it without the music.

Always leave the memory work till last, though, as it is very tiring and will, if tackled earlier in the lesson, leave you with little enthusiasm for anything else.

An excellent stimulant, for putting one in the right mood for any piece, is to run over the scale associated with that particular piece, say half a dozen times.

Of course there is nothing high and technical about the above suggestions. There was not meant to be. If there was, you probably would not have read this far. But they were helpful to myself, and I always say, "What's sauce for the goose" . . . . . and so on.

Seriously though, your teacher—fine person that he, or she, may be—cannot learn your lessons for you. He can merely show you how to learn them yourself. Just as a cleric symbolizes Divinity, so does your music teacher symbolize all that is excellence in music study. Believe in him implicitly and coöperate with him to the very best of your ability.

Let us close with one last bit of encouragement, or perhaps it might be discouragement; but let me say only this: "If you will you can; but, if you won't—that, my friend, is indeed a different story. It is the "I will!" that wins.

\* \* \* \* \*

"In music the Artisan is the good, practical, executive workman: he is a craftsman—the performer in bands, the church organist, the choir-trainer, and the average teacher. The Artist, strictly speaking, is the composer or performer of talent 'who detects and applies the law from observation of the works of genius'; he is instructed in the art of composition and interpretation, and he makes music according to established rules, speaking the language that has been prepared for him by the entire race of creators."—Eva Mary Grew in The British Musician.

# Music of Worth in the Movies

By VERNA ARVEY

EVERY SUMMER, when Werner Janssen (noted American composer and conductor) returns to Hollywood from his duties in the East, he is given a film assignment. His latest original musical score is that for Walter Wanger's "Winter Carnival", starring Ann Sheridan and Richard Carlson. The score is unusually long, as Mr. Janssen is said to have composed sixty-two minutes of music. He also made his own orchestrations and conducted. Rumor has it that all the work of creation was done in ten days, and that the scoring was completed in five—truly a remarkable achievement, and one that must have left the young composer exhausted at its conclusion.

When Mr. Janssen was once asked his opinions on film music, he replied, "There isn't very much that I can say for my music, other than what I endeavor to project in my work; therefore I can only beg to be excused from confusing with words what I feel I state more clearly in my own medium, the music itself." Indeed, his film

America, was engaged to compose original music for Warner Brothers' film starring Bette Davis and Errol Flynn. This picture was first titled "Elizabeth and Essex". It was subsequently renamed several times, and now is known as "The Lady and the Knight"; but even this title may be changed ere the present article appears in print.

At Metro-Goldwyn-Mayer Studios, the film "Balalaika" is in production at the time of writing. Ilona Massey and Nelson Eddy sing in it and Feodor Chaliapin, Jr., son of the famous Russian singer, is said to be making his screen début in it. Dalies Frantz, rapidly becoming known as one of America's foremost native concert pianists, also appears in it, both as actor and performer. He plays the piano in a cafe scene. For this picture, Herbert Stothart has made an opera sequence out of Rimsky-Korsakoff's "Scheherazade" music, simplifying it and adding lyrics. Just how effective this will be can be determined only upon seeing and hearing the finished



"PSSST—WHAT'S THE SCORE?"

music is graphic and does speak for itself. It is admirably suited to the subject, whatever that subject may be, in each different picture. It will be recalled that his most notable screen score was that for "The General Died at Dawn", several years ago, when his colorful, suggestively oriental tone poem set a remarkable background for the drama, and this despite the fact that Mr. Janssen is reported not to have been entirely pleased with the cutting and final presentation of the music in contrast to his original conception of it.

A recent Russian film, "Alexander Nevsky", starring Nikolai Cherkassov, has enlisted the services of one of the world's foremost contemporary composers, Serge Prokofieff. Almost every field of musical creation has found this musician an eager participant; almost every great musical organization in the world has performed his serious compositions; so it follows that his original musical scores for films are musically significant.

Another composer, Erich Wolfgang Korngold, famous in Europe as well as in

product!

The new film of Paramount Studios, "Man About Town", made use of an electric metronome invented by James Morrison after many years of labor. This has a controlled buzzer system to mark any tempo with absolute precision. Action on the set was timed with the buzzer, and the device was later used to facilitate scoring and cutting. It was calculated to have saved the studio much time and money in this musical production and to have improved the quality and smoothness of the music, especially in such scenes as the eccentric dance sequence done by Rochester (Eddie Anderson). Mr. Morrison's invention was shown to a group of musicians several years ago and was found to be able to indicate several different rhythms, or time values, at the same time. It was seen, however, to be not so intricate as Henry Cowell's Rhymicon, invented a great many years ago, in which an infinitely greater number of simultaneous rhythms could be heard, each one indicated clearly by the machine.

# Use and Misuse of the Metronome

By W. F. GATES

TO SAY "METRONOME" to many pianists means simply a figure at the beginning of a piece, and then a mad scramble over the keys trying to keep with the relentless clockwork. The figure tells them how fast some one else can play it. But the machine generally beats them to the end.

The speed indication was Maelzel's original intention; but the metronome developed unexpected pedagogical possibilities and became a pianistic educational factor of valued possibilities—but too little recognized as such by the pianistic public.

Some teachers fear that the use of the metronome will instill into the pupil a mechanical rigidity inimical to the expression of sentiment. This fear is groundless, for "playing in time" is the foundation of all musical art.

Before the artistically inaccurate—the *ritardando* the *accelerando*, the *rubato*, the hold—must come the artistically accurate strict time. Most persons need an aid to accomplish this, and hence the metronome. Many know of it, but few make the best use of it.

## The Governed Gait

PLAYING IN EXACT TIME may be designated as the musical straight line; and *rubato*, accelerated or ritarded speed, be called a line, curved according to a preconceived idea or design.

Without a basic precision of time, one plays with an indefinite wobble, "a crooked man going down a crooked lane." Without rhythmic precision as a basis, one's attempts at *rubato* are variations from a crooked line, not from a straight one.

It may solace both teacher and pupil to know that none of the great pianists was more addicted to the use of the metronome than was Chopin, the master of *rubato* in composition and performance.

As an index of the desired speed of a composition, the metronome mark has its one purpose; but an equally important function of the metronome is the development of reliability in the performer. Set to slow tempo, it establishes control and restraint. The indication gradually increased, it carries the accuracy into speedier realms, or shows the player that he is not ready for speed.

## Hasten Slowly

WHEN THE PUPIL is given to keyboard "stammering," it is well to set the indicator to a moderate speed and then to demand that there be no stopping for mistakes, no hesitations, but an intent progression with the metronome, "let the chips fall where they may." Such practice to be used "only when prescribed by the doctor."

The metronome may be a great aid to systematic progress. For days or weeks one may practice a passage with a definite index of gain.

Humanity is subject to variations in temperament and hence in skill. Unevenness may be due to physical condition, to worry, to laziness, to lassitude—or to good spirits; but the metronome will hold rigid on all of them equalizing the ups of to-day with the downs of yesterday. An unquestioned equalizer. The time machine also makes for lack of worry and mental uncertainty. One does not have to guess he is doing as well as yesterday; he may know he is or is not. He does not have to guess at this week's progress, he may know it.

(Continued on Page 757)



# Music As An Anaesthetic

By

EDWARD PODOLSKY, M. D.

*The opinions given in this article are those selected by its author, and they have not been subjected to further scientific corroboration by THE ETUDE. For many centuries many thinkers have considered music desirable as an anaesthetic.—Editor's Note.*

FOR YEARS doctors have been exploring the wonderful possibilities of music, and they have found that it exerts a most favorable influence on a great many bodily conditions. It aids the seamed mind to assume a normal state; stimulates a waning heart and circulatory system; it whips nerves and muscles into activity. But, perhaps the most astonishing of all, music is the enemy of pain. Many years ago Dr. Hunter noted the diminution of pain as an effect of music, in his experiments on a group of patients at Holensburg Hospital. Not long thereafter, Dr. Mays obtained a notable reduction of pain in a patient suffering from arthritis, when music in minor moods was played. Miss Harriet Seymour found that when patients were entering or emerging from the anaesthetic state, in war hospitals, the hearing of music had good results.



**MUSIC AS AN ANTIDOTE**  
*Tarantella, a Mediterranean dance of a rapid, whirling character, was believed a cure for the supposedly poisonous sting of the tarantula spider, from which it derived this name.*



**SINGING BRINGS PEACE TO A SICK MIND**

*Music as a psychiatric aid is clearly illustrated here in "The Madness of Hugo van der Goes", a painting by Emile Wauters. Van der Goes was a famous pupil of Van Eyck, who lost his reason in disappointment over a tragic love affair.*

In more recent years Drs. Buck and Neil, of Kane Hospital, at Kane, Pennsylvania, performed surgical operations to the accompaniment of music, maintaining cheerful music on the phonograph, selected to suit the patient's nationality, interest and tastes, reduced suffering and improved the attitude of the patient.

Recently a young man chose the strains that he played on his favorite harmonica, instead of having the usual anaesthetic, while surgeons probed for a bullet in his thigh. He was able to go through this ordeal without appreciable pain.

Many years ago an Indian doctor, who made a specialty of extracting teeth, made

his appearance in Dublin, Ireland. He used to troop around the city with a band of musicians, offering to extract teeth without pain. When a patient appeared for a tooth extraction, the band struck up a lively air, which was kept up during the operation. The patient usually testified that no pain was felt during the extraction.

## **Tooth Out, Turn Off the Music!**

WITHIN THE FEW YEARS PASSED, dentists in this country have come to realize that there might be something in this Indian doctor's practice. Dr. Elmer S. Best, of Minneapolis, has devised a dental chair which provides music as an anaesthetic while dental operations are in progress. A



**OFFICE HOURS WITH MUSICAL ACCOMPANIMENT**  
*A Quack, on a public market, pulling teeth "to music."*



**DAVID PLAYS AND SINGS FOR THE TROUBLED KING**

*Here, in a famous Biblical scene, the germ of musical therapy can already be observed. King Saul was an ailing and probably neurotic person to whom David's gentle songs were a mental balm.*

reproducing and amplifying system, built into his operating chair, is used to maintain auditory contact with the patient's mastoid bone while the dentist is drilling.

Music, by traveling through the bones, drowns the grinding noises and lessens the wincing. It is done by a novel use of the latest bone conduction instruments developed originally for the deaf. Tipped back, the patient's head comes in contact with two plates fixed in the headrest. They are the new sound-bone conduction plates and are attached to a phonograph by wires leading into another room. No sound is audible to the ears; but when the head touches the plates they transmit the music perfectly through the bones, and the pain occasioned by the dental operation is considerably diminished.

In the course of a description of the exact details of using percaian as a spinal anaesthetic, together with an analysis of the results, Rusca, of Locarno, makes this interesting suggestion of using music to soothe a patient during an operation. As soon as the patient is placed on the table he is given a pair of headphones, through which he hears nothing but music broadcast by means of a radio-gramophone apparatus. Care must be taken, states this authority, to choose music suitable to the condition of the patient. Not only do the headphones effectively isolate the patient from the sounds of the operating theater, but the stimulus is also a useful counteraction to the painful stimulus provided by the surgical proceedings. Patients afforded this comforting addition to spinal anaesthesia have remarked on how quickly the time of the operation seemed to pass.

How does music fight pain? Psychologists have a ready answer. Dr. Diserens, who has devoted a great deal of thought to this particular problem, says: "Music, as experiments amply demonstrate, evokes, or tends to evoke motor reactions. In any case incipient motor reactions probably result even where imagery is alone detected. These in turn arouse a large number of proprioceptive sensations, which may possibly be very faint but, when added to the intense auditory sensations, greatly increase the total sensations and tend to be lost or crowded into a marginal position.

Whatever the explanation, music is a real enemy of pain, pain of both body and mind. In the latter condition it is being used with great success in mental hospitals. In the former it is proving an interesting competitor with ether and chloroform.



# The Threshold of Music

By LAWRENCE ABBOTT

Assistant to Dr. Walter Damrosch

## Foreign Notes—And “Chords” That Are Not Chords

### Part I

This article is the fifteenth  
in a series on

“The Doorstep of Harmony.”

The first appeared in The Etude  
for January, 1938.

SO FAR WE HAVE ASSUMED that every note in music is part of a chord, and that every melody moves in perfect teamwork with the shifting harmony beneath it. This is not always true. Sometimes a melody will scamper up and down the scales over a single sustained chord. Sometimes a melody will keep getting ahead of its harmony, or lagging behind it, resulting in a conflict of unrelated tones. Sometimes we will hear a chord with one note definitely out of its proper place; then a moment later the misplaced note will find its true location, and what was a distinctly unsatisfactory situation will become once more serene. Sometimes a bass note will stubbornly keep hammering away at a monotone regardless of the changing chords above it.

Such examples of lack of teamwork add greatly to the excitement and suspense in a piece of music. A love story in which all goes smoothly is not half so interesting as one in which the lovers are kept apart—perhaps by a wicked uncle or a letter gone astray—and are united only in the final paragraph. So with a piece of music, when the melody strays from the harmony our attention is aroused, and we do not relax again until the two are reunited.

In music this little drama may repeat itself as often as four or five times in the course of a single measure. Whenever it does, we find notes that do not belong to any chord—notes which are hoboes, intruders and outlaws.

How shall we explain these foreign notes? Such notes are called *inharmonic* or *non-harmonic*. They do not belong to the harmony, they cannot be explained by any theories of chord structures; but they are important and effective devices in the language of music.

When a note appears which does not belong to the chord accompanying it, and then dissolves into one which does, we receive a delayed feeling of satisfaction which is doubly pleasant to the ear when heard. It is like the extra enjoyment we get from pleasure when it follows pain—or like the satisfaction which comes from seeing a wrong righted, or something askew straightened. It is an effect heightened by contrast. When we hear an out of place note, our ears tell us that it does not belong there. The chord sounds incomplete. Our anticipation becomes aroused. We want the music to do something about this unsatisfactory situation. And—lo, and behold!—something is done. When the note slips into its proper berth we heave a sigh of relief. This, of course, is an exaggerated account of the musical effect of pleasure we receive when a stray tonal lamb returns to the fold. Actually, nobody cares quite that acutely about a musical device which is common enough to be found in flocks and droves on almost any page of music. But, to a small degree, everyone who listens to music experiences these feelings.

Incidentally, do not allow this hair raising description of the effect of foreign notes to delude you into thinking that these intruders are to be found only in discordant modern music, or that they invariably lead to ear splitting cacophony. Quite the reverse. Foreign notes are orthodox members of the musical family and for centuries have been recognized as such. The pages of Bach are filled with them, and even the gentler Mendelssohn and Schubert have scattered them freely through their music.

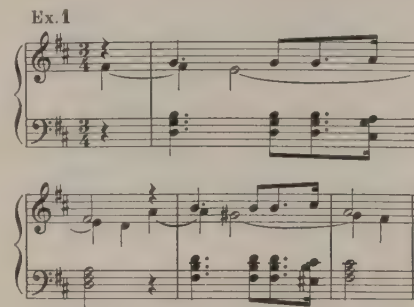
There are several ways in which a foreign note may appear. It may be a suspension, an *appoggiatura*, an anticipation, a passing note or a pedal point.

### Suspensions

WHEN ONE CHORD SUCCEEDS ANOTHER, it sometimes happens that one of the notes of the first chord stubbornly refuses to move until a beat or two later in the measure. Its delay produces a discordant effect which continues until the note remedies matters by moving. During this interval of delay

it is a foreign note. We call it a *suspension*.

In the following example, it will be noticed that the right hand notes which have their tails turned down lag behind the rest of the music. Instead of moving on the first beat of each measure, they hang on for an extra quarter note, moving on the second beat of the measure. These delays produce biting, dissonant seconds, which resolve each time into serene thirds. Each of these holdovers is a suspension. The quotation is from the *Fourth Movement* of the “Symphony No. 6, “*Pathétique*”, by Peter I. Tschaikowsky.



It does not matter whether the delayed note belongs to the principal melody or not. In the passage just quoted from Tschaikowsky the suspensions occur in a subordinate melody. In the brief quotation from Wagner's *Liebsteid* in chapter thirteen will be found an example in which the suspensions occur in the principal melody, in the third note and again in the next to the last note of the illustration.

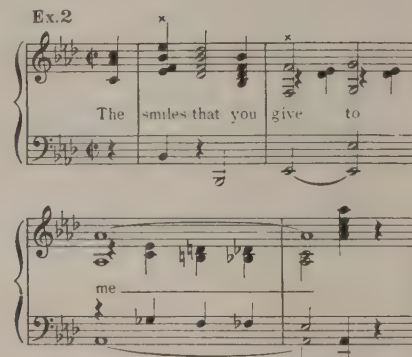
### Unprepared Suspensions

SOMETIMES A MELODY IS NOT CONTENT merely to hold on to a note until it becomes foreign, but deliberately and boldly moves to a foreign note. This foreign note, being dissonant, then obeys the Motion and Rest Law and the Melody Law—exactly as a suspension does—by moving to the nearest note which belongs to the harmony.

This process is somewhat akin to what a golfer goes through on the putting green when his first putt either overshoots the mark or stops short of the cup, and a second putt is required to correct the faulty first one. A melody, in its enthusiasm, may overshoot its mark and require a corrective move one step the other way. Or it may fall short and require a second try before achieving its proper destination.

In either case the phenomenon is called an *appoggiatura*, or unprepared suspension. After all, the principal suspension involved is the mental one, as we listeners wait for the discord to resolve itself into concord. The old popular ditty about the *Perils of Poor Pauline* phrased the thought with disarming frankness: “I wonder what the end will be; the suspense is awful.” Both brands of musical suspensions—the true suspension and the *appoggiatura*—have the same purpose: to create dramatic effect and to heighten our interest and curiosity. In both cases the effect is that of a wrong note followed by the right one.

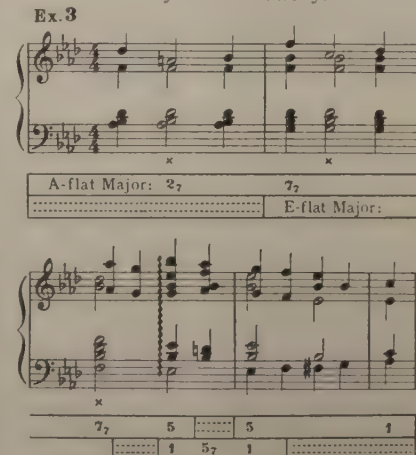
Here is an example of the second brand—the *appoggiatura*, which appears in *Smiles*, a song by Lee S. Roberts.



This quotation is reproduced by the courtesy of the Music Publishers Holding Corporation, owners of its copyright.

On the word “smiles” the tune makes a faulty landing on E-flat and has to correct itself by a move to D-flat in order to blend with the second floor triad that harmonizes it. Again, on the word “give” it overshoots its downward leap, landing on F, a note which has no connection with the dominant seventh chord beneath it. Our ear immediately urges the melody to retrace its steps upward to G—a note which belongs to the harmony.

A more pronounced case of *appoggiaturas*, culled from the classics, is found in the *First Movement* of the “Piano Concerto in B-flat minor” by Tschaikowsky.



The older Rudolph Friml tunes are filled with the same kind of *appoggiaturas*, introduced with the same sort of syncopated accents that are found in this Tschaikowsky example. In fact, the *appoggiatura* used to be a marked characteristic of the operetta composer's style fifteen to twenty years ago. Examine, for instance, Friml's *Sometime*,

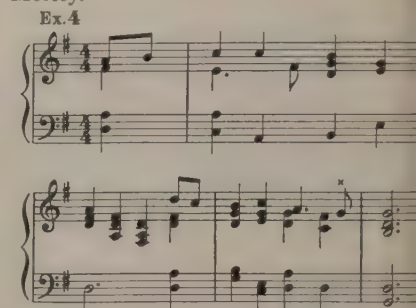
or Victor Herbert's *A Kiss in the Dark*.

We usually find that, when this brand of foreign note corrects the error of its way, it does so by moving back towards the starting point of its previous leap—like a pendulum which has swung too far and must swing the other way. It will be noticed that both the melodies quoted above move in pendulum like swings.

### Anticipations

ANOTHER BRAND OF FOREIGN NOTE which sometimes occurs is the direct opposite of the suspension. It is called an *anticipation*. When it occurs the melody, far from remaining rooted to the spot until after the chord has changed, nimbly moves to the next chord note before the chord has had chance to change—like the October issue of your favorite magazine which arrives while September is still in full swing.

This particular type of foreign note was a favorite among Elizabethan composers, early English madrigalists, and such seventeenth century musicians as Lully, Couperin and Purcell. Here is an example from *No. 15, The Month of Maying*, by Thomas Morley.



In the next to the last measure, the melody is so anxious to have us know we are arriving back at the tonic triad that it cannot wait for the next measure to begin; it lets the cat out of the bag an eighth note ahead of time by moving to G.

### Passing Notes

CASUAL MENTION HAS BEEN already made of the fact that some melodies move up or down the scale above a single sustained chord. Obviously, when several successive notes of a scale are harmonized by a single chord, some of the notes must be foreign to that chord. They are; and, when so used, they are called *passing notes*. That is, they are notes which occur in the melody while it is passing from one harmonic note to another.

Passing notes are like the inner links of a chain; they help to make a melody a continuous, interconnected whole. They are highly useful, for without them a melody would either have to insist on the harmony changing with every note—which often would be a clumsy procedure—or else limit itself to the notes of the chord beneath it as bugle calls do. Thanks to their existence, however, melodies are free to be their own natural selves. They need not progress by awkward or naive jumps from one member-note of a chord to another, but can move in leisurely fashion or run smoothly along any part of the scale.

Passing notes are unassuming creatures (Continued on Page 760)



# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

**WILLIAM D. REVELLI**

FAMOUS BAND LEADER AND TEACHER  
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

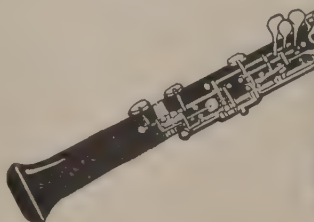
## The Voice of the Oboe

By

**CHARLES GILBERT**

*Charles Gilbert was a pupil of Marcel Tabuteau, First Oboist of the Philadelphia Orchestra. He has been a member of the Curtis Institute Orchestra, Philadelphia; of the Philadelphia Opera Orchestra; of the Italo-American Philharmonic Orchestra; and of the Trenton Symphony Orchestra. He also has been Instructor of Oboe in the University of Michigan Summer Sessions; and Director of Woodwind ensemble groups in the University of Michigan Summer High School clinics.*

CHARLES GILBERT



### The Oboe Reeds

THE OBOE TAKES THE POSITION of the beginner's oboe. His problem, his aim is to produce an artistic voice to a beautiful instrument, and he first must become acquainted with its appearance, the arrangement of the position in which it is to be held. He learns that the oboe employs a double reed and finds that, if ever he is to play in a musicianly manner, he must master the intricacies and mechanicisms involved in these reeds.

It is patent that no two things are the same, and the oboe player of experience will vouch for differences in reeds. Preparing of oboe reeds becomes an art, and which is developed through study and practice. Oboists use many styles of reeds, simply because no two players have the same lips, teeth, or mouth formation. Even their instruments, though they are of the same manufacture, are different in response, timbre or texture. Therefore the reed must be adapted to all the conditioning factors. The beginner first has to have a conception of what sort of perfection he wishes to reach, and then strive to reach it through careful experimentation with and preparation of reeds which, when manipulated with correct embouchure, will result in a beautiful tone. Generally, however, a reed with a short lay will produce tones of a thin, nasal quality. The "heart" of the reed must be protected and the lay worked back in such a way as to gain a quality which results in the fundamental tone so much desired.

The care of reeds should be taught the oboist or beginner, since so much of his performance will depend on his

using good reeds adapted to the characteristics of both instrument and player.

### Embouchure

THE DIFFERENCES IN PHYSICAL CHARACTERISTICS already mentioned, must be understood as applying also to embouchure. What may be appropriate for one would hardly fit another. There are, however, several fundamental embouchure principles which can be applied to all oboists. First, the chin must be pointed downward, or the chin and lower jaw muscles must be drawn down. Second, the corners of the mouth should be pulled forward in order to allow for flexibility of the lips. Beginning players should avoid a stretched embouchure resulting from pulling the corners of the mouth back too far, of which the result is a small, pinched tone which is out of control and lacking in color. Third, the beginner should learn to regulate his mental attitude toward the embouchure. The embouchure itself is horizontal in nature, but if one thinks in terms of "vertical," the resulting embouchure will be better and more correct.

The novice must fight against a "stretched" embouchure or one that is pinched. Practice in placing the reed, and in the correct position of chin, lips, mouth and head, should come first, with the reeds entirely separate from the instrument. A

competent instructor can do much with the beginner before he has commenced to handle the instrument itself. By mastering embouchure the road to excellent oboe performance is well begun.

### Oboe Position

ALTHOUGH A CLOSE RELATIVE of the clarinet, the oboe is smaller in bore and its mechanism is consequently more compact and somewhat differently built. For this very reason the fingers of the oboist should have a greater curve in handling this instrument than is true with the clarinet. Maintaining the correct position of fingers is difficult for the beginner and the most difficult finger to manage is the third finger of each hand. But there is always a lazy soldier or two in the regiment, and he must be disciplined accordingly. More attention and practice in correct position must be given the third finger, but good technique is the award for such attention.

The oboe, of course, should be held in the most natural position; that is, in such a way that no additional difficulties arise in the embouchure. If the player is in a strained or unnatural position, his performance will suffer accordingly.

### Tone

WE HAVE MADE preparations for producing a tone on the oboe by learning about

reeds, embouchure, and position. Our next step is a mental one—we must form a concept of the tone to be produced. The effect of mental action on performance cannot be calculated, but it is none the less necessary. Just as one must be interested in the instrument, one must also form a mental picture of desirable tone.

For this purpose we might take our imagination to a silent, glassy pond whose surface is still and quiet. A smooth, round pebble drops into the placid water, and where it breaks through the surface there is a round and concave impression, from which circles of perfect symmetry radiate in increasingly large form, till they slowly die. The original break is the analogous representative of the original tone; the ensuing ripples are the resulting overtones which give the quality to each tone. Thus the same note played on various instruments sounds different simply because there are differences in the overtones. Each instrument has its own set of overtones, distinctive and individual. Overtones decide the voice of the instrument being played. The beginner must hear the oboe voice, as it should be, mentally. It is a valuable concept, for it guides him to the production of the tone which his mind hears.

### Secrets of Oboe Tone

THE BEGINNER CAN BE SHOWN that lip pressure sets the oboe reeds into vibration. In turn the column of air inside the oboe is set into motion by the action of the reeds. The action of this vibrating air is controlled by the movement of keys on the instrument which lengthen or shorten the column or affect it by a system of holes in the oboe. But the primary key to the tone is not the action of fingers upon the air column, it is the original action of the vibrating reeds. We thus get back to embouchure and reeds, and their importance can hardly be overemphasized.

For the production of the tone, then, we have formed the proper concept and have come to an understanding of the physical principles which govern tone production. The beginner should now place the reed's tip on the edge of the lower lip. The lips are then rolled inward to form a cushion for both the upper and lower reeds. With proper attention being given to position of chin and pulling of muscles, he is ready for the playing of a tone.

In arriving at his tone concept, it is necessary for the beginner to gauge the point at which the tone is most pleasant. To be so, it must have a rich fullness. It must be deep and velvety smooth. If below the pleasant point it will tend to be dull; if above, it will be on the bright side. Like the performer on other instruments, he must get an adequate realization of the necessities of correct intonation.

Lack of color in a tone is most often due to errors in embouchure or reeds, but much of it comes through failure to get the tone concept. The different factors we have discussed in performing or producing a tone on the oboe may be confusing, but it is not expected that the beginner will master all immediately. The greatest advance toward excellence of performance, however, is made when the beginner thoroughly understands the principles underlying each of those factors.

One of the fundamentals of correct  
(Continued on Page 745)



# THE ETUDE MUSIC LOVER'S BOOKSHELF

By B. MEREDITH CADMAN

## Making Music Yourself

**T**WELVE YEARS AGO appeared a book known as "Creative Music in The Home" by Satis N. Coleman, a new edition of which has just come from the press. The book itself was a creation in that it was made upon very different lines from that of any other book in its field. It sought to interest the child at the outstart with stories of the very primitive music of the American Indians; then, if the child wanted to follow these elemental instincts to play upon drums, gourds, and rattles, it showed him how he could make his own instruments. Next it took up the rhythm of the drum and explained rhythm values.

Tone was introduced by inducing the child to tap upon things which gave forth a tone; a silver spoon, a hoe, a flowerpot, or a glass. Then he was shown how he might tune glasses by pouring into them different quantities of water. This led to playing simple tunes on the scale of glasses. From this, the child's attention was called to keys of the piano keyboard.

The next step was to direct his attention to the songs of the birds. This must have been difficult for children in big cities where there are no songbirds.

The following step is that of making and playing marimbas. Then, with chapter twelve, the study of notation is begun. Chapter thirteen begins form and composition. Chapter fourteen returns again to tone, this time in the shape of bells, and chapter fifteen turns to pitch pipes. In similar manner all of the orchestral instruments are approached, and the child is given a very excellent elementary background to the art.

The author is to be commended for doing something entirely different and entirely new. It is in no sense a textbook in the ordinary meaning, but rather a story book introduction to music along original and creative lines which we recommend highly for those pupils whose parents have the means to permit them to have the instruction and time to establish an interest in music at the very beginning which may influence a whole life. The book is elaborately illustrated with drawings by a number of artists, particularly Margaret Kilpatrick Baumeister.

The author, Satis N. Coleman is "Music Investigator" in the Lincoln School of Teachers College of Columbia University. "Creative Music in The Home"

By Satis N. Coleman

Pages: 399

Price: \$3.50

Publisher: The John Day Company

## "A British Survey of Music"

A scholarly review is presented in Gerald Abraham's recently published "A Hundred Years of Music." The work is divided into four main sections: I. After Beethoven; II. Wagner and the Opera; III. After Wagner; IV. The Music of Yesterday and To-day. The writer has a fine critical sense and has balanced his material excellently. His discussion of the "Reaction against romanticism" is one of the most adequate and adroit we have seen, as is his treatment of the impressionists.

The book is certain to find its way into the permanent literature of the musical art. Unfortunately, the writer gives very scant attention to American composers, less than

one page in a three hundred seventy-five page volume. He states frankly, "The majority of American composers, like so many English ones, have been eclectic in the worst sense, colorless imitators of European masters." The writer is entitled to his opinions and convictions; and we, of course, do not propose to debate with him. Other mature writers think very differently.

"A Hundred Years of Music"

By Gerald Abraham

Pages: 375

Price: \$4.00

Publisher: Alfred A. Knopf

## How Loud Is a Noise?

Physicists are sometimes admirable musicians. Dr. W. F. G. Swann of the Bartol Research Foundation is a violoncellist and an orchestral conductor. Dr. Vladimir Karapetoff, formerly of Cornell University, is likewise a fine violoncellist and a pianist. With most of them, however, their interest in sound is limited to the phenomena of the laboratory. Your physicist is concerned in pitch, harmonics, decibels and phons. Ah, there you have it, "Decibels and Phons." These are the terms by which volume of sound is measured. In these days when an amplifying system may make the beat of the human heart sound like a cannon shot, sound volume is attracting more and more attention.

L. S. Lloyd, a Welsh physicist, who is "Principal Assistant Secretary to the De-

partment of Scientific and Industrial Research", has written a booklet called "Decibels and Phons." In this he gives a scale for measuring sound volume. If you desire more scientific information upon this subject, we recommend this pamphlet.

Decibels and Phons

By: L. S. Lloyd

Pages: 18

Price: 50¢

Publisher: Oxford University Press

## The Last of the Troubadours

Hendrik Willem van Loon and Grace Castagnetta have done a very unusual book in "The Last of the Troubadours." The illustrations are by van Loon, with all of the distinctive style and fanciful genius of this wholly unique Dutch historian, geographer, college professor, critic, lecturer, journalist, musician and radio commentator. It is all about Carl Michael Bellman.

The musician's first question is, "Who in the world is Bellman?" Well, he was a Swede, born in Stockholm, on February 4, 1740. He was one of a copious Swedish family of twenty-one. The father was a scrivener in the state employ, with a very modest salary. Van Loon points out that, "with the help of God and the cemetery the family somehow managed, and enough money was found to send the boy, at the age of nineteen, to the University of Uppsala, where his grandfather was a greatly honored professor."

At the university, Bellman wrote edies and accumulated an assorted collection of debts. After graduation he used his knowledge and culture to a little the counting house of a bank; but gradually we find him climbing out of his led Now he is an actor, now a musician, a poet. He was fond of playing upon Italian guitar, or lute and, when he well plied with *aqua vitae*, he would come rhapsodic and improvise songs the folk song style. Van Loon points that the pious Swedes were inclined to be ashamed of their old minnesinger and dismiss him as another Francois Villon, disreputable drunkard with perhaps a certain ability (if you cared for that so ability), but a man who had made a unfortunate use of those talents which Lord in His mercy had so graciously trusted to his care. Today we are able to see him in a somewhat different light, lived in an age not unlike our own, during which one form of civilization was rapidly coming to an end without as yet having been replaced by something better. The result was an inner conflict, which most people tried to solve by means of alcohol. This was undoubtedly most regrettable but also quite human."

Very little of Bellman is known outside of Scandinavia. The new book presents twenty of Bellman's best known songs arranged for the piano by Grace Castagnetta. Since Bellman helped himself liberally to fragments of melodies of various origin, the music is not particularly original. There is, however, a kind of inimitable picturesqueness which is enhanced by van Loon's masterly sketches. Bellman died on the 11th of February 1795, but the biographical collection makes a permanent record of his admirable work.

"The Last of the Troubadours"

By Hendrik Willem van Loon and Grace Castagnetta

Pages: 96 (sheet music size bound in boards)

Price: \$2.50

Published by: Simon and Schuster

## "Musical Appreciation Again"

Aaron Copland's name upon the cover of the recently published "What to Listen For in Music" will be misleading to many as this composer's activities are somewhat identified in the public mind with radical modernism. On the other hand, the book itself is a very practical and readable volume, quite as orthodox in parts as the it might have been written by the reviewer. Dr. Percy Goetschius. Save for an occasional mention of Debussy, Stravinsky, Schönberg, Hindemith, Mahler and Scriabin, the work is so orthodox that it might date thirty years ago; and to our mind makes it all the more valuable. All of modernists, even the most extreme ones whom we have conversed, stress the need for just this kind of fundamental training before voyaging out to the nebulous unknown. The book is really a most excellent one for its purpose. His chapters on "Rhythm," "Harmony" and "Tone Color" are especially informative.

Books of this kind are worthless to those who have already secured considerable musical training. Then they help to straighten out muddled minds. Even when such subjects are conscientiously illustrated in lectures, with extracts played at the piano, it is impossible to convey

(Continued on Page 737)

## Approximate Loudness Levels of Common Noises

B. S. I. Loudness Scale of Phons

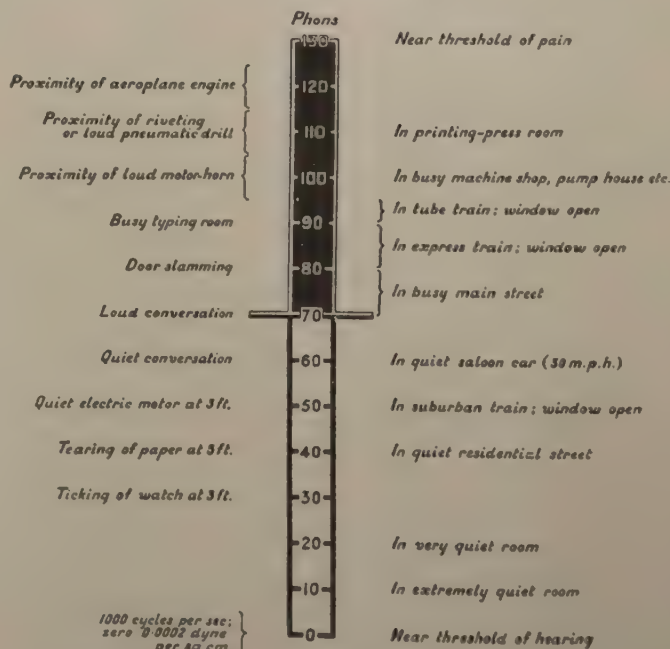


FIG. 3

Illustration from "Decibels and Phons"



# THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words

## Maternal Diplomacy

One of my eleven year old pupils did not practice and progressed only because of the combination practice and lesson hour, which I gave her every Saturday. I spoke to the mother several times, and suggested as tactfully as I could that a little more practice would help E's lesson so much. The mother told me that the child did practice, even more than her two older daughters. The two older girls prepared their music lessons well, and working with them was really a pleasure.

Finally the little girl came to her lesson so unprepared that she did not even know where the lesson was, or what it was all about, although I had carefully written out all instructions in her note book. (I've had her for a year because her mother insisted on her learning to play the piano.)

I spoke to the mother more firmly this time and told her that if E did not practice I should have to discontinue trying to teach her. The mother told me that if I did not continue with E, I could not have the other two either. I tried to be helpful in telling her and was so surprised by her statement about the two older girls, that I would like to know what your opinion would be in this mother problem.—Mrs. C. E., Missouri.

do not see that there is anything else I can do except to "string" the child along as painlessly as possible. Give her simple, attractive pieces, and be as patient as possible while she learns them, but insist that she learn them well. I am sure, from what I write, that the mother fully realizes the child's musical backwardness, but, like most mothers, will not admit it even to herself. Therefore, your only solution is to make a kind of pianistic parrot out of the child. It would obviously be foolish for you to lose all three of the girls, especially since you enjoy working with two of them. Dear, oh gosh! If only we didn't have these obstreperous mothers gumming up the works!

## Assignments for Children

1. Should a child of eleven years have definite assignments of work to be prepared for the next lesson? She has studied four years. 2. Should a piece be attacked as a whole and then worked out in detail, or should it be taken in sections and each section learned and then the whole piece taken together for final work in interpretation? 3. Is it better to have a child work over a period of time, two months or so, on technique at lessons, then pieces, and so on, or to prepare some technique, part of a study and part of a piece for each lesson—occasionally introducing slight reading pieces to be played at the next lesson? 4. How old should a child be to undertake her practicing by herself? 5. If it is advisable for a parent with knowledge of music to sit with the child, in cooperation with the teacher, how long should this be continued?

6. Is it preferable to keep up the child's interest with variety of pieces, even if all are not learned as perfectly as the child is capable of learning them, to working on a few all year and trying to manage those so that they are perfectly mastered? The child in question is quite bright but is inclined to be careless, likes to take music lessons, but wears out of technique lesson after lesson, even though given by a very thorough, well-educated teacher.

Have been a subscriber to The Teachers' Round Table each time as the magazine comes in.—M. H., Canada.

Letters like yours are coming to be the order of this page—intelligent, thoughtful, provocative. I'll wager you are an excellent teacher of children!

Every child, even the very youngest, should have lesson assignments to prepare at home. The ideal set-up, of course, is to turn the youngster over to a practice

teacher, or a musical parent, to work with him several times a week. When this is impossible, I know successful teachers who make it compulsory for students to take a short practice period with an assistant, at the end of the regular lesson periods. In this way, the assignment is impressed on the child's mind, practice routine established and good habits formed.

2. "Attacked"! Grrr-rr!! By this time, Round Table readers know how completely "berserk" I go whenever that horrible word appears. So, please change to "studied" or "approached"—if only to save me from a padded cell! For serious study, every piece must be worked out measure by measure, phrase by phrase, until all the parts can be fitted together. To be sure it must first be read over to get a general notion of what it's all about. If the pupil is not a good reader, I often help him by reading one hand while he plays the other; or, after he has read a line or two of the piece I read the next few lines while he follows the music—alternating thus until the end.

3. I hardly know what to say to this one; for it depends entirely on the pupil. One flourishes on a balanced diet of technique and pieces, another is happier with technique and sight playing for a few weeks, followed by intensive work on pieces, new and review. This brings me to question 6 which is allied to it. Yes, I make decided demarcation between pieces which are learned more or less casually, to develop musical and technical facility, and those from which every drop of juice is to be extracted. Most children are happiest when permitted to practice several pieces "just for the fun of it," and at least one "to get perfect." On the other hand, I cannot see eye to eye with you on that "wearisome" technique matter. Such a condition is entirely the fault of those who teach it so mechanically, so tiresomely. I have yet to see a pupil of mine, young or old, with greater or less talent, who is not completely absorbed in technique. Even the "dumb" ones love it!

4. Practice should, if possible, be supervised until adolescence, or until a child reaches about twelve years of age. And this goes for the very talented students as well as others. When this is impossible, two lessons weekly should be the rule.

5. As long as possible. Only be certain that the parent is really capable of carrying out your directions to the letter. For you know, as well as I, that many of the fond mammas who are willing to haul Johnnie or Susie to the piano chair (not stool or bench, please!), to give their time daily and conscientiously, are often overly enthusiastic or ambitious, and must be curbed with a heavy hand. Their misplaced zeal often works irreparable harm to a child's musical development.

## Very Small Hands

In small children, whose hands are undeveloped, is it better to teach them gradually to hold their wrists up and keep the first joint at the nail from falling in, or to be very strict about a perfect hand position from the start? I have had pupils who could not play with their hand held in correct position until the end of the second year.—B. T., Kentucky.

If you teach the "up" approach, often described on this page, you never need worry about hand position in young children or older beginners. As you illustrate short melodies, intervals and chords for them, they unconsciously mimic your

"looks," and they hear how much better the tone sounds if the first joint is firm. That is only one reason why teachers should strive to make their playing appearance as perfect a model as possible. And by perfect, I mean graceful arms with floating elbow tips, quick, relaxed preparation, key contact, and well gradationed, full musical tone.

## Breaks Down in Public

I am a young man with a good musical background and a well developed pianistic technique which I have not stopped building upon. My particular disease, however, is my inability to play before any audience except at our regular student class meetings. It may be a problem for a psychologist, and I do intend to consult one; but I believe it should be discussed with a musical authority as well. I do not suffer from an inferiority complex, since I know my superior training and good accomplishments and I have the respect of my associates.

The best way to describe it is to tell that I begin my performance (and often the same feeling comes over me in my practicing) with the sincere intention of recreating a beautiful piece of music to the best of my ability, only to discover that soon after I have begun, my mind is no longer on the music, but has wandered. The tones immediately become ugly and I am possessed with a fear of not being able to go through with it, and this is followed by a complete disgust for the performance, both of which result in a horrible and incomplete rendition.

In order to do the work I wish to do in the field of music, it is most essential that I overcome this. I would greatly appreciate your expert analysis and I shall try to use any suggestion that you may have to offer. Allow me to add that this malady is as recent as three years and growing ever stronger because of the lack of a proper solution. In my younger years I was better able to exhibit though I had very much less to say.—M. C., New York.

I studied piano for several years, graduating from a reputable school of music in 1925. Then circumstances arose which prevented me from continuing, and interest was dropped almost entirely until two years ago. I am now a married woman facing middle age with the desire to bring this music interest back again. My objective naturally is quite different from what it was. Now I can wish only to play well enough for the enjoyment of friends and members of my household and myself. This last is difficult to please. I began to pick up the threads by using former finger developing exercises, scales, arpeggios—Bach inventions and fugues with preludes, Chopin etudes, followed by a program of pieces by which I hoped to start a little repertoire. I seem to be getting nowhere. My time for practice is so limited that the amount I can allot to each is very inadequate. I used to practice six hours a day in the olden times and learned many progressive compositions as well as three concertos, Schumann's, one Beethoven and one Mozart. Then I was able to perform with ease wherever asked. Now, no matter how well I believe a piece to be learned, I fear to play for anyone. I am almost certain to falter somewhere and find it difficult to go on. I have tried to learn in this recent effort, Chopin's *Impromptu in C-sharp minor*; two waltzes, two etudes, *Le Concerto by Darguin*, *Sparks* by Moskowski, *Capriccio Violoncello* by Kreisler, *Minuet by Paderewski*, *To Spring* by Grieg and *Arabesque* by Debussy.

I am bringing my problem to you hoping that in the little I have been able to tell you a suggestion may be offered whereby I can effect a definite progress—not necessarily rapid.—Mrs. E. V. E., Illinois.

Both these letters, printed in full, are samples of many received from adults who are worried because they "cannot do justice to the music" when playing for others. May I say, at once, for their comfort, that all artists suffer from the same malady. Even the greatest performers are acutely unhappy

until they have played a composition hundreds of times in public, for only then can they begin to project the music with approximately the beautiful effect for which they strive. And, sadly enough, the older an artist grows, the more wretched he feels! I once knew a very famous violinist so overcome with nervousness that in the entire first movement of the Mendelssohn "Concerto" (which he had played often with all the orchestras of the world), he could not manage to use his entire bow, but consistently employed only up to half a bow; and how that bow arm shook! And a great pianist told me that during a performance of the Schumann "Concerto" he was so paralyzed with fright that he could not even turn his head to look at the conductor for tricky entrances—his neck simply wouldn't articulate! Yes, you say, but that is cold comfort. All right, then, let us be practical. Remember first that most children memorize music by the "good old" repetition method. When these young people reach adolescence, their incompetent or lazy teachers do not show them how to change their method; that is, to learn the music by means of almost pure mental processes helped along, of course by harmonic phrase analysis and other "props." With maturity comes self-consciousness, and along with it all reliance on childish processes is lost. Such a complicated act as piano playing now requires intelligent direction of the mind, if the physical and emotional coordinations are to be controlled. The music must be learned so thoroughly that the student can actually play each hand singly and hands together by memory away from the piano (on a table or chair arm), and on demand and without hesitation, can start at any measure or part of a measure anywhere in the piece. He must know the composition as infallibly as is humanly possible; and if he conscientiously reviews this process every few days after the piece is thoroughly learned, he will soon "know his stuff" so well that in spite of nervous terror, numb fingers, and that kick in the stomach feeling, he will be able to give a satisfactory performance. He gets through it by sheer mental control, and with each succeeding performance improves on it. This is, so far as I know, the only way to acquire confidence and authority. False notes, faulty rhythm, all sorts of imperfections are bound to persist. Deep satisfaction can come only after years of playing the piece to others; and to that end I advise playing as often as possible to all the "victims" you can corral—at homes, singly or in small groups; in studios, in schools, in halls. What are your friends good for if not to listen to you play upon every possible occasion? And if you play short, beautiful compositions (with all "repeats" omitted), they will listen to the same piece dozens of times, and, like yourself, love it more with each repetition.

And now look back at the quotation in the first sentence of this article. Note that this does not say "cannot do justice to myself"—aye! there's the rub! To most players it is not the music that counts but their own personal "interpretation" of it. All this is false, and is sure to beget fear. If, on the other hand, you strive every second to recreate what the composer is struggling to say, in order to share his thrilling message with anyone who will listen, all the uncertainty, the faltering, and pessimism, will drop away, leaving only the pure, shining beauty of the music.



# Romantic Music of Other Days

## A Visit to the Dolmetsch Family

By

ELNA SHERMAN

*Arnold Dolmetsch, world famous for his pioneer research work in Renaissance and other early music and instruments, has recently celebrated his eighty-first birthday. Born at Le Mans, France, he was trained by his father and grandfather in instrument building; also, he studied the violin under Vieuxtemps, and composition at the Royal College of Music in London. During the first decade of the 1900's he lived in the United States, and built clavichords and other early types of keyboard instruments for Chickering & Sons of Boston. He is well known in America through occasional recital tours of members of his gifted family. His book, "The Interpretation of the Music of the 17th and 18th Centuries," is a monument of patient and illumined research, without which no musician's library is complete. Fifteen years ago Mr. Dolmetsch founded the Haslemere Festival of early chamber music, which is held annually during the second fortnight of July, in Haslemere, Surrey, in the South of England, where he has lived since the World War. The following article describes an informal visit to his home.*

IN THE MIDST OF THE TUMULT and the shouting, the wars and rumors of wars of this topsy-turvy world, it is heartening to come, now and then, upon an oasis of serene and tranquil existence. Come with us to Haslemere, Surrey, that quaint and charming town of old England, famous for its music festivals and its surroundings of natural beauty, and you will find refreshment for the mind and spirit. Something happens inside one even before having left the compartment in the train which has brought us down from London. The taut nerves relax; the breath comes more freely. The gently rolling hills and broad sweeps of unspoiled moor, viewed from the train window, have soothed the eye with their gracious rhythm; and, on alighting at the station, the myriad odors of forest and downs are presented by the breeze which has gathered them, a sort of bouquet of welcome.

Here in lovely Surrey, in or near Haslemere, some forty miles from London, many famous musicians, artists and writers have made their homes. Tennyson lived in a retreat in the woods near Hindhead; George Eliot lived not far distant. The violinist, Joachim, chose Haslemere for his home; and his family still live here.

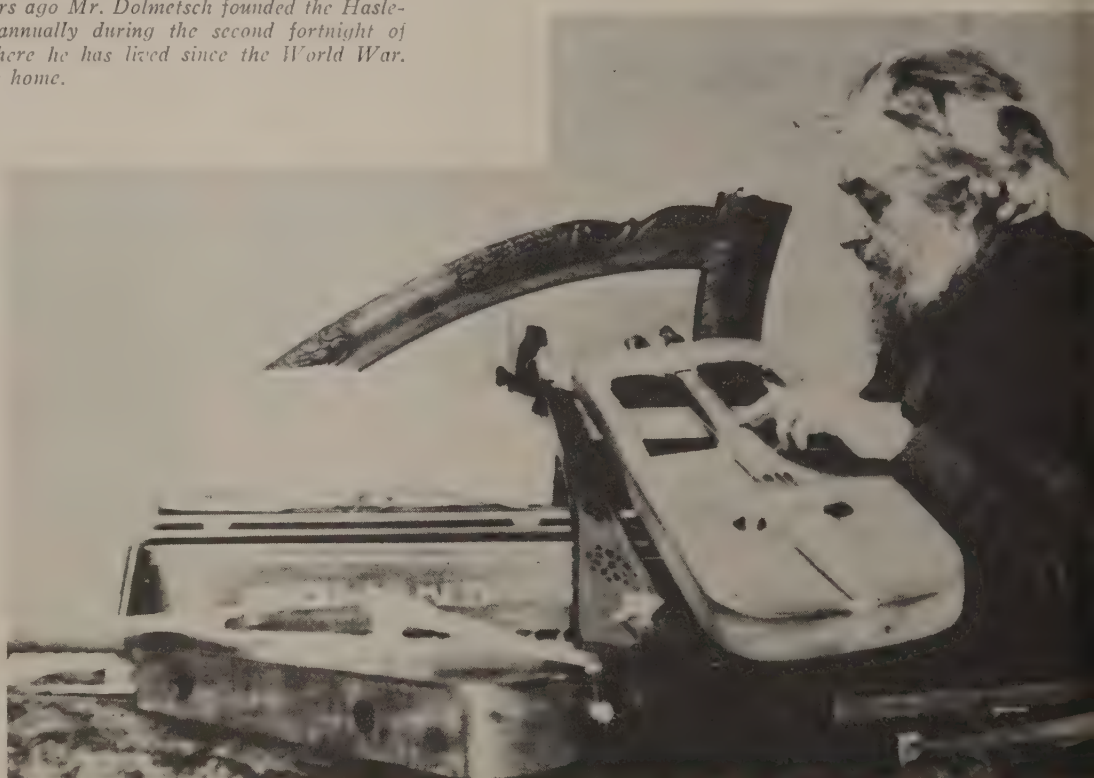
The town itself seems, at first sight, almost too quaint to be real. "Why, I thought such houses were only seen nowadays in picture-books!" Someone exclaims, as we pass a fifteenth century inn, and a tile-roofed cottage with overhanging upper storey, almost completely covered with an ancient wistaria vine.

Here we turn and take the way leading to the railroad bridge. We catch a glimpse, through the trees, of the old parish church with its charming lych gate, and bearing right at the bridge we pass into a little street of cottages, each with its own riotous garden. This leads us to the Haslemere Hall where, every summer, the Dolmetsch Festivals are held. From here we wind around into the main street. At the bottom stands the old Guildhall, facing the market place; a steep wooded hill dotted by the red tile roofs of cottages rises behind it.

### A Charmed Spot

BUT LET US NOT FORGET we are on our way to "Jesses", the home of Arnold Dolmetsch and his family. After glimpsing an enchanting lane or two leading from the square, we turn up the main street in the opposite direction, passing several delightful old inns which bespeak solid English hospitality, and soon find ourselves traversing a country road arched with magnificent trees and flanked by the well kept lawns and gardens of beautiful country estates.

And now here is "Jesses", a rambling sixteenth century farmhouse, set back from the road behind a hedge and a picket fence. The gate is hospitably ajar, and we enter the garden and walk up the doorpath between neat rows of flowers and vegetables, some of the latter growing under curious inverted glass domes. The house spreads itself long and low, hugging the ground with the air of having grown out of it, along with the great trees which give it shelter. Its gabled roof with rows of chimney pots and overhanging eaves seems to brood protectingly over the house whose



*Dolmetsch playing the ancient "crwth" or "crowd" an obsolete six stringed, lyre-shaped instrument once popular in Wales.*

casement windows with tiny leaded panes blink with an expression of homely content.

### We Meet a Gracious Hostess

WE CATCH A FURTIVE GLIMPSE of a face at one of the front windows. The next moment the door opens and Mrs. Dolmetsch stands there to greet us, for we are expected and we are made to feel welcome at once. Mr. Dolmetsch, she explains, is taking his daily nap, but will join us later for tea. Quiet, but warm and friendly in manner, our hostess takes our wraps and offers seats. We have entered directly into a large sitting room, with windows giving on to both front and back gardens and connected with the other rooms on either side by doors and passages. A long table is at the center; at the front, before the windows, are a work table and a desk piled with paint, brushes, papers and letters. A fireplace at one corner of the room shelters a huge stove which is the only source of winter warmth. Near this, on one side, is Mr. Dolmetsch's reclining chair; on the opposite side, a harpsichord.

Mrs. Dolmetsch shows us this beautiful instrument with pride, and tells us that it was made in 1896, the first one her husband built. The inscription on the lid, composed by Selwyn Image, and the signature—

ARNOLD DOLMETSCH LONDINI FECIT, A MDCCCXCVI were lettered by Herbert Horne. The case was decorated by Helen Fry.

"These people were all great friends of Mr. Dolmetsch explains our hostess. "Herbert Horne's revival of the old Roman letter type made famous by Bell & Co. whom he worked, has revolutionized the art of printing and lettering. His sister Beatrice who played tenor in our first consort of viols in the nineties, was an enthusiastic collaborator in the early days of discovery of the old viol manuscripts in the British Museum and spent hours there in research and in copying of scores. Poor girl, she died in the 'flu' epidemic during the War!" And Mrs. Dolmetsch sighed wistfully, she looked back upon the early days of struggle in her husband's career, when he counted among his friends many famous artists, writers and musicians who have long since gone to join the 'choir invisible.' Sir George Grove, Fuller-Maitland, Joachim, Piatti, all were his staunch friends, as were also William Morris, W. G. Yeats, Arthur Symonds, Robert Hichens and Burne Jones. George Bernard Shaw is almost the only one of the group still living."

### And Treasures Greet

BUT NOW WE CATCH SIGHT of a Celtic harp whose graceful curves and varicolored strings intrigue us. Mr. Dolmetsch, who plays it with much charm, explains its simple mechanism, and deftly illustrates the various

timbres which may be produced by means of different ways of plucking the strings. She explains the tuning according to the ancient Bardic scales set forth in the famous Penllyn manuscript, now in the British Museum. The ancient Welsh Bardic music contained in this manuscript has a unique fascination; there is something akin to the oriental in it, Celtic though it may be in origin.

Soon we turn to the charming old virginals, a fine specimen of John Player's (London, 1664) which Mr. Dolmetsch has put in order, and we find its tone as delightful as its decorated case. And here is a Dolmetsch spinet, of lovely design, simply decorated, and grateful to the touch and to the ear. Its two pedals, similar in action to certain harpsichord pedals, enable the performer to secure a variety of tonal effects.

Now we spy the viols gently glowing in their corner and marvel at the finish which seems like that of a few very old and highly prized violins. Their rich mellow bodies, flat at the back but curving at all points elsewhere seem to vibrate, even when (Continued on Page 752)

\*The Early Welsh Music Society has issued Mr. Dolmetsch's transcriptions, accompanied by records of Mrs. Dolmetsch's performance of several of the early Welsh Bardic Harp pieces contained in the Penllyn manuscript. Information regarding this may be had by addressing Mr. D. A. Wynn Williams, Honorary Secretary, Early Welsh Music Society, Glynteg, Llangeuf, Wales, or Mrs. Arnold Dolmetsch, "Jesses", Haslemere, Surrey, England.



# INDIAN SUMMER

There is always a human demand for a broad, sonorous piece of this type. In playing the chords, the full relaxed arm, from the shoulder to the finger tips, is important. The chords should ring out and should not be hammered out. Care should be taken that all of the chords not marked as arpeggios should be struck "plaqué," as the French say. That is, every note should be sounded exactly together. "Ragged" chords will quickly ruin this piece. This composition also affords fine opportunities for taste in the employment of *rubato*. Grade 5.

MYRA ADLER

Andante ben sostenuto M.M. ♩ = 52

The musical score for "Indian Summer" is written for piano and consists of several systems of music. The tempo begins as "Andante ben sostenuto" with a metronome marking of ♩ = 52. The score includes various musical notations such as chords, arpeggios, and dynamic markings like *f*, *mp*, *p*, *mf*, and *pp*. The tempo changes to "a tempo" and then to "Più mosso ed agitato". The score also includes a "Coda" section and a "D.S." (Da Segno) marking. The music is characterized by a mix of broad, sonorous chords and more rhythmic passages.

Key markings and sections include:

- Andante ben sostenuto* M.M. ♩ = 52
- ten.* (tension)
- rit.* (ritardando)
- mp molto espressivo e rubato*
- dim. e rit.* (diminuendo and ritardando)
- a tempo*
- cresc.* (crescendo)
- f* (forte)
- dim. e rit.*
- p* (piano)
- poco a poco cresc.*
- To Coda*
- a tempo l.h.* (left hand)
- Più mosso ed agitato*
- mf* (mezzo-forte)
- marcato il basso* (marked bass)
- cresc.*
- rit.*
- dim.*
- mf*
- cresc. ed accel.* (crescendo and acceleration)
- rit.*
- ff a tempo* (fortissimo at tempo)
- dim. e rit.*
- D.S.* (Da Segno)
- Coda*
- a tempo*
- mp*
- rit.*
- pp* (pianissimo)



# LADY GREEN GOWN

Grade 3. Tempo di Gavotte M.M. ♩=108

LAWRENCE KEATIN

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# SERENADE BY MOONLIGHT (IN SICILY)

Roxana Paridon shows true Italian blood in this sensuous melody, which, although written in America, might have been done on the classic slopes of Taormina. The composition suggests a serenade accompanied by guitar. The nearer you can bring your fingers to sing the melody, just as a singer would sing it, and to make the accompaniment sound like a guitar, the more effective will be the performance. Measure ten presents a fine emotional climax. Grade 4.

Andante sostenuto M.M. ♩=72

ROXANA PARIDON

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Con languore

*mf* *cresc.* *allarg.* *espress.* *dim. e rit.* *Fine*

*mp* *a tempo* *allarg.* *rit.*

*a tempo* *allarg.* *rit.* *molto dim.* *D.C.*

## THE VILLAGE BAND

### MARCH

Grade 3.

Briskly, with animation M.M. ♩ = 152

ELIZABETH L. HOPSON

*mf* *cresc.* *Fine*

*f* Trombone *mf* *f* Tuba *mf* *f*

*mf* *f* *mf* *D.C.*



# IN AN ENGLISH TEA GARDEN

BENJAMIN FREDERICK RUNG

Grade 3.

With tenderness M.M. ♩ = 144

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# HARVEST FESTIVAL DANCE

FREDERICK A. WILLIAMS, Op. 173

Grade 3½.

Tempo di Mazurka

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This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *f* (forte), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *a tempo*. The piece concludes with a final chord marked *f*.

System 1: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a harmonic accompaniment of chords. Dynamic: *p*.

System 2: Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamic: *f*.

System 3: Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamic: *ff*.

System 4: Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamic: *mf*.

System 5: Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamic: *f*.

System 6: Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamic: *mf*.

System 7: Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamic: *a tempo*.

System 8: Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Dynamic: *f*.



# VIENNESE DREAMS

Dr. Kern, in this very fluent composition, has introduced a style not unlike that of Schütt, Godard, Chaminade, or Poldini. It will pay to practice this piece very slowly and carefully at first, later introducing the abandon and ease which it demands at the proper tempo. The middle theme affords a brilliant contrast to the first theme. The Viennese spirit, suggestive of the gay days at the Prater, that unforgettable summer part of old Vienna, is evident in nearly every measure.

Grade 5.

Tempo di Valse Lente M.M.  $\text{♩} = 100$

CARL WILHELM KERN, Op. 706

The musical score is written for piano in 3/4 time, featuring a waltz-like melody. The key signature has two flats (B-flat and E-flat). The score is divided into several systems, each with a treble and bass staff. Dynamics include *mp* (mezzo-piano), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), *mf* (mezzo-forte), *più mosso* (faster), *Fine*, *rit.* (ritardando), and *D.C.* (Da Capo). Fingerings are indicated by numbers 1-5. There are also markings for *simile* and *r.h.* (right hand). The score concludes with a *rit.* and *D.C.* marking.



# THE HUNT

Allegro M.M. ♩. = 126

R. DETTLOFF VICKERS

Grade  $3\frac{1}{2}$ .

This page contains the musical score for the second system of the piece. It features two systems of staves, each with a treble and bass staff. The music is in 6/8 time and B-flat major. The first system includes dynamics such as *f*, *mp*, and *cresc.*, and ends with the word *Fine*. The second system includes dynamics such as *p*, *mf*, and *cresc.*, and ends with the word *D.C.* (Da Capo). The score is heavily annotated with fingerings, slurs, and articulation marks.



MASTER WORKS  
\*  
PAPILLONS  
BUTTERFLIES

ROBERT SCHUMANN, Op. 2

This is the last installment of the glorious *Papillons* of Schumann. The previous installments appeared in The Etude for July and September.

Grade 5-7. M.M. ♩ = 112

No. 11

The musical score for No. 11, *Papillons*, is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as M.M. ♩ = 112. The score is divided into measures, with some measures containing triplets and sixteenth-note runs. Dynamic markings include *sf* (sforzando), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano). Tempo markings include *poco rit.* (poco ritardando), *a tempo*, and *Più lento* (Piano molto lento). The piece concludes with a *poco rit.* marking.



*a tempo*  
4 3 2

*sf f*

*p*

*p molto legato*

*in tempo vivo*

*ritard.*

*mf*

*sf*

*ff*

*p*

*pp*

FINALE

M.M. = 163

*f marcato*

*mf*

*sempre f e marcato*

$\text{♩} = 152$

$\text{♩} = 184$



*Più lento* ♩ = 152

*mf*

*f marcato*

*poco rit.*

*sforz.* *sempre*

*poco* *a* *poco*

(The noise of the carnival dies away. The tower clock strikes six)  
(Das Geräusch der Faschingsnacht verstummt. Die Thurmuhre schlägt sechs)

*diminuendo* *nun* *do* *pp*

*pp* *pp sempre*

*ritard.* *ppp*



# OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## CARESS

FREDERIC GROTON  
Op. 35, No. 2

pare  
ell: Soft 8' string (Sal.)  
Tremolo  
eat: Soft 8' string. (Viol d'Amour)  
dal: Soft 16' (Lieblich Gedacht)

HAMMOND ORGAN REG.  
Sw. A#-00 4333 211  
Gt. A#-00 6873 100  
Trem. 1/2

Slowly and tenderly

musicals

Pedal

Sw. E

pp

retard

in time

Ped. 4-1

much retard

Trem. off

Sw. F

tempo

Gt. G#

Gt.

slight retard

in time

Sw. G

slightly held back

Sw.

(1-5)

a slight retard

more retard with deliberation

Gt. A#

Gt.

Sw. F

in time

slight retard

in time

slightly retard

Sw. A#

Sw.

Trem. 3/4

ppp

(1-5)



# MORNING STAR OF LIBERTY

Unison School Chorus

Arthur Oliver

FREDERICK W. VANDERPOO  
A. S. C. A. P.

Majestically

1. Star that rose in morn-ing skies  
2. Star that rose to guide our way  
3. Star that rose in morn-ing skies,

At the hour of free - dom's birth, Wel-come to the wait-ing eyes Of a wea-ry war - worn earth;  
Out of dark-ness in - to light, Be thou still our guar-dian ray, Shin-ing ev - er pure and bright  
Star of em - pire in the west, Ev - er shall our song a - rise To the land we love the best.

Song shall ev - er rise to — thee, Morn-ing star of Lib - er - ty!  
In the ban-ner of the — free, Morn-ing star of Lib - er - ty!  
Land of free-dom, hail to — thee

After 3rd Verse only rit. *f* a tempo *ff*

Morn-ing star of Lib - er - ty; Hail, A - mer - i - ca, hail to thee, Morn-ing star of Lib - er - ty! —



# A SONG OF THANKSGIVING

CHARLES HANSON TOWNE

J. C. BARTLETT

**Moderato**

*p* Lord, I am glad for the great gift of

*mp* *rall.* liv - ing, Glad for Thy days of sun, and of rain; *p a tempo* Grate - ful for joy with an

*cresc.* end - less thanks - giv - ing, *cresc.* Grate - ful for laugh - ter, and *dim.* grate - ful for pain.

*mf più mosso* Lord, I am glad for the young A - pril won - der, *cresc.* Glad for the full - ness of long sum - mer days, And

*mf più mosso* *cresc.* now, when the spring and my heart are a - sun - der, Lord, *dim.* I give thanks for the dark au - tumn ways.

*f* *dim.*



Sun, moon and blos - som, O Lord, I re - mem - ber, The dream of the spring, and its  
joys I re - call, And now, in the si - lence and pain of No - vem - ber,  
Lord, I give thanks to Thee, Giv - er of all, And now, in the si - lence and pain of  
vem - ber, Lord, I give thanks to Thee, Giv - er of all.

*p*  
*cresc.*  
*meno mosso*  
*meno mosso e p*  
*Solo*  
*colla voce*  
*rall. al fine*  
*Slow*  
*pp*

PIANO ACCORDION

## JUNE CAPRICE

STANFORD K...  
Arr. by Pietro De...

Allegretto grazioso M.M.  $\text{♩} = 72$

*p dolce*  
*M*  
*d*  
*M*  
*7*  
*7*  
*7*



Musical score for a piano piece, featuring multiple staves with complex notation, including triplets, sixteenth notes, and dynamic markings.

**Dynamic Markings:** *mf* (mezzo-forte), *f* (forte), *p* (piano), *mf* (mezzo-forte).

**Tempo/Performance Instructions:** *Fine*, *poco a poco rall.* (poco a poco rallentando), *a tempo*, *poco a poco accel.* (poco a poco accelerando), *D.C. al Fine*.

**Other Markings:** *M* (Messa), *d* (diminuendo), *R* (Ritardando), *7* (seventh), *4* (fourth), *3* (third), *2* (second), *1* (first).

**Staff Labels:** *TRIO* (appearing on the left margin of the lower section).



# THE GREAT SPIRIT

(AN INDIAN LEGEND)

GEORGE F. HAME

## SECONDO

Maestoso (♩=56)

The musical score is written for piano and consists of seven systems of staves. The first system is marked *Maestoso* (♩=56) and *SECONDO*. It begins with a *mp* dynamic and a *legato pp* marking. The melody is in the right hand, and the accompaniment is in the left hand. The second system continues the melody and accompaniment, with dynamics ranging from *pp* to *ff*. The third system is marked *Moderato* (♩=84) and features a *p* dynamic. The fourth system continues the melody and accompaniment, with dynamics ranging from *ff* to *mf*. The fifth system is marked *rit.* and *a tempo*, with a *mf* dynamic. The sixth system continues the melody and accompaniment, with dynamics ranging from *ff* to *mf*. The seventh system is marked *Moderato* (♩=84) and *Tempo*, with a *legato mf* marking. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.



# THE GREAT SPIRIT

(AN INDIAN LEGEND)

GEORGE F. HAMER

Maestoso (♩=56)

PRIMO

*mp legato* *f* *cresc.* *f* *rit.* *animato*

*a tempo* *sf* *ff* *sf* *rit.* *pp* *Moderato* (♩=84) *p*

*mf* *f* *rit.* *a tempo* *mf* *f* *marcato*

*a little faster* *poco rall.* *mf* *a tempo* *mf* *marcato*

*Moderato* (♩=84) *mf* *f* *rit.* *Tempo I.* *mf legato*



SECONDO

First system of the musical score for 'A Happy Occasion'. It consists of two staves. The upper staff features a melodic line with various ornaments and dynamic markings including *f*, *f animato*, *rit.*, and *ff*. The lower staff provides a harmonic accompaniment with chords and eighth-note patterns. Fingerings and slurs are indicated throughout the piece.

A HAPPY OCCASION

SECONDO

ARNOLDO SARTORI

Op. 1023, No. 3

Con moto

Second system of the musical score. It continues the two-staff format. The upper staff has a melodic line with chords and dynamic markings like *p* and *mf*. The lower staff continues the harmonic accompaniment. The system concludes with a double bar line and the word *Fine*.



PRIMO

First system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and the same key signature. The music is in 3/4 time. The first staff begins with a series of eighth and sixteenth notes, followed by a half note. The second staff begins with a series of eighth and sixteenth notes, followed by a half note. The first staff has a dynamic marking of *f* (forte) and a tempo marking of *rit.* (ritardando). The second staff has a dynamic marking of *f* (forte) and a tempo marking of *a tempo*. The first staff ends with a double bar line. The second staff ends with a double bar line.

A HAPPY OCCASION

ARNOLDO SARTORIO

PRIMO

Op. 1023, No. 3

Con moto

Second system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and the same key signature. The music is in 3/4 time. The first staff begins with a series of eighth and sixteenth notes, followed by a half note. The second staff begins with a series of eighth and sixteenth notes, followed by a half note. The first staff has a dynamic marking of *p* (piano) and a tempo marking of *Con moto*. The second staff has a dynamic marking of *p* (piano) and a tempo marking of *Con moto*. The first staff ends with a double bar line. The second staff ends with a double bar line.



# FLOWER OF LOVE

ARTHUR TRAVES GRANFIE  
Op. 15, No. 2

Arr. by T. H. Rollinson

**Moderato**

Violin *mf* *rall. e dim.* *a tempo* *mp con espressione*

Piano *mf* *rall. e dim.* *mp a tempo con espressione*

Cl. *mf* *rall.* *a tempo* *mp*

Cl. *cresc.* *rall. e dim.* *Fine*

*cresc.* *rall. e dim.* *Fine*

**Amoroso, con grazia**

*p* *mf*

Cello or Clar. *p* *mf*

*p* *mf* *D.S.*

*p* *mf* *D.S.*



ARINET in Bb

# FLOWER OF LOVE

ARTHUR TRAVES GRANFIELD

**Moderato**  
*mf* *rall. e dim.* *a tempo* *mp con espressione* *rall.* *a tempo* *mp* *Fine*

**Amoroso, con grazia**  
*1* *mf* *cresc.* *rall. e dim.* *D.S.*

ALTO SAXOPHONE

# FLOWER OF LOVE

ARTHUR TRAVES GRANFIELD

**Moderato**  
*2* *rall. e dim.* *a tempo* *mf* *mp con espressione* *rall.* *a tempo* *mp* *rall.* *Fine*

**Amoroso, con grazia**  
*4* *mf* *p* *D.S.*

ARNET in Bb

# FLOWER OF LOVE

ARTHUR TRAVES GRANFIELD

**Moderato**  
*2* *rall. e dim.* *a tempo* *mf* *pp con espressione* *mp* *rall.* *mf* *Fine*

**Amoroso, con grazia**  
*a tempo* *1* *p* *cresc.* *mf* *rall. e dim.* *p* *D.S.*

ELLO or TROMBONE

# FLOWER OF LOVE

ARTHUR TRAVES GRANFIELD

**Moderato**  
*mf* *rall.* *a tempo* *mp con espressione* *cresc.* *rall. e dim.* *Fine*

**Amoroso, con grazia**  
*mf* *rall.* *mp* *p* *D.S.*



# WINTER SONG

LILY STRICKLAND

Grade 1½.

Moderately M.M. ♩ = 144

Soft - ly, soft - ly falls the snow On the earth so still,  
Win - ter comes with sleet and snow, White the vale and hill.  
But the spring will come a - gain And the world will wake  
From its months of slum - ber deep, Joy in life to take!  
Soft - ly, soft - ly falls the snow On the earth so still.

*poco rit.*

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# ANVIL CHORUS

"IL TROVATORE"

G. VERDI

Arranged by Ada Rich

Grade 2½.

Proud - ly our ban - ner now gleams with gold - en lus - ter! Bright - er each star shines in a glo - ri -  
ous clus - ter! Lib - er - ty for - ev - er more! And Peace and Union, and Peace and Union throughout this hap - py land.

*poco rit.*

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# SWING SONG

NATHANIEL IRVING HYATT  
Op. 33, No. 5

Tempo di Valse

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## THE DONKEY RIDE

MILTON HARDING

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# TOM THUMB

Grade 2. Fast M.M. ♩ = 132

CLARA ELLFELDT KANTZLER

Musical score for "Tom Thumb" in 6/8 time. The piece is marked "Fast" with a tempo of 132 M.M. It begins with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*). The score is written for piano with treble and bass staves. Fingerings and articulations are indicated throughout. The piece concludes with a final chord marked with a "5" in a box.

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# THE HAIL KING AND THE SNOW QUEEN

Grade 2½. Allegro vivace M.M. ♩ = 168

MYRA ADLER

Musical score for "The Hail King and The Snow Queen" in 4/4 time. The piece is marked "Allegro vivace" with a tempo of 168 M.M. It begins with a mezzo-forte (*mf*) dynamic. The score includes descriptive text: "Hail stones come pelting down." and "Snowflakes come tumbling down." The piece features various dynamics including *cresc.*, *accel.*, *ff*, *rit.*, *a tempo*, *mp*, *p*, and *pp*. It also includes tempo markings like "Più lento leggiero" and "slower". The score is written for piano with treble and bass staves, including right-hand (*r.h.*) and left-hand (*l.h.*) parts. The piece concludes with a "Fine" marking and a "D.C." (Da Capo) instruction.

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# The Etude Music Lover's Bookshelf

(Continued from Page 710)

non-musical reader what can be secured by regular, fundamental, elementary training. The author is thoroughly conversant of this and expresses the situation definitely in the introductory chapter. We recommend enthusiastically this book to those who have had such training. "What to Listen for in Music" by Aaron Copland. Pages: 281. Price: \$2.50. Publisher: Whittlesey House.

## Ease in Perceiving Music

Research of all kinds in these days consists of breaking off little bits of a subject and examining them under a scholastic microscope. Lorin F. Wheelwright of Columbia University gave himself the task of finding out what it was about some of music printing that made it easy to read, whereas the same notes printed another way were found difficult. Of course this subject is one which has been for many years under close investigation by publishers of books and newspapers as well as by type manufacturers. In fact the printing of type has become an art widely recognized throughout the world. The history of its development from the monastic manuscripts of Niccolò Niccoli in the fifteenth century, when the "neo-caroline" type of letter was designed in contrast to so-called "Gothic," down to the present, has been a romance of importance to mankind as early as 1495, Aldus Manutius of Venice was making type designs which compare very favorably with the best of today. Among the famous types in the art are Garamond, Cardinal, Baskerville, Jensen, Arrighi, Estienne, Van Nostrand, Grandjean, Caslon, Didot, Bulmer, and many others who devoted their lifetime to the subject in order that the printed page might be more beautiful and more readily and comfortably perceived by the eye.

Johann Sebastian Bach took a great interest in music printing, and a few other composers have concerned themselves with the art. Modern music printing is vastly superior to that which generally existed many years ago. Its general objectives are clarity, clearness and logical presentation. In this, however, the part of the editor of the manuscript is notable. It is he who indicates how the stems of the notes are to be turned and how the work can be made clearer. Then it becomes the work of the highly trained artisan to lay out the measures, always with the consideration of the practical needs of the player's hands. The musicplate engraver laboriously works out the spacing so that clearness in every measure becomes possible. The eye of the reader must be trained to read music by focal adjustment. That is the reason why larger notes are used in editions of every easy sheet music designed for children.

Dr. Wheelwright's book is important because he has approached his work scientifically, and has contributed a work which publishers and music printers cannot fail to find advantageous in establishing standards of significance to the industry. We have one suggestion in connection with it. While it is hardly likely that many composers will give this work the consideration that it deserves, it should be carefully read by all who have to do with the printing of musical manuscripts. There was a time when composers seemed to take a pride in making their manuscripts as bewildering as possible. The writer has seen many, some by very great masters, which are so indefinite and so obscure that any of a dozen interpretations might be put upon them. This the composers excuse

by their haste to get the notes upon paper. In recent times, however, composers are realizing the importance of good clear, clean manuscripts, which make engraving mistakes unnecessary and reduce plate-making costs. Sometimes corrections cost almost as much as the original plates and cut down the profits surprisingly.

Among the conclusions that were reached through a very interesting symposium of professionals are:

Paper, ink and size of type are important.

Children prefer to play and sing from books where the print is large.

Too large type is not good as it tends to separate or make the parts seem unrelated.

Crowding of notes, even for a highly professional orchestra, is undesirable.

Bad placement of the notes on the page interferes with rhythmic flow.

At the beginning small singers can concentrate best on a single melodic line without notes. Later the accompaniment should be added.

When words and music are printed together in children's books, the type of the text should not be less than twelve or fourteen point.

Pictures, particularly colored ones, are desirable, but they should appear on separate pages and not be mixed in the score.

The Presser pedal marking, as evolved by Theodore Presser, is highly favored for clearness.

Editorial comments are considered very important.

The author's final conclusion on spacing is that "Patterns of notes are perceived with greater accuracy when spaced in ratio to represented time values, with the bar-line relatively inconspicuous, than when traditionally printed."

Highly technical as the book is, it fills a most important place in scholarly research, and we sincerely trust that it will be widely circulated.

"An Experimental Study of the Perceptibility and Spacing of Music Symbols" by Lorin F. Wheelwright, Ph. D.

Pages: 148

Price: \$1.85

Publisher: Columbia University

## How Musical Instruments Are Made

The small boy's curiosity, which impels him to take the family clock to pieces, just to see "what makes it go," is probably the reason for the new English manual, "The Making of Musical Instruments." There are many special treatises upon making particular instruments. This, however, is the first book of a popular type which aims to tell briefly how most of the best known instruments are made. The piano, the violin and the violin family, the brass instruments, the wood wind instruments, and the organ are included in the work. The author describes in detail many of the processes in the manufacture. He devotes over ten pages to the molding and casting of the iron frame of the piano. His description of the manufacture of the piano action is very interesting. All this information will gratify the curious, but we never have been able to see that this makes better musicians.

Such a book, however, does enable the player to have a higher respect for his instrument and possibly may enable him to learn how to take better care of it.

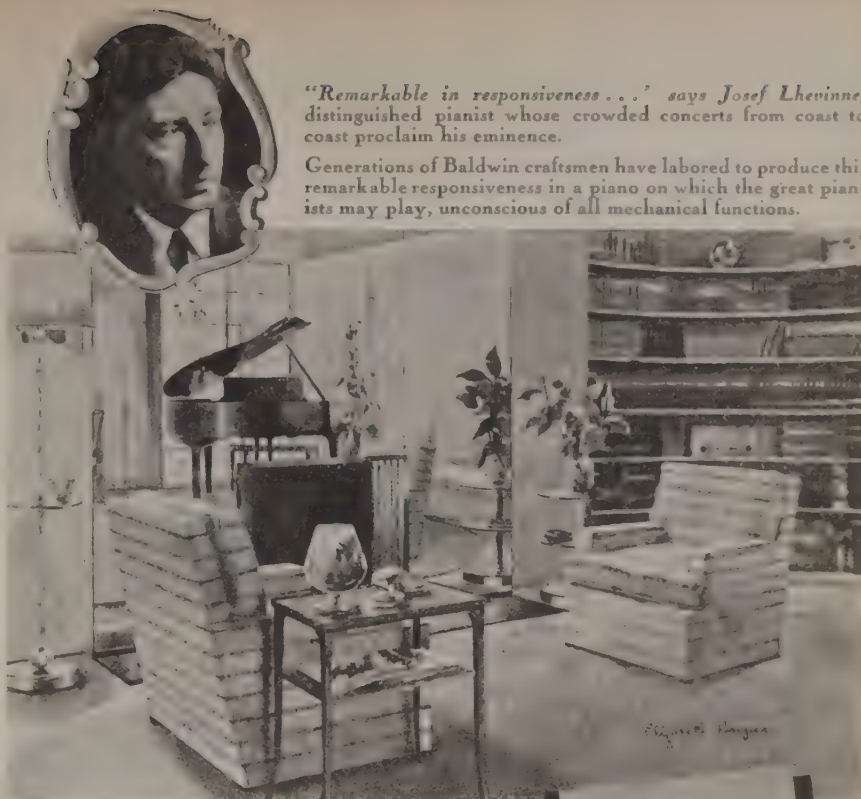
"The Making of Musical Instruments"

By T. Campbell Young

Pages: 190, with numerous line cut illustrations

Price: \$3.00

Published by: Oxford University Press



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## Suggestions for Good Reading

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By William Roberts Tilford

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# THE SINGER'S ETUDE

Edited by Eminent Specialists

For Artists, Teachers and Students of Singing



## Improve Your Voice Production

By

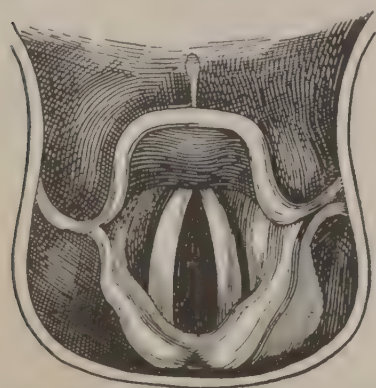
ALBERT E. RUFF

Wherein a Famous Teacher of Noted Singers Explains the Vocal Muscular System and Its Use

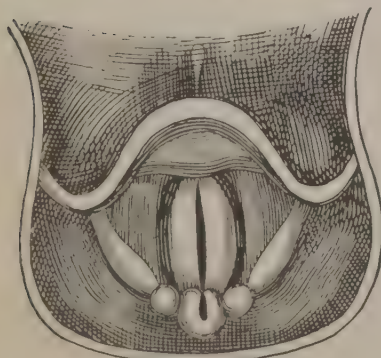
### Part I

Albert E. Ruff was born in Glasgow, Scotland, on January 9, 1854. He entered upon musical study in Mannheim, Germany, at the age of eleven, devoting his earliest effort to the violin. At sixteen he joined the orchestra of the Theatre Royal in Glasgow and played there for two years. He then went to the Leipzig Conservatory to complete his musical education, remaining there for four years and graduating with honors. While there he studied the anatomy and physiology of the throat under the eminent teacher and author, Dr. Ludwig Merkel of the Leipzig University, thus laying the foundation for his success as a voice specialist.

On coming to America he became the teacher of many famous vocalists, among them, Christie MacDonald, Eugene Cowles and George McFarland. His most famous pupil, however, was Geraldine Farrar, who after a broken-down engaged Mr. Ruff to travel with her for two years, giving her daily lessons.—EDITOR'S NOTE.



Vocal Cords in Repose



Vocal Cords in Phonation

years. We should understand, therefore, that this is the reason why extensive voice culture should not be undertaken during that period.

In the past sixty years, many wonderful boy sopranos have been brought before the public, enthraling their audiences with wonder and admiration. Very few of these child prodigies continued, however, to have voices of artistic value after the adolescent period.

The reason that the voice is made worthless for artistic singing, if it had been extensively cultivated before the change, is that the fibers of the Thyro-Arytenoid Muscles of the young singer had been bunched and hardened by strenuous singing, which prevented them from changing with the rest of the body, as nature intended they should do, with the consequent

result of deranged fibers of the Thyro-Arytenoid Muscles, which in some instances require several years for the regaining of their normal condition.

From long years of teaching, I have, through research and observations, come to the conclusion that it is dangerous to cultivate a girl's voice before she is sixteen, or a boy's voice before he is eighteen years

for real voice building, namely, a Knowledge of the

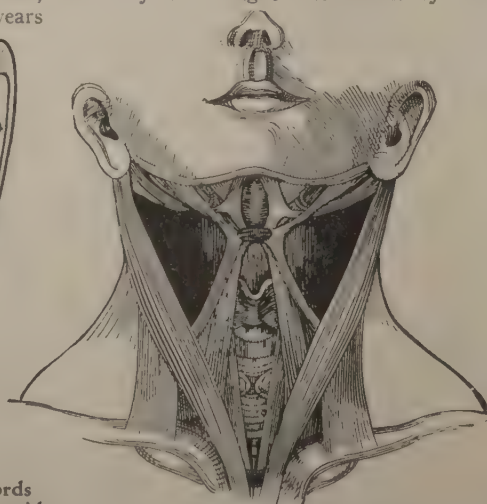
### Vocal Muscular System.

THIS SYSTEM consists of two actions. One is voluntary, which can be developed by will power. The other is involuntary, as it can only be brought into action by the



Internal or Involuntary

- |                                       |  |
|---------------------------------------|--|
| 1, 2, 6, 7—Vocal Action of Arytenoids | 11, 12—Vocal Cords fastened to Thyroid |
| 3, 3—Cricoid                          | 13, 14—Thyroid Cartilage               |
| 4, 5—Posterior Crico-Arytenoid        | 15, 16—Lateral or Side Crico-Arytenoid |
| 17, 18—Thyro-Arytenoid                |  |



External or Voluntary Muscles

breath pressure. The voluntary are situated outside and the involuntary inside the larynx.

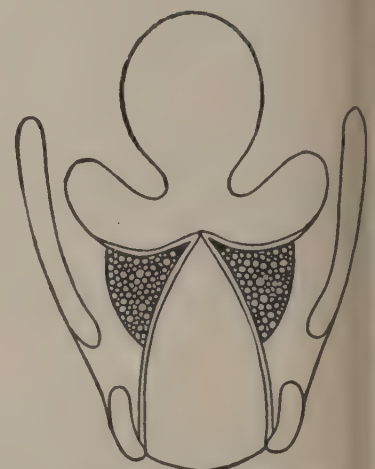
It is principally with the inner muscles that the voice teacher is to be concerned. To be able to teach with authority, one must be thoroughly acquainted with the functions of the various muscles of the vocal instrument.

The primary, or inner muscles are composed of three cartilages: Thyroid (shield shaped); Cricoid (ring-shaped, the top of the windpipe); Arytenoid (ladle-shaped with the vocal cords attached to the handles).

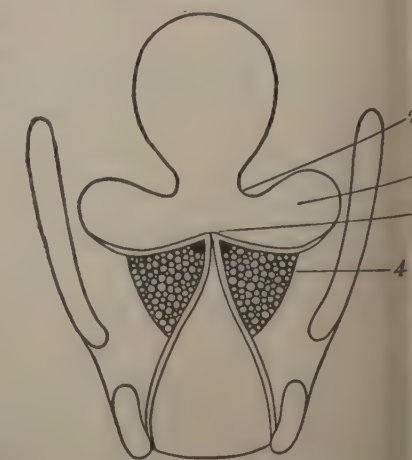
On these cartilages are joined muscles which receive their names from the following combinations: *Thyro-Arytenoid*, connecting the Thyroid with the Arytenoid; *Crico-Arytenoid*, connecting the top of the windpipe with the Arytenoid; *Lateral-Crico-Arytenoid*, connecting the side of the upper ring with the Arytenoid.

These are the involuntary or primary muscles, which can be regulated only by the breath pressure, governed by the mind and ear.

The correct functions of these muscles are varied and intricate, and they are lit



Vocal Cords in place when singing PPP or Falsetto



Vocal Cords in place when singing with Full or Body Tone

- |                      |                    |
|----------------------|--------------------|
| 1. Vocal Cords       | 3. Ventricles      |
| 2. False Vocal Cords | 4. Thyro-Arytenoid |

understood by most singing teachers. Many more assisting muscles are used in singing and speaking, but for all practical purposes a knowledge of the above is sufficient.

The *Thyro-Arytenoid Muscles* are the most important and, for their size, perhaps the strongest muscles in the body. They are the *Keystone* of voice production, and as such are capable of making or unmaking



singer. If these muscles are correctly developed, they will last and still be useful old age. If they are not, it will be only a question of time before one or more faults appear; among the worst of which: loss of upper tones, scratchiness, hoarseness, partial paralysis, flattening, and the vicious tremolo.

The *Thyro-Arytenoid Muscles* are the most used, as they are brought into action from the moment the child utters its first cry until his death, every time a sound is made from the throat, whether by singing, crying, or any other throat sound. The *Crico-Arytenoid Muscles* join the larynx with the Arytenoids, at the back. They are principally brought into play in a soft (*ppp*) singing. These muscles are constructed that they pull on the Arytenoids when the cords are in repose, pulling them apart to allow the breath to pass freely in and out of the lungs.

The Lateral-Crico-Arytenoid Muscles are the least known by singers, though they are the connecting links between the *Thyro-Arytenoids* and *Crico-Arytenoids*.

The *Thyro-Arytenoid Muscles* are composed of innumerable fibers lying mostly parallel with the vocal cords, though also extensively criss-crossed, thus making them capable of great flexibility and strength as well as of wonderful endurance.

The fibrous continuation of these muscles extends into the vocal cords proper and, for both high and low tones, must be correctly set, if the proper pitch is to be produced. If they are thus adjusted, the high tones can be reached as easily as the low.

If the fibers are not correctly set, the high tones can be reached only by force, which eventually causes a conglomeration. More of this when describing the *Nodula*. (Continued in *THE ETUDE* for December)

## Covered Tones

By SIDNEY BUSHELL

REFERRING TO COVERED or darkened tones in the baritone voice, the late Oscar Saenger advised the student to sing *ah* but to think *o* or *oo* when endeavoring to establish this quality in the upper voice.

In an article, "A New Key to the Head Voice," by Homer Henley (*The Etude*, May, 1930), reference is made to the unvarying *aa* sound in the upper tones of all aged female voices. And speaking of this *aa* (the use of *aa*, as in the word *tap*) to establish good quality in the upper tones to these pupils, he testified as to its "unfailing efficacy . . . mystifying, perhaps, but incontrovertible."

It is equally apparent to the listening ear that in all good male voices, baritone voices, particularly, the sound of *o* or *oo* colors the tone in the upper voice, irrespective of the fundamental vowel being sung. This is admittedly mystifying as the *aa* sound of the female voice, but quite as inconceivable. A good example of this may be found on the record, *Just for Today*, as sung by John Charles Thomas, on the words "And if today my tide of life should away."

### Those Tricky Upper Tones

EVERY BARITONE STUDENT knows quite well that something has to be done to his tones, from about middle C up, if he is going to avoid just plain shouting; and, since carrying the open quality is injurious to the voice, as well as likely to degenerate into simple yelling, there is no alternative but shading of the tone and vowel.

In an episode of the writer's early days of vocal practice may serve as an example. He was doing some experimenting with the tones from middle C to E, endeavoring to produce a sustained tone upon each in turn. For this purpose he had retired to an upper room, known to the family as the studio. The carpenter was making some structural alterations on the ground floor; and shortly the lady of the house was startled by the sudden appearance of the carpenter's face in the kitchen doorway, and by his voice, rife with concern, inquiring, "My G—, um, 'oos that 'ollerin'?" After which it required considerable tact on her part to discover the fact that it was only her husband at his vocal practice.

It is not easy to sing *ah* and think *o* or

*oo*; and the following exercises have proved of value in establishing the *oo* quality mentioned.

#### Ex. 1



The initial aspirate serves to open the throat for a free *ah*; the change to *le* on the third step induces upper resonance, especially if the *l* is well handled, and may be emphasized quite strongly. It thus forms a sort of vocal springboard to the upper *lu*, which must be sung freely and frankly, with a flexible jaw, and with the sensation of the tone filling the pharynx and resonating above the hard palate, more at the spot immediately over the back teeth than in the masque.

Do not be surprised if at first these tones feel small. They are smaller than the so-called chest tones, but are infinitely more concentrated with respect to their high resonance. When correctly produced there is a sensation of elasticity, buoyancy and power, with low control and no throat or chest sensation whatsoever.

In the foregoing exercise, the *oo* sound should be maintained throughout the downward scale, to develop a smooth carry over into the lower tones.

Here is another exercise for the discovery and freeing of the upper tones.

#### Ex. 2



The tone immediately preceding the highest is to be emphasized as before, and the *oo* sound to be carried downward past the dividing line.

Later, prefix each vowel with *l*, singing, *lah ley lee loh loo leh lee ley lah*.

When these exercises can be done successfully every time, carrying the voice up to F or F-sharp, try other combinations of consonants and vowels; then proceed to short phrases of words that fit; but remember always to think *oo* into the upper tones, whatever the vowel.

\* \* \* \* \*

"It is of supreme importance that the voice be properly tuned in the beginning, and great care should be taken to accomplish this. I find that nearly every singer of my acquaintance has some special instrument for this purpose, one of them using the violin. My own choice is a make of piano, which I have used twelve years. It has a wonderful 'singing quality,' and wherever I go I insist upon having one sent for, if it is not waiting for me. I am having one shipped to France for my Paris engagement. Geradine Farrar.



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# VOICE QUESTIONS *Answered*

By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Beware of Tenseness

Q.—I am eighteen and I have a high soprano voice. All through school my teachers have told me that I have a lovely voice; but I have neither enough volume nor enough expression to put a song across. Something seems to hold my voice inside me. In practicing from G-sharp upwards to High C, my throat seems tight and tense; although I am able to reach the notes. What would cause my tongue to interfere with the tone?

2. Is eighteen too late to begin the serious study of the voice, or does it depend upon the individual? Are the vocal cords fully developed at eighteen?—S. R.

A.—Few singers have complete control of the voice or an expressive manner of singing at eighteen. Do not be so impatient and expect to conquer your vocal difficulties in a short time. It takes years to develop a good technique upon any instrument, and the voice is no exception to the rule. Keep working hard, and get a good teacher to explain to you just how each difficulty is to be overcome. Above all do not strain your voice by trying for too much volume of tone. Quality of tone is what counts, especially nowadays when so often one sings over a microphone.

2. The vocal cords should be developed at eighteen, and your throat doctor can tell you definitely by examining them with the aid of the laryngoscope. Tenseness of the external or the internal muscles and of the tongue often comes from a slovenly manner of speaking. Does your speaking voice issue from your mouth easily? Is it pleasant and is your enunciation clear and distinct without being harsh? Look at yourself in the mirror, and see if the external muscles of the throat contract. Does your tongue hump up in the back when you sing? You must teach it to be loose. Most of the radio and opera singers speak as well as they sing. Miss MacDonald, Miss Moore and Miss Swarthout have speaking voices as lovely as their singing voices. Take them for examples. Read Clara Kathleen Rogers' book, "English Diction, Vol. 1," and Alexander Graham Bell's book about "Vowel and Consonant sounds."

## Gold Fillings in the Teeth—Phlegm

Q. 1. Should any difficulty be present if the singer happens to have quite a number of gold fillings in her mouth? If this is true can anything be done about it? Could the gold be replaced by porcelain or any other substitute so that the singer's voice should not sound metallic or tinny?

2. Please discuss "Phlegm" with which so many singers are troubled, and suggest a cure for it. If you have discussed this subject already please tell me in what issue of THE ETUDE it appears.—F. M. H.

A. 1. It is rather difficult to imagine a singer's teeth so full of gold fillings that they would have an influence upon the tone quality of the voice, as you suggest. A metallic plate of gold, or any other metal, might produce an audible change of vocal quality because it is so large; and any spaces caused by having certain teeth removed surely have an influence upon the voice and especially upon the formation of some of the consonants. Consult your dentist for further advice.

2. I have discussed mucus in the head, throat, nose and larynx in almost every issue of THE ETUDE since I have been the editor of Voice Questions Answered. Please read these answers. It is a condition which calls for advice and treatment from the physician rather than the singing teacher.

## He Has No Sense of Pitch

Q. I am a bass, twenty-two years old, and I have been studying for two years. I recently discovered that I could not distinguish a high note from a low note, a sharp from a natural, or a flat from a sharp, when I sing. When I hear a song for the first time I have no idea on what note it begins or how to play it on the piano. Can you tell me how to learn to play the piano by ear? Are there any books that deal with my case? What do you think of Solfeggio? What is the difference between a college school of music and a conservatory of music?—A. T.

A. Do you mean that you sing out of tune? Or do you mean that when a note is played upon the piano or sung you have no idea what note it is? If you sing out of tune, careful practice with a singing teacher should remedy it, unless you have a defective ear. Your teacher should advise you. The ability to determine accurately what note is struck or sung, without looking at the music or seeing the piano, is called a sense of absolute pitch. It is a rare and valuable gift, and I doubt if it can be learned. Solfeggio singing ought to help your voice, your reading and your sense of pitch. Perhaps the study of keyboard harmony as taught in Wedge's book, "Keyboard Harmony," or Haywood's "Universal Song," might help you. You need to become a better musician. A Conservatory is an institution in which all branches of music are taught up to their higher forms. A college school of music is one in which music is taught in addition to the usual literary and professional courses of such an institution.

## Exercises for the Coloratura Voice

Q. I have a coloratura voice, and I have been sent the book, "Thirty-six Eight Measure Vocalises for Mezzo Soprano." Would it be harmful to use them? I have Connell's "Master Exercises." My first and only teacher had me learn Mozart's Batti, Batti, in my first month. Is not that rushing things? They say the best singing teacher in this neighborhood is too commercial. Would this keep her from being a good teacher? Is there a way to find out? Are there many known coloratura voices? Who are lyric Sopranos?—V. V.

A. The exercise books you mention are excellent, but personally I should prefer more rapid exercises for a coloratura voice. Look at Marchesi's "Ecole du Chant" and Abt's "Practical Singing Tutor, Volume 2," or any other set of exercises designed to develop speed and lightness. It is all a matter of opinion, however. Batti, Batti is an exquisite song, which must be sung very well to be effective. Perhaps your teacher gave it to you to help you develop the lightness and fleetness of which I spoke.

In answer to the second part of your question I would say that a good singing teacher is a good singing teacher, whether she is commercial or idealistic. She must earn her living, just like any other working woman; and the best way to find out whether or not she is a good teacher is to take a few lessons from her.

There are many coloratura sopranos and many lyric sopranos. The name Lily Pons comes to my mind as a type of the first and Grace Moore as a type of the second.

## What Type of Voice Has she?

Q. 1. What type of voice have I?

2. Are the songs I have learned all right; and, if so, what others do you recommend?

3. I am twenty and I sing in full voice from E on the first line to G the first space above the treble staff, though I can sing higher and lower. My voice is of the lyric soprano type, with the range of a mezzo-soprano. I have consulted a good teacher and he said I have a sweet voice and vocal lessons would bring my voice to a clear B-flat or even a high C. He stated definitely not to sing too low as this would strain my voice. I have had two years of piano, besides glee club work and I sing in French, Latin and English. I have done everything to increase my musical knowledge, including reading the biographies of famous composers and singers. I learned my French in Paris, while staying there four years.

I sing Brahms' Lullaby; the Berceuse from "Jocelyn"; the Habanera from "Carmen"; Schubert's Ave Maria; and other songs of these types. I have read that Gladys Swarthout reaches high C and she is a mezzo-soprano.—D. J. P.

A. Quality of tone determines the type of voice, even more than range. If you will look at the operatic rôles assigned to the mezzo voice, you will see that they go quite high. In other words the range of the mezzosoprano or the mezzocontralto must be long and the voice must have a full, round sound, and considerable volume. It is quite impossible for me to decide for you whether or not you have this type of voice, without hearing you. From your description it would seem as if you have, but you must consult the most famous singing teacher you can find, to help you make a decision. Miss Swarthout has a lovely tone quality, a beautiful stage presence and much charm of manner. I have heard her sing many high notes but never the high C. The songs you sing are all beautiful, though they are not of one type as your letter suggests. Until you have decided what type of voice you possess I would hesitate to recommend others. Your knowledge of French should help you if you have a really good voice.

## A Voice with a Twang

Q. A pupil of mine has a pronounced "twang" in her voice and, try as I may, after two years of training with judicious exercises, I could not remedy this vocal ailment. I feel it is innate. How would you eliminate it, and can it be entirely eradicated? Thanking you in anticipation.—M. S. F.

A. I fancy that you mean by the word twang a pronounced nasal sound, and this answer is written with that understanding. The person who sings with a nasal twang usually speaks with the same peculiar intonation. It is often a family failing, and he speaks that way because he has heard that sort of speech in his own home, since childhood, and he knows no other. It is hard to change him. He must be made to understand that he is tightening (stiffening) his jaw, tongue and throat and perhaps raising the uvula so high that it is closing the passage that leads to the nose. Speak to him in a full, round voice and see that he breathes deeply instead of superficially, and see if he can tell the difference. It is a difficult thing to make a man give up a very bad habit of speech, but it can be done with patience and in time. There is another sort of nasal voice which comes either as the result of a nasal malformation or catarrh. This is a case for the physician, not for the singing teacher.

# THE ACCORDION DEPARTMENT

## Accordion Repairs

By PIETRO DEIRO

As told to Elvera Collins

OUR ADVICE to accordionists always has been to seek the services of expert repair men when their instruments are out of order. Considerable harm can result from amateur repair work. New accordions are sold with a guarantee and while this is in effect, the manufacturers would prefer to make any and all repairs and adjustments. They are not responsible for damage to the instrument if the player attempts to make adjustments.

We repeat this advice now; but recently we have been confronted with numerous inquiries about accordion repairing from those who are situated in locations where repair men are not available. Some of our readers are in isolated sections and must either repair their instruments themselves or be deprived of the use of them. We refer, of course, to minor repairs, as instruments always can be shipped to accordion factories for important repairs.

Piano keys which stick are one of the most common causes for accordion repairs. Sometimes this condition can be remedied quite easily. When an instrument has been kept in a damp atmosphere the wood in the piano keyboard often swells. To correct this the accordion should be placed in its case in a dry room and left for a day or two so that all moisture can work out of the wood.

Sometimes dust and bits of paper, such as corners of music sheets, get between the keys. These can be easily blown out.

If the sticking keys do not yield to the above treatments it may be necessary to take the piano keyboard apart. This task is not an easy one and should not be attempted by youthful players as it requires skill and a certain amount of physical strength. The necessary tools are a small screw driver and a pair of pliers. A chamois skin and piece of fine sandpaper also are needed.

## To See the Wheels Go Round

THE FIRST STEP is to remove the gallery, or top, of the accordion so there will be a complete view of the piano keyboard mechanism. The ends of the gallery are held in place by either small screws or pins. These should be removed carefully so the tools do not scratch the instrument. The indicator on the gallery is rather delicate and should be treated accordingly so that it is not bent.

In studying the mechanism it will be noticed that each piano key is attached to a rod with a valve at the opposite end. When a key is depressed, the rod lifts the valve off from the plate, thus permitting the tones from the reeds to sound if there is air in the bellows.

The sticking may be caused by any of these conditions:

- One key rubbing against another;
- One valve rubbing against another;
- Dust between the keys;
- A broken spring under a piano key;
- Tension of a spring may be lacking;
- The wire rod which holds the keys may be out of place;
- The key may be rubbing against the guide which holds the rod;
- The hole may be too small for the rod.

Before the keyboard is taken apart it would be well to mark the keys which stick and then number all the keys so that they can be returned in their correct rotation if they become mixed. These marks can be

pencilled on so they can be easily removed. A wire rod goes through the keys to hold them in position. The end of this protrudes through one end of the keyboard and is sometimes concealed by a removable cap. The accordion should be braced firmly against something and placed lengthwise in front of you so the rod can be pulled toward you. It would be well to have an assistant hold the piano keys while the rod is being pulled, otherwise each individual key will spring out the moment the rod releases it. If you attempt this repair work alone, be careful of this point, otherwise you will have to go about the room with a basket to gather the scattered piano keys. The care with which the rod is pulled out spells the success or failure of this feat.

If the rod is bent, twisted or nicked, it will be necessary to replace it with a new one.

Place a chamois skin over the rod so the pliers will not dent it and then grasp it firmly and pull it out in a straight line, very gently. Shift the position of the pliers so they always grasp the rod at the part nearest to where it emerges from the keyboard. As the keys which stick have been already marked, you need only pull the rod until those particular keys are released, and the rest can remain in position. As the keys are removed, place them in the same rotation that they were on the keyboard. You will notice that each key rests upon a wooden guide and has a tiny spring under it.

## Seeking the Remedy

THE VARIOUS CAUSES for keys sticking have been enumerated so let us assume that the trouble is caused by one key rubbing against another. This can be remedied by rubbing the wooden edges of the keys which stick, with a fine piece of sandpaper. The edge of the adjoining keys also should be rubbed, as well as the wooden guide which holds the keys in place. It is also advisable to pass the sandpaper up and down the wire rod.

It is possible that the top of the piano keys may stick. This can be corrected by slipping a piece of sandpaper between the keys which rub. Care must be taken so that you will not scratch the keys which do not rub.

The replacing of the rod is considerably more difficult than pulling it out. Be sure that all keys are in their proper rotation before starting and that the springs under them are in position as each key is put in. Each key should be in a perfectly straight line with the preceding key as the rod passes through it. The valves should also be in a straight line. The slightest deviation in the position of the keys will obstruct the passage of the rod. The rod must again be grasped with pliers at the point nearest the box, so that it will not twist. Do not force the rod through any roughness but investigate the trouble if it does not enter freely. If you are unfortunate enough to break the rod you will be relieved to know it can be replaced. When ordering a new one, be sure to get one of the same thickness as the old. The broken rod can be forced out by the new rod. Special care must again be given to the indicator as the gallery is put back in position. In fact, care spells success in all repair work.

(Continued in THE ETUDE for December)



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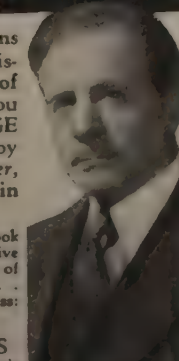
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## RECENT RECORD RELEASES

By PETER HUGH REED

**W**AGNERITES have been clamoring for a complete recording of "Die Walküre," ever since the act, enlisting Lotte Lehmann, Lauritz Melchior and Bruno Walter, was issued. So the recent issue of the second act (Victor set M-582) must have gladdened many hearts. Some will undoubtedly regret that cuts were sanctioned in the long scene between Brünnhilde and Wotan, but the fact that there are two and a half times as much of this music made available as could previously be had on records is cause for some thanks.

Many of the singers will be new to American record buyers; but, once they

tion of the "Second Symphony" has long made it one of our favorites.

One of Beethoven's lesser known overtures is the *Consecration of the House, Op. 124*, a work that has been called "the end and crown" of the composer's overtures. Although ranking with the "Cortolanus" and "Egmont" overtures, this composition is curiously neglected in the concert hall. Weingartner's reliable and poised performance of this music, along with an expressive excerpt from the incidental music to "Egmont" (*Death of Clärchen*), are excellently recorded on Columbia, X-140.

At long last MacDowell's "Suite No. 2" ("Indian") has been recorded in its entirety. Of all the famous American composer's scores, perhaps none is more original or more nobly conceived. Based on authentic Indian melodies, it is one of America's foremost nationalistic scores. Of its five movements—*Legend, In War-Time, Love-Song, Dirge, and Village Festival*—the first, second and fourth are inspirationally of a very high order. Particularly is this true of the *Dirge*, based on a lament of a mother for her son; poignant and heart-rending in its emotional expression. Howard Barlow and the Columbia Symphony Orchestra play this work with dignity and precision (Columbia set M-373).

Of all Elgar's larger works the most widely known is his "Enigma Variations." Its rich polyphony and friendly emotion have long made it a favorite with concert hall audiences. The work is not program music, although in it the composer confessed that he sketched the idiosyncrasies of his friends. A new recording of this work enlists the capable services of Sir Adrian Boult and the British Broadcasting Symphony Orchestra (Victor set M-475). George Bernard Shaw once said he never expected anything of an English composer, but after he heard this work he knew that England "had got it at last."

Respighi's "Fountains of Rome" is the best of the three scores in which he set forth the glories of Rome. It is a virtuosic work, which marks its composer as one of the most brilliant orchestrators of his time. A modern recording of this symphonic tone-poem was badly needed; hence the set made by Barbirolli and the New York Philharmonic-Symphony Orchestra (Victor M-576) is most welcome. As a recording, this is a magnificently colorful and brilliantly alive demonstration of modern reproduced music.

Of the six quartets that Mozart dedicated to Haydn, the first in G major, K. 387, is distinguished by melodic brilliance and warmth, its overflowing vitality and its imposing proportions. Since a modern recording of this work has been long needed, the Roth String Quartet's performance in Columbia set M-374 should find a wide welcome. Although the Roths play with technical finish and comprehending expression, a wider range of dynamics would have contributed much to the ultimate value of their performance. When the Kreiner Quartet approached Mozart's "Quartet No. 1 in G major," K. 80 (Victor set M-393), these players had before them a rather thankless task; for the music is immature and for this reason far more difficult to play than the more finished quartet above. Hence their tentative playing in the recording is comprehensible. The work is valuable from the historical standpoint, and for this reason is welcome on records.

A rarely heard work of Handel is offered in his "Concerto No. 3 in G minor," for oboe and strings (Columbia record 69660-D). It ranks with the better known concerti grossi, and is well played in the

(Continued on Page 760)

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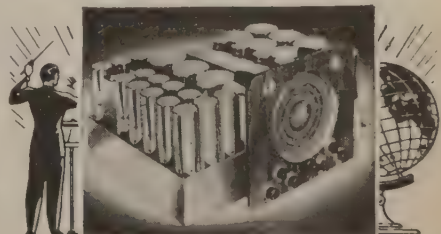
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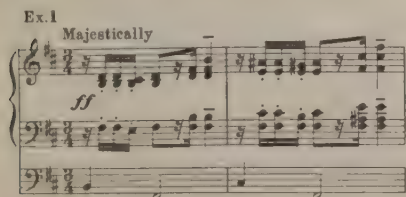
A Department, Complete in Itself, for Organists and Choirmasters

## Should Staccato Be Used On the Organ?

By

HENRY S. FRY, Mus. Doc.

THE ANSWER TO THE QUESTION propounded in the theme of this writing involves several points, such as acoustics, tempo, tone color and interpretation of the word itself. Notes may be detached to a greater degree in a resonant room, and the tempo may be perhaps a little slower. A slower tempo, however, under normal conditions includes a proportionate lengthening of the detached note. When incisive tone color is being used, notes should not be detached so much as when Gedeckts or some similar tone is used. If the word *staccato* is interpreted by the use of a very short chord or note, followed by a longer rest (*staccatissimo*), the use should be very limited, as the tendency would be toward a trivial effect, especially if applied to dignified chordal progressions. This interpretation of the word, not being correct, should be avoided. Although the *staccatissimo* touch should be rarely used on the organ, there are other detached effects that should be not only encouraged but recommended. In the following excerpt from a *Passacaglia* by John E. West, the effect of the *staccato* chords is very fine, though the passage would seem trivial if played with *staccatissimo* treatment.

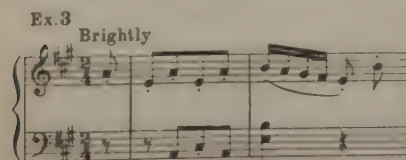


It might be also noted how the composer has taken care of the matter of not bringing up the hands and feet at the same time—the pedal phrasing, as carried out from the original appearance of the theme, is



This indicates a slight break at the end of the measure, while the last chord (hands) is held its full value (being followed by a rest); and the composer by marking the chord — has tried to assure its being held. With the pedal part making the phrase break and the chord continuing until the rest, we secure an excellent effect of balance.

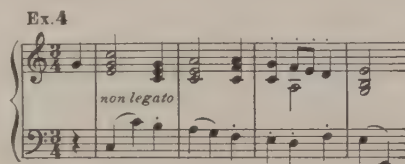
An example of *staccato* for single notes appears in the arrangement of *The Fifers* (d'Andrieu) by Garth Edmundson



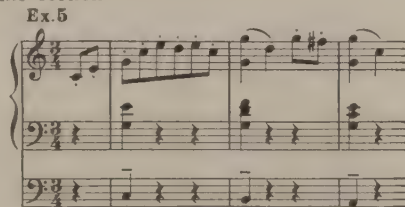
In this arrangement we recommend not only the detaching of the eighth notes, as indicated, but also a slight detaching of the sixteenth notes included within the  $\cup$  mark, this touch giving a "sparkle" that is missing if the notes are played *legato*. This is an illustration of the value of the detached touch.

*Legato* is, of course, the basis of organ playing, but monotony may be avoided by an occasional use of the detached touch.

As an illustration of the value of contrasted touches there is an example of a different character in the *Menuet Gothique* by Boellmann

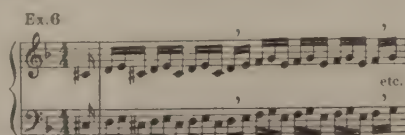


In this instance, although the words *non legato* appear, it is best not to use that touch continuously, but to play *legato* the notes within the  $\cup$  mark, giving a fine sense of contrast. In the second section, where the pedal enters, there is added interest with the pedal part *legato* and the hand parts done with *non legato* touch. In the section



the first count chords in the left hand, and also the pedal notes, may be slightly longer (indicated by us —) in the measures where the hand parts are included in the  $\cup$  mark, than where the notes are indicated in the hand parts as detached. This number is a fine example of contrasts in touch.

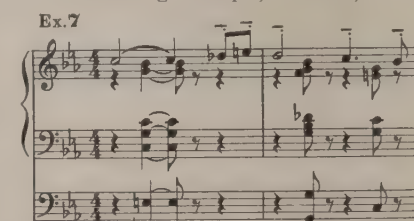
Another instance where the detached touch is effective is found in the well known *Toccata and Fugue in D minor*, by Bach.



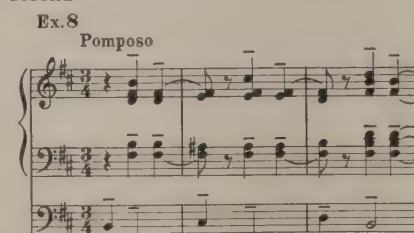
Here the contrast with the sustained "build up" of the diminished chords on a tonic pedal produces an excellent effect. Another instance in the same composition is the *Prestissimo* passage ending in the *Maestoso* just before the entrance of the fugue subject. Because of the tempo the detachment

of the notes is very slight—a finger *non legato*, which makes the passage more "sparkling" than if the *legato* touch were maintained.

The *marcato* touch (indicated by  $\cdot \cdot$ ) implies just enough break to emphasize or accentuate the notes by clear playing—marking the passage. Its use is indicated in the following excerpts, the first,



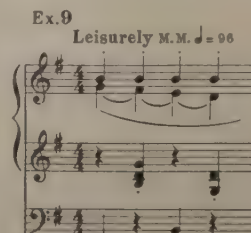
from the "Sonata III" of Guilmant, and the second



from the *Passacaglia* of West.

In these illustrations the notes indicated by the *marcato* marks are slightly detached to mark the passage.

Another phase of organ playing that deserves attention is the treatment of repeated notes and the consequent effect. As a rule, repeated notes should be "restruck" in the playing of organ numbers. Too many players ignore these repeated notes, simply binding one note over to the other following one. The example we quote, from *Humoresque Gracieuse* by Garth Edmundson, shows how the melody is brought out by the proper treatment of the repeated notes.



The effect of the detached notes in the upper part is here so apparent that only the very careless or most indifferent player would fail to observe them. The result of proper treatment brings to the foreground the melody in the alto, and the detached notes in the upper part should exactly

equal in length the pedal notes and left hand parts alternately.

The Widor-Schweitzer Edition of *Organ Works* suggests the following treatment for repeated notes, so that a passage written as



will be played and will sound as if written



This suggestion, however, is not to be applied in all instances. For illustration the *Prelude and Fugue in C minor* by Bach, is found this passage,



and if we should carry out the idea of value for repeated notes our melody would become

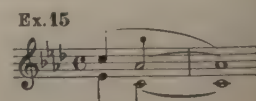


with the alto "C" giving the effect of a melody note because of the disappearance of the real melody note. This effect is avoided by holding the top note until the alto "C" has sounded, and making the repeated note come quite near the preceding note by shortening the rest; that is, the interval between the first note and the repeated note is shorter than the suggested one-half. Care should be taken that, if possible, the distortion of any melody or part be avoided.

An illustration of the probable ignorance of the repeated note occurs in the part at the close of the *Andante Cantabile* from Widor's "Fourth Symphony",



where the careless player probably ties the repeated note between the last count of the next to last measure and the count of the last measure. We have in one edition of this *Andante Cantabile*, published separately, with these notes tied. We feel that Widor intended the note to be repeated (it is so indicated) and the careless player or editor perhaps overlooks contents of the hand parts. In the right hand we have



answered in the left hand by



and our interpretation is that, since the first note of the right hand part is detached and the left hand answer is *legato*, the detached note of the right hand is suggested against the left hand *legato* by the repeated pedal note.

An example of "sparkle" on a large stop is found in *Noël with Variations* by Bedell, in the passage for the Tuba



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## Well Trained Parrot

Bill: "I've got a parrot at my house that's so well trained she is almost human."  
Phil: "What do you mean, human?"  
Bill: "Well, when anyone begins to sing or play, she immediately starts to talk."

\* \* \* \* \*

## Musical Diplomacy

As the philosophic old bandmaster remarked: "I don't particularly want to hear you alto players, but I shall miss you awfully if you leave out a note."

\* \* \* \* \*

## Quite Alone

Molly: "She considers herself a most elusive person."  
Polly: "Yes, my dear, she even sings duets alone!"

\* \* \* \* \*

## On to Parnassus

Applicant: "Do you have to have talent to make a living writing articles for the music magazines?"  
Editor: "No, all you need is a steady income from some other source."

\* \* \* \* \*

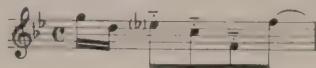
## Genius à la Tin Pan Alley

Jim: "What is a popular composer?"  
Tim: "A pilferer who can take a classical melody and improve on it in such a way that the crowd can whistle it."

(Solo Organ registration). In this same passage the use of the *marcato* touch on the notes with the — indication will be found to be effective, and the same is true in the third variation where the chords are marked —

An illustration of treatment according to tempo occurs in Bach's great *Fugue in G minor*. If played at a moderate tempo the following marking (part of the theme) is suggested.

Ex. 17



If played at a rapid tempo the following marking may be better.

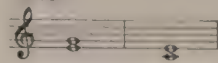
Ex. 18



The "sparkling" touch will be found to be effective in the harplike section of Whitney's arrangement of Handel's *Largo*, the slight detaching of the arpeggio notes producing an effect missing when the passage is played *legato*. This "sparkling" touch will be found effective in *Toccatas* and compositions of similar type; and the device of detached notes is an important factor in punctuating the themes of the compositions of Bach, and in other classic works; but care should be taken not to use *staccatissimo* too frequently, and that repeated notes are not ignored. When notes

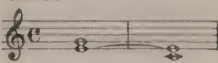
appear in different parts, in consecutive chords, it is suggested that, in general use, they be tied over; otherwise, a repetition of the note may cause a break in a *legato* voice. For example, in

Ex. 19



if the "E" appearing in the first chord in the alto part is raised to be restruck as a soprano note in the second chord, the tones of the alto part will become too much separated instead of the "E" of the first chord being linked to the "C" of the second one; so it is suggested that the passage be played as if written

Ex. 20



Then, as a closing admonition, it is intimated that the limitations of our system of notation make it often impossible for the creative musician to give exact representation of the æsthetic impulse of the moment. So upon the executant falls the problem of searching the technical and emotional portraiture of the composer and, without ever introducing the bizarre or inconsistent, instilling into his own reproduction of the printed page any such personal qualities as his serious and repeated study will enable him, as nearly as is humanly possible, to recreate the idea which was in the mind of the one with which the work originated.

## Playing for Funerals

A New Field for Organists

By H. M. BUTTERFIELD

IF EACH GENERATION finds new problems facing it, it also discovers new opportunities, and the position of staff organist in the mortuary of to-day is a very real opportunity to the young organist. The overly sensitive one may shrink from a position which involves such constant contact with death; but upon investigation he will find that such a position may be held without becoming either morbidly sentimental or indifferently calloused. The progressive mortuary of to-day is very far from the "undertaking establishment" of bygone years, and public sentiment is veering from the old funeral oration and the outward display of grief.

The qualifications for holding such a position are similar to those for holding a church position—a good foundation, a knowledge of hymn playing and of accompanying, a fair acquaintance with organ literature, and that sixth sense which tells what can and what cannot be used appropriately under certain conditions.

Granted the foundation and the ability to accompany, a few hints concerning the other qualifications may be of interest to the inexperienced organist and prevent him from giving offense through ignorance.

The usual program for a Protestant funeral service (the Hebrew service rarely uses music and most Catholic funerals are held from churches) includes besides vocal accompaniments a prelude, a postlude, and occasionally an instrumental solo, all comparatively short. These numbers should be quiet and meditative; often they are in minor key though this is not necessary. Anything with too pronounced a melody or too lilting a rhythm should be avoided. Young organists frequently select Schumann's *Traumerei* or the *Largo* from Dvořák's "The New World Symphony." Though not inappropriate, these yet are so well known that they may have other associations to their hearers, or their playing at some future occasion may bring saddening recollections. There is a growing sentiment, particularly among the more conservative people, for restraint at funerals, and, in line with this, unfamiliar music is often preferred. Organ literature furnishes

any amount of suitable numbers—largos, andantes, adagios, meditations—which are not too well known.

Needless to say the wishes of the family or requests left by the deceased are always respected, even if—as at one funeral—*La Marseillaise* be given. Sometimes a doleful hymn is preferred, occasionally a triumphantly happy one. The funeral organist must have a sympathetic understanding of the religious beliefs and of the musical backgrounds of various congregations, and of different classes of people; and, if *Take It to the Lord in Prayer* will bring more comfort than an *Adagio* from a sonata, then he must play it. His art is subjective, his service holds potential possibilities for comforting and blessing. The wise organist never thoughtlessly falls into a cut and dried routine but is alive to the demands of each particular occasion.

The best known hymns of many churches should be a part of the young organist's repertoire, both words and music memorized. At first he may be able to play them only as written, but with experience and acquired assurance he can extemporize, use them as a basis for improvisation. Such hymns as *No Night There, Come Ye Disciples, Abide With Me, and What a Friend We Have in Jesus*, each voicing a different aspect of the Christian faith, are suitable and comforting, played softly as relatives or friends file past the coffin. The hymn selected should carry out the thought contained in the minister's talk.

Aside from the actual playing of funerals, additional opportunities may arise. Enterprising funeral directors frequently use their organs in radio programs, as a tactful means of bringing their business before the public. Occasionally a funeral director will permit his organist to teach on the organ, or to give recitals.

The salary generally depends on the number of funerals played. Compared with church salaries, the funeral home generally brings in more per month for the actual work and preparation involved. This field is a comparatively new department of organ activity and offers a challenge to the organist to make of it what he will.

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*Answered*

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

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Q. Will you please advise me the tempi of Brahms' "Elegen Choral Preludes" and his organ fugues? May I ask also on what dynamic level each begins?—C. M. R.

A. The tempi of the Brahms' Choral Preludes and organ fugues vary, of course. The edition of the "Choral Preludes" published by Novello supplies the various tempi by means of terms (not metronome), and the Breitkopf Edition of the Fugues also indicates the tempi by similar terms. The dynamic levels are also suggested in these editions by terms such as "f," "mf" and so forth; and the Novello edition of the "Choral Preludes" suggests the different manuals that may be used.

Q. Our church is interested in buying a pipe organ. The auditorium has a seating capacity of three hundred. Can you suggest specifications which will adequately meet our needs?—A. C. B.

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| Vox Celeste          | 8'     |
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| Salicional           | 4'     |
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| Cornopean            | 8'     |
| (Bright-small scale) | Notes  |

| PEDAL ORGAN                              |       |
|--|-------|
| Bourdon                                  | 16'   |
| Lieblich Gedeckt                         | 16'   |
| (Extension Swell Stopped Flute)          | Notes |
| Flute                                    | 8'    |
| Stopped Flute                            | 8'    |
| (from Swell)                             | 8'    |
| Dulciana                                 | 8'    |
| Cornopean                                | 8'    |
| Clarion                                  | 4'    |
| Full number of couplers usually included | Notes |

The Vox Celeste suggested may be omitted, but we would have it included if possible.

Q. Will you send me names of companies who sell reeds for one manual reed organ. I have such an instrument built by the Co. Do not send their address as I have it.—S. J. B.

A. Since the builders of your organ are perhaps most familiar with the instrument, we suggest your securing the necessary reeds from them.

Q. Enclosed is the specification of the organ in the church of which I am assistant organist. Do you consider this a well balanced instrument? What additions would you suggest? On an organ of this size what range of chimes is most effective? We are considering moving the console from its present location to a balcony in the rear of the church, where there will be more room for the choir. If this is done we purpose adding a sort of Echo Organ at the rear of the church, so it will be easier for the choir to keep on pitch. What stops would you suggest for such addition? The Diapason tone, in general, seems to be hard—plenty of volume but lacking in sonority. Is there any remedy for this? Also the Vox Humana has a very undesirable tonal quality, when played with the swell pedal at all open. Would it be possible to substitute an — Vox Humana for this one?—J. W. H.

A. The specification lacks bright toned stops and we suggest the following stops as additions, if such additions are possible and practical:

Great Organ—Octave 4', Twelfth, Fifteenth Mixtures  
Swell Organ—Geigen Diapason, Octave, Mixture, Clarion  
Choir Organ—Dulciana, Piccolo  
Pedal Organ—Violone 16', Cello, Trombone 16', Tromba 8', Clarion 4'.  
It probably will be advisable to change some

of your present stops to match properly voiced new ones suggested. Personally, we prefer chimes of 25 notes. For the organ in the choir loft, we suggest Geigen Diapason 8', Dulciana 8', Flute 8', Flute 4', Octave 4', with Pedal Dulciana 16' and Bourdon 16'. The ordinary Echo Organ might not include stops suitable for choir accompaniment, and our suggestion is for a small organ to be used as an accompanying instrument. Of course it can be made to include more stops, if desired. The lack of sonority in your present organ may be due to large scale pipes, heavy wind pressure, and lack of bright toned stops. If changes are made, smaller scale pipes might be used, voiced for more sonority, less volume, and on smaller wind pressure. We presume the Vox Humana made by the builder you mention could be substituted for your present one; but your objection to the one now being used should be stated to the builder of the new one.

Q. Can you give me any help in locating a used two manual and pedal organ at a reasonable price? Do you know anything about the Electric Organ? I have tried to contact the makers but they seem to be rather secretive about the product? What is the difference between a "Liszt" organ and the common two manual reed organ? Do you know of any other makers of two manual reed organs beside the Co. As I experiment with reed organs quite a bit, I would be glad to help any of your correspondents who might be having trouble with that kind of instrument.—R. L. F.

A. We are sending you information about reed organs by mail. The writer has heard the electric instrument you mention, but believes it is not yet placed on the market for sale. We understand the "Liszt" organ to be a more brilliant instrument than the average reed organ. Thank you for your offer to help any reed organ correspondents in trouble with their instruments.

Q. What rate of humidity and temperature is advisable for the keeping up of a pipe organ? Which type of electronic organ is generally preferred; the type where the sound is made by reeds and amplified, or the type where the sounds are made by electric vibrations? What three stops do you think could be most profitably added to the enclosed specification of a duplicated and unified organ? Space is limited. I had thought of adding one set of Celeste pipes to use with the Violins, a small Cornopean, and a 16' stop for the Pedals. Do you think that a Manual to Pedal coupler would be worth the expense of installation? I want to install pistons in a one manual reed organ to operate the stops, if possible. What do you think of the rough sketch enclosed? Will the suction be sufficient to operate the stops separately? I intend to have a piston for each stop. The piston is intended to draw the stop only, not to cancel. Approximately, what do you think the actual expense would be to construct a two manual pipe organ with three sets of pipes, using direct electric action? What is the name and address of a firm selling second hand organ parts, including pipes? Is there any fund in America to aid financially underprivileged churches in the purchase of an organ? What is the cost of the book "How to build a Chamber Organ"?—J. S. D.

A. Humidity for an organ is usually taken as it comes. It should not be too high, as dampness is not advisable. We suggest a temperature of sixty-eight degrees. As noted at the head of this department, we cannot express an opinion as to any particular type of instrument. If additions to your instrument are practical, your suggestions seem suitable. We suggest that the Cornopean be bright in character. The type of 16' stop to be added to the pedal will depend on your present 16 stop. If it is very soft, we suggest adding a larger one to balance "full organ." If your present stop is heavy enough for such balancing, we suggest the new one be of a softer type. A Manual to pedal coupler would be useful. As your organ is now arranged, the "full organ" is available on the Swell organ. We question the advisability of the addition of pistons to the one manual reed organ, the only advantage being possible accessibility over the stops. We are advised that pressure will be sufficient if small piano-player pneumatics are used. Draw knobs would have to be slotted, so as not to put stop off when piston is released. We cannot give you the approximate cost of the construction of a three stop instrument. It will depend on the cost of the materials. We are sending you the name and address of a party from whom you might secure secondhand parts. There is no fund to assist churches in the purchase of an organ, to our knowledge. The price of the book, "How to build a Chamber Organ" (Milne), is three dollars.

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- 56 Flower Song, Op. 39, F—3.....Lange
- 57 Flowers and Ferns, Tone Poem, G—4.....Kaiser
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- 63 Hungarian Rhapsody No. 2, Cm—5.....Bendel
- 64 In Rank and File, C—2.....Lange
- 65 Kamennol Ostrov, Fw—3.....Rubinstein
- 66 La Golondrina, The Swallow, G—3.....Serradell
- 67 Let 'Er Go! (March) F—3.....Wood
- 68 Love and Flowers, Em—3.....Aldrich
- 69 Love Dreams (Liebestraum), Ab—6.....Liszt
- 70 Melody in F, A—4.....Rubinstein
- 71 Menuet in G, No. 2, F—3.....Stranhngh
- 72 Minuet (Don Juan), G—2.....Mozart
- 73 Minute Waltz, Op. 64, No. 1, Db—3.....Chopin
- 74 Moonbeams on the Lake, C—3.....Fitzpatrick
- 75 Moonlight Sonata, C—6.....Beethoven
- 76 Morning Prayer, Waltz, F—3.....Stranhngh
- 77 Mountain Belle, Schottische, F—2.....Kinkel
- 78 Over the Waves, Waltzes, G—3.....Rosas
- 79 Peet and Peasant, Overture, D—4.....Suppe
- 80 Polonaise (Military), Op. 40, A—4.....Chopin
- 81 Prelude, Op. 3, No. 2, C—5.....Rachmaninoff
- 82 Robin's Return, The, Ab—4.....Fisher
- 83 Rondo Capriccioso, Op. 14, E—3.....Mendelssohn
- 84 Rustic Dance, Eb—3.....Howell
- 85 School Pictures, C—1.....Hopkins
- 86 Sonata Pathetique, Cm—5.....Beethoven
- 87 Star of Hope, Reverie, F—3.....Kennedy
- 88 Trip to Niagara, A, Bb—3.....Cornish
- 89 Trovatore, II, Fantasia, Eb—5.....Smith
- 90 Two Guitars (Transcription), Dm—3.....Groons
- 91 Waves of the Danube, Am—3.....Francoeur
- 92 Wayside Chapel, The, Op. 42, F—3.....Wilson
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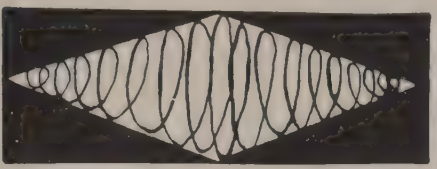
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**BANDS AND ORCHESTRAS**

**The Voice of the Oboe**

(Continued from Page 709)

wind instrument playing is the coördination of muscles and lips so as to balance lip pressure properly against wind pressure. This statement may be explained by stating that wind pressure varies inversely with lip pressure. Thus the greater the lip pressure, the less strong is the wind pressure, and with the lessening of lip pressure, wind pressure becomes greater. The following diagram may serve as concrete illustration of this natural physical as well as playing principle.



In this diagram the dark, heavy portion represents lip pressure, and the whorl, wind pressure. In application, if we start a tone on a low dynamic level, or at *pianissimo*, we swell or drive the wind from a low velocity to a high and back by a *release* of lip pressure, not an increase. Lip pressure is greatest when the tone is begun, and as the tone is increased the embouchure opens, reaching its greatest opening (with least pressure) when the tone reaches its highest dynamic level.

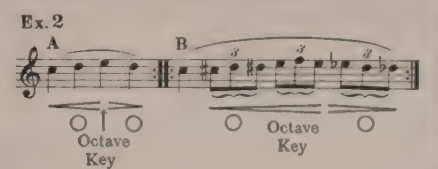
It is almost natural for the beginner on the oboe to want to increase lip pressure when he wishes to increase wind pressure. Therefore the careful teacher must show him otherwise, and in addition to his understanding this principle he must practice it steadily.

**Oboe Technic**

TECHNIC IS THE FACILITY of performing with a minimum of effort a simple two note slur to the most fluid of passages. In order to achieve this technic, and a smooth, agile finger action, it is necessary to work slowly on the development of the changes where more than one finger is used.

The break or 'hump' occurs between C, third space, and D, fourth line, and includ-

ing E, fourth space. If the following study (a) is presented in the beginning, played at a slow *tempo* and gradually increased, smoothness will soon be acquired.



Study (b) is a chromatic elaboration applying the same principle, in which each rhythmic impulse involves a definite alteration of finger position.

Relaxation is definitely a mental problem. Concentrate on relaxation of the muscles from the tips of fingers to the shoulders. A few minutes devoted daily to this type of study will do much to accomplish the desired end.

**Summary**

THE VOICE of the oboe, beautiful and artistic as it may be projected, involves years of study and endless little details of adjustment in order to arrive at an ideal quality of performance. We might emphasize the importance of the reed to be capable of producing a dark velvety quality, in order that it can blend its voice with the other instruments of the orchestra. The embouchure must be strengthened, and control must be developed to give flexibility of lip and fine color gradation. Care must be taken not to put too much lip over the teeth or a choked tone will result. If too little is over the teeth the tone will be colorless and uncontrolled. The curved position of fingers is important. The left thumb should never leave the instrument. The octave key is used by a simple rolling motion of the thumb at its tip. Conception and cultivation of tone are vital to develop the voice of the oboe to one of rich fullness. Range of tone can be developed by continual practice of the basic fundamental of wind and lip coördination. Technical facility should never precede a fine tone and good taste in musical interpretation.

\* \* \* \* \*

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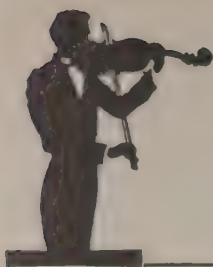
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# THE VIOLINIST'S ETUDE

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For Teachers, Students and Players of All String Instruments



## That Important "Little" Finger

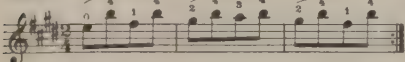
By GUY McCOY

IT IS CALLED the "little" finger, but in playing the violin its usefulness makes it so important that to call it the little finger seems like a gross misnomer. It is technically designated as the fourth finger of the violinist's left hand; and, because it is so useful and therefore important, it is very necessary that steps be taken early in the student's career to strengthen this finger which normally is the weakest member of the hand.

Young violinists, especially, have difficulty in stretching the little finger sufficiently to play with ease the fourth finger A on the D string or the fourth finger D on the G string. If the little finger is abnormally short, as it is in some cases, the trouble is magnified.

The exercise here shown has been found excellent training for developing not only strength but also flexibility in the fourth finger.

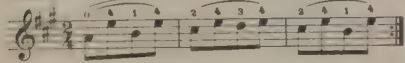
Ex. 1



This should be practiced a number of times, but not beyond the point when the finger and hand begin to become fatigued. Perhaps at first it will be possible to play it only two or three times without tiring. At the first sign of fatigue a few minutes rest should be taken and the hand relaxed by allowing the arm to hang limply at the side with the fingers loosely separated.

The exercise may then be practiced on the A string.

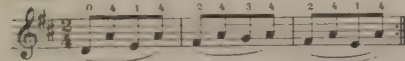
Ex. 2



The student should be most careful to see that the little finger plays its note each time exactly in tune. It might be well at first to play the exercise rather slowly, thinking of each as a quarter note; and later, when strength and agility are acquired, the exercise may be gradually taken faster.

Continuing the Example on the D string,

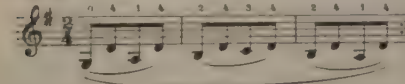
Ex. 3



it will be noted that a little more stretching of the finger is required in order to maintain accuracy of pitch. Also the hand will probably tire more quickly, requiring more frequent rest periods.

When ease of fingering has been established on the D string, the exercise is practiced on the G string.

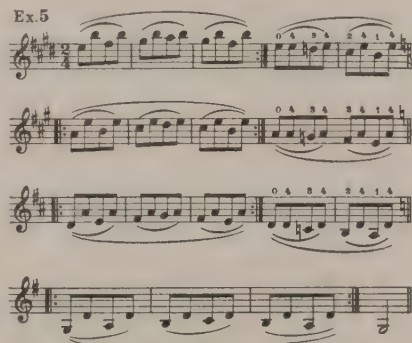
Ex. 4



On this string the greatest stretch is required; but if the exercises on the other three strings have been thoroughly mastered, the hand should be in such condition that it will be entirely prepared for the stretch required on the G string.

After the examples have been thoroughly practiced on the separate strings, they may be joined in one continuous exercise, thus:

Ex. 5



In order to get the "feel" of the complete exercise, and as an aid in developing

smoothness in the measures connecting the different strings, it is suggested that the exercise be played through a number of times without any repetition of the sections on each string. Then the student may begin to lengthen the exercise by repeating each section before proceeding to the connecting measure. In order to avoid over straining the muscles of the hand and arm, it would be well, however, at first to play each section just twice and then proceed to the measure leading to the next string. No matter how well the individual sections have been practiced, it will be found that in playing the complete example, with each section played over but twice, there will be fatigue. It will be some time before it will be possible to play with absolute ease, the complete exercise, with each section repeated say, four or five times. It is easy to see that this exercise may be lengthened to suit the ability and endurance of the player, simply by increasing the number of repetitions of each section.

The usefulness of this exercise may be extended by using it as a bowing exercise to coördinate the working of the bow and fingers in rapid passages. Five or ten minutes on these measures, as a "warm up", will do wonders in putting the fingers in condition for playing. Young students, playing their first recitals, and more experienced ones, too, may use this exercise to advantage in those long, seemingly endless, minutes just before making their entrance on the stage. Playing it through several times will be most effective in relieving that disturbing nervous tension which so often plays havoc with even the best of artists.

## Improving Your Bowing

By

ALDEN V. CROUNSE

MANY STUDENTS AND TEACHERS strive for technical perfection with the left hand, giving insufficient attention to the bow, which is just as important. The most profound left hand technic amounts to nothing, if combined with bow strokes that are strained, short, inelastic, and that produce a small, wheezy tone. To acquire a full, round tone with strokes that are well connected, does not necessarily require the tedious practice of volumes of bow exercises.

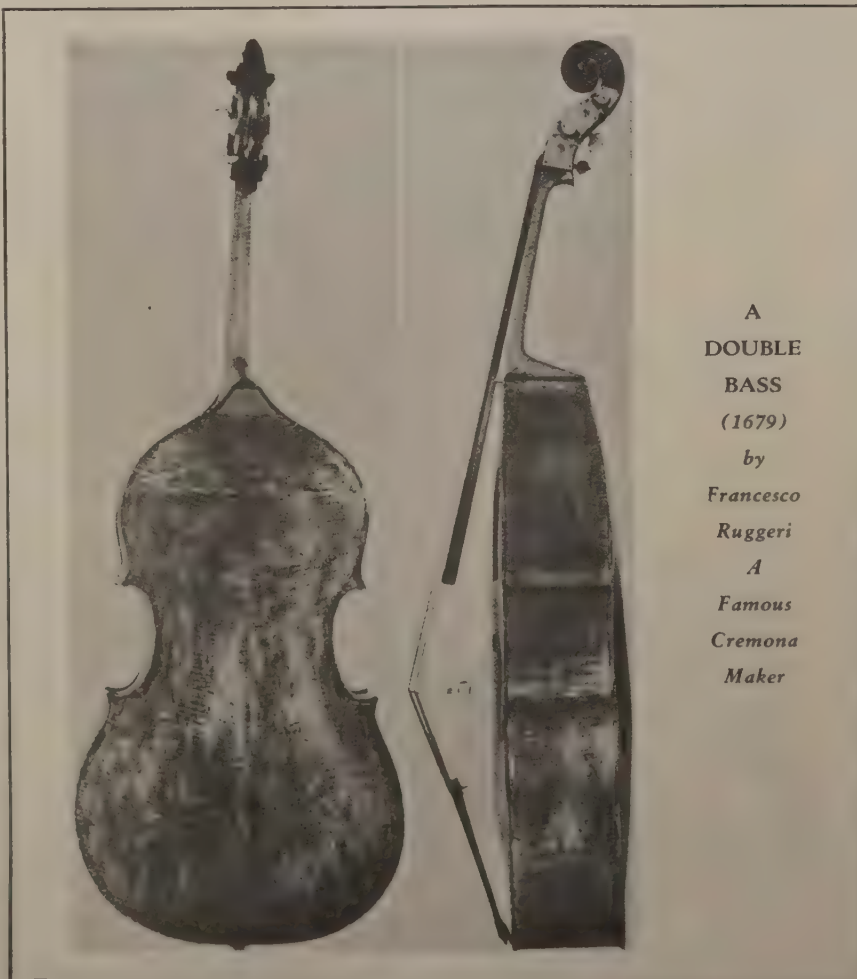
For the student who has started Kreutzer, one of the best bowing exercises ever written is the No. 2. Before practicing the bowings given, it is more helpful to use another method.

Lower the wrist on the down stroke and, when nearly to the end, whip the wrist back and upward, pulling the bow up with the wrist. Then just before striking the down stroke, lower the wrist and pull the bow down. Think of the bow as a heavy object being drawn up and down by the wrist. When doing the exercise the frog, the wrist must be held high; the hand hangs underneath, or so the bow seems suspended from the wrist. It is lifted extra high on the up stroke, when nearing the frog. To develop smooth changing of the bow, practice the exercise three times first at the point, then at the middle, and last at the frog. Use very short strokes and do it slowly. It must be memorized so all attention can be directed to the bow hand, using plenty of wrist motion.

The wrist must make a definite change of position at both ends of the stroke. If it is always held in the same level position there will be a break in the tones and the bow will not be smoothly connected. It is important to note that when the bow nears the end of the stroke, the wrist starts back the opposite way an instant before the bow does. The fingers must not slide over the bow, but the joints must bend to allow the bow to travel straight.

The fourth step is to practice it by using a whole bow for each note, drawing the bow rather rapidly. This can be done only after the right wrist motion has been acquired from the preceding method of practice, so the bow will not slide back and forth between the bridge and fingerboard but will stay on the same spot when drawn rapidly. It is best to do this slowly first before a mirror, to watch if the bow is going straight.

A most common fault among students is that they allow the bow to curve around in front of them when nearing the point. The arm must be extended to keep the bow straight to the very point. In the case of small children, whose arms are not quite long enough, they must not be allowed to change the direction of the bow in order to get to the end. They must be satisfied to go seven-eighths of the way and be



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and keep the bow straight across the string. The next thing to work for, when freedom has been accomplished, is a full, loud tone. This is done by adding pressure from the side of the first finger only, keeping the wrist very loose, and not holding the bow high but allowing it to hang limp on the side. Bow nearer the bridge as more pressure is added. In this way, a surprisingly robust tone can be produced while maintaining the same smooth, well connected tones.

If any arm weight rests on the bow, or the wrist stiffens, in trying to play louder,

there is sure to be a scratchy, uneven tone. Also every time the bow changes there will be the familiar "chug" noise. In using long bows, it must be remembered that as the bow nears the tip, there is less weight to the bow. Consequently, pressure must be gradually added from the side of the first finger. Likewise, when nearing the frog, the excess weight there must be removed by lifting upward with the wrist. When listening to a fine violinist, it will be noticed that it is difficult to tell when the bow is changed, so connected and smooth are the strokes.

## The "Millerboy"

By OTTO RINDLISBACHER



Mollargutten.  
(Torgeir Audunsson)

A Violinist and Nature Lover who became the "Paganini of Norway"

TORGEIR AUDUNSSON, son of a miller, was born in 1801, in Nesherad, Norway. In early life he became passionately fond of music and would listen for hours to the song of his father's mill wheel.

At times he would leave home for several days with his beloved Hardanger violin, to be near the waterfalls, or to listen to the music of the mythical fairies and little dwarfs which, supposedly, dwelt in the high mountains.

All of Nature's sounds he would interpret on the violin, as no one before him ever had done. His fantastic and descriptive execution soon became known as an endowment from the devil.

According to Norwegian legends, many wild and sometimes fatal brawls ensued wherever his weird strains resounded at peasant weddings. When he was heard at such an event in Hallingdal, where he was not known personally, a spellbound listener remarked that this must be either "the devil or else Mollargutten." Thereafter the fame of Mollargutten (Millerboy) reached the far corners of his land.

Torgeir Audunsson died in 1872 and rests in Rauland churchyard.

## Modern Violin Technic

By FRANK W. HILL

THE TECHNIC of playing the violin, even to the manner of holding the instrument, has necessarily undergone radical changes in keeping with the demands by modern music interpretation.

The sentimental, flowery type of music, so much in vogue a few years ago, is seldom heard or desired in this day. Composers are writing music of a more solid, sturdy character. The interpretations given of the Bach and Beethoven days demand a bigger tone and more rugged, satisfying quality. In order to produce such tone certain changes in the fundamentals of violin playing were found to be necessary. These changes are evident both in the playing technic and in the manipulation of the left hand.

The bow, for example, is held more firmly, not like a teacup between the thumb and one or two fingers, but with all fingers resting on the stick, exerting a firm but flexible grip, with the side of the forefinger acting as a powerful lever. The wrist is set, to insure strength and an even control—not poised in a swanlike curve above the hand. The change of bow stroke, especially the frog, is executed more with the forearm, less with the wrist and fingers. Finally, the bow hair is held more flat on the strings and not tipped so much on the outer side. This has a two-fold effect of utilizing the weight of the bow and arm to produce a bigger tone and permitting a better quality through the constant contact of all the bow hairs with the string. All this does not imply that relaxation of the arm is not the essential factor in legato playing.

The use of the left hand evidences considerable change, owing to the force of finger action and even quality of *vibrato* essential to the bow technic. In the higher positions, the hand assumes as nearly as possible the same relationship to the neck of the violin as in the first position. This means that instead of being moved out from under the finger board, as one enters the fifth or seventh position, the thumb remains at the left of the finger board, the neck of the violin resting more in the crotch between the thumb and first finger, not on the ball of the thumb as formerly. *Vibrato*, at one time thought to be a flowery effect to be used with great discretion, is now a *sine qua non*, and is of a steady, rather rapid type, rather than a slow, pulsing throb.

The art of fingering has broken away from the stereotyped methodical shifting once thought necessary. Both upward and downward extensions of all fingers are used when convenient, and all positions are employed with equal facility. The fourth finger, once used only when absolutely necessary, is now regarded as capable of producing as fine tone quality as any other.

The violin itself is held in a more horizontal position, to allow the bow to play on the strings and not against them, as well as to give more freedom and resonance to the vibrations.

Wise violin teachers regard as their authorities in matters of violin playing such artists as Kreisler, Elman, and Heifetz, whose style of technic conforms to the type of performance and tone which to-day is demanded by the musical public, largely through their influence.

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# Getting the Most Out of My Etudes

By IRENE BADE

A teacher of music in the "Woolly-Wild-West"

WHENEVER I pick up an ETUDE (new or old) there are two music files and a pen ready to catalog whatever I hope to refer to again. As soon as an item is catalogued it is marked "C," lest coming upon it later, I might forget that it is already stored in file.

Now let us see how such filing makes the vast store of music knowledge placed in THE ETUDES available: By filing each selection according to its title as well as under the composer's name, we are able to learn at once if a certain piece is contained in our own store of THE ETUDE and also whether there is a selection by a certain composer.

The printed articles are filed under several headings, as, for instance, the article in the May, 1938, issue on page 287: one card could be placed under the heading of "Memory" with this note attached, "The Paris Way"; another headed "Toscanini" with note, "memory of—picture of"; another headed "fingering" with note, "aid to memory (column four, first paragraph)". This helps us to get from THE ETUDE information on almost any phase of music, and from just the angle from which we wish to be enlightened at a certain time.

Also for history of music my files tell where in my ETUDE Library may be found pictures of each composer and a sketch of his life, music, and works, as well as expressions of his. (Of course, each card must bear the year and month of THE ETUDE issue, plus the page, so it may be readily found.)

Through filing, the ETUDES help amazingly in teaching. First of all, since the aim is to file away at least one item each day, this presupposes that at least one article a day is read which in turn, besides adding value to the files, stores the mind with fresh knowledge and new ideas. Hence teaching never becomes "stale," for the problems and lessons in music always

can be handled from some new angle and in some new method which has not heretofore been used on that certain pupil. Thanks to THE ETUDE one need never become one sided if one will but continue to read and reread its vast store of musical articles, suggestions and even games. Secondly, THE ETUDE permits me to show to pupils "black on white" what others say and do. This makes a better and more lasting impression on the pupils.

Through filing THE ETUDE, I, myself am educated wonderfully in the school of music; for that is what THE ETUDE has become for me, "A School of Music" in the true sense. One cannot come in contact with the many wonderful writers in THE ETUDE without learning from them. And how I do need exactly that material which my dear ETUDE offers!

When I see the enthusiasm with which every music pupil here in the "Woolly-Wild-West" (permit me to say, that since I moved into this community last year I really have begun to wonder whether this "Woolly-Wild-West" were truly here) grasps every possible opportunity to lay hold on and improve the wonderful God given gift of music, it in turn fires up new ambitions to offer everything in my power in order to satisfy, at least in part, their thirst and craving. What a satisfaction one gets from the smile of appreciation and awe with which our pupils greet us here!

Now if you wish to have THE ETUDE to serve you, try this filing. Do not think it is too late to begin, just because there are quite a few copies on hand, but begin with the latest issue and file as they are read. You will, in time, get the old copies in file also, providing you will set your aim to "one item a day." When you begin to reap results, as I have, you will never begrudge the time spent with THE ETUDE.

\* \* \* \* \*

## The Greeks Had a Word for It

Aristotle in his "Politics" reports on the effects of certain melodies upon a form of religious ecstasy termed by the Greeks "enthusiasm." The treatment prescribed for them was based on the principle of "like cures like." Movement was applied to cure movement, and wild, restless music to soothe the internal troubles of the mind.

This form of treatment was given the name of katharsis. The type of music employed was expressly distinguished by Aristotle from the music whose ends are moral, educational, relaxing or hedonistic.

But this knowledge of the therapeutic powers of music is not all with the

ancients. In one modern institution—the spa or watering place—it is a prominent feature.

There, notably in the European spas, the orchestra concert ranks in importance with the waters proper, with massage, exercise and other therapeutic procedure.

There are few thoroughly controlled experiments that prove just to what degree music is good medicine. But then, perhaps this agent is an immeasurable, though as important and potent, as is the personality of the attending physician and nurse.

—New York Academy of Medicine.

\* \* \* \* \*

## The Period

By IZANE PECK

JUST AS ANY written composition is made up of different sentences, just so every piece of music consists of different musical sentences which are called periods. Each period represents a complete thought and is more or less regular in construction. The most used sentence in music is the simple sentence. It is composed of four phrases which may rhyme in various ways:

1. Phrases one, two, three and four all may rhyme.
2. Phrases one and two may rhyme with each other; and three and four may rhyme.
3. Phrases one and three and two and four may rhyme.
4. Only phrases one and four or two and

four may thus rhyme.

5. Phrases one, two and three may rhyme; while four is free.

Good material for period illustration may be obtained from any good school song book; or hymn book; or from many piano or song collections, or from THE ETUDE.

Period form searches may prove a most entertaining and pleasant way of spending leisure time. They become particularly valuable in proportion to the time spent. Exciting treasure hunts, these!

A simple illustration is the tune: *Maryland, My Maryland*, where phrases one, two, and four rhyme; while phrase three is free.

Let the search proceed!

# VIOLIN QUESTIONS Answered

By ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

\* \* \* \* \*

### Planning a Career

W. P. W.—I receive so many letters similar to yours, and they trouble me greatly, because it is impossible to answer them to the satisfaction of the writers. In the first place, I have never been in the towns in Texas, you mention; nor do I know any of the violin teachers in these towns, or their capabilities. In the second place, I cannot hazard a guess as to the talent of your son, without hearing him play. Your first duty is to take the boy and have him play for a really great violinist and teacher, such as you would find in New York, Chicago or Boston. Violin teachers of high rank are scarce, even in the large cities of the United States. A first class education on the violin is also very expensive, anywhere in the world. Quite a number of years ago, I had a very gifted violin student, five years of age. I taught him for four years; then he went to Europe to study for a number of years. He graduated at the age of fifteen, after which followed world tours, as a concert artist.

Talking with his mother one day, she said: "My boy has done well, but it has been very expensive. We counted up the cost the other day, and found that the expense of his studies in this country and Europe amounted to twenty-five thousand dollars."

If you wish your son to be a famous violinist, the first thing you should do is to find out if he has the talent for it. Take him to some such institution as the Juilliard School in New York, or the Curtis Institute of Music in Philadelphia, and have him examined. They will tell you if the boy has enough talent for an artist, or if it is better to have him play the violin as an accomplishment. This is the safest thing to do.

### Harmonic or Open String?

C. S. B.—The first note in the composition, "Thine Own," by Lange, is played on the open D string; the (c) written below it, is not considered to indicate a harmonic.

### The Hand in Third Position

M. A. S.—Eugene Gruenberg, a prominent authority, and author of "Violin Teaching and Violin Study," says of the attitude of arm, elbow, hand, wrist, and fingers in the different positions.

"In the third position, the hand is brought into contact with the violin's front rib, the lowest edge of which must be close to the wrist, the neck remaining between thumb and forefinger, as in the case in the first position, the thumb approaching the violin's body."

### For a Tender Skin

E. B.—I would suggest that you apply to a first rate physician, a specialist in skin diseases. Your skin is evidently extremely tender and chafes easily. Your case calls for a personal examination, and, having two thousand miles distant, and never having seen you, I cannot suggest any treatment. It would be best to go to New York, Chicago, or Philadelphia for an examination and treatment.

### Locating Stradivarius Violins

L. T. M.—I do not know where you could obtain a complete list of the owners, or whereabouts of the known Stradivarius violins, or even a list of these instruments. Probably the greater number are known to violin dealers. You might write to Lyon and Healy, Wabash Avenue at Jackson Boulevard, Chicago, Illinois; or the Wurlitzer Company, 120 West Forty-second Street, New York City. These firms have handled a large number of Strads. The firm of W. E. Hill and Sons, Sole Violin Makers to His Majesty the King, London, England, have handled a great number of Stradivari and other Cremona violins. They are among the greatest authorities on rare violins in the world. This firm no doubt has lists of the owners of the principal strads, but whether they would be willing to furnish them to you is a different matter.

### Scholarships

L. M.—You can find out the rules for applying for a violin scholarship, by writing to any of the prominent schools or conservatories of music in the large cities of the United States. Write to the large schools and colleges of music whose names may be found in music magazines. Many of these colleges award free scholarships, but have different rules for obtaining them. Many distinguished artists have made their start by obtaining free scholarships. The noted European music schools give free scholarships to deserving pupils of genius, as well as the American.

### Violins by D. Salazar

G. H. G.—I do not know where you could obtain full information concerning D. Salazar other than that he was a violin maker of considerable note. For some strange reason the historians have practically passed this maker by. You might consult the works on violin making in your public library.

### The Concert Violinist

H. A. M.—1. The qualifications of concert violinists are many and varied. Among them are the following: (a) A very fine natural talent for the violin; (b) The gift of relative or absolute pitch, or both, is valuable to the concert violinist; (c) A talent for memorizing stands the concert violinist in good stead as all solo violin work should be done from memory; (d) A good natural physique, well adapted to the violin, flexible fingers, arms and so on; (e) The gift of composition, especially of works for the violin; (f) A natural talent for fine tone production, on all strings in all positions, and in all gradations of power; (g) The gift of supreme expression calculated to bring out all the meaning of the composition. You will find many suggestions on this subject in the book, "How to Produce a Beautiful Tone on the Violin," by Helen Timmerman. This lady studied extensively in Europe, with some of the greatest masters, and teachers of the violin. There are many other qualifications for the concert violinist to surmount.

2. As a rule a violinist wins a free scholarship for master instruction, by competition. A selected group of talented violin pupils play for a number of judges, taken from the ranks of the teachers of the school which offers the scholarship. As a rule the applicants play the same composition, although this is not always the case. After the competition is over the judges retire to another room, and decide which pupils are entitled to scholarships, according to the best points shown by each. Almost all large schools and conservatories offer free scholarships, in this manner; and many of the greatest artists of the world won their start through such scholarships.

### Solos by Leonard

J. Lo S. Jr.—You say you have just mastered the more advanced violin solos by H. Leonard and wish to know what to take up next by the same composer. Without knowing the names of the pieces you have mastered it would be somewhat difficult to recommend other pieces by this same composer. All of his works may be considered advanced. Write to the publishers of THE ETUDE for a list of Leonard's works.

### Violins by August Glass

L. D. G.—1. The title of the book on violin making you inquire about, is "The Violin, and How to Make it," by a master of the instrument. The author of the work when first published was not given, but I think he was an English writer on musical topics. The work was first published in England. 2. The current values of the Friedrich and August Glass violins are from fifty to one hundred fifty dollars, according to quality. These violins are well known, but not of great value.

\* \* \* \* \*

## Music "in the Right Spirit"

"There are certain people who have the idea that you should go to a concert as you go to church, in reverence and humility; or that you should sit as still as a Scotsman in a Nonconformist house on a Scot's Sunday.

"But I do not believe music is like that. If I would not talk at a concert, that is not because I should insult the music, but because I should interfere with the comfort of my next-door neighbor. But, for some of us who work extremely hard, music is the perfect anodyne; and it is just the people who will not admit this fact who are always coming forward with such theories as that music must be listened to 'in the right spirit,' as though 'right' were an absolute thing, and not a degree of comparison."—Ursula Greville, in The Sackbut.



# QUESTIONS and ANSWERS

A Music Information Service Department  
Conducted Each Month

By KARL W. GEHRKENS

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## False Teeth Interfere With Playing Wind Instrument?

1. I am considering training for a position of Public School Music director. My teeth are in rather poor condition and I may have to get complete upper and lower dentures. Would this interfere too much in my playing of voice or in the playing of wind instruments?

When duets are being played on a piano, are any rule as to which player should use the sustaining pedal? Is it permissible for the person playing the higher register to use his left foot for the sustaining pedal?—R. S.

1. This is such an individual matter I am loath to give a general reply. It depends on whether you have acquired a good posture and firm musculature before acquiring the false teeth—at least this is true as playing an instrument is concerned. You have learned to play before the change of teeth, and if the new teeth are a perfect fit your playing will probably not be interfered with. In the case of singing this would not be important; but in either case you must be able to get teeth that are exactly right. However, I believe the only way to find out for certain is to try it out.

## Slurs, and Clefs

1. a. I have been studying Mendelssohn's Rondo Capriccioso which was printed in THE ETUDE of December, 1913, and am confused about tied and slurred notes. At the beginning of the first subject are the E's; if so, should they be struck again? I always understood that the second of tied notes should not be struck, but in this and other pieces it does not seem feasible to me not to strike the second note.

Between the two E's there is a D-sharp figure 3 above it. Does that figure mean a triplet or simply to use the third finger? Similar three notes occur in many places throughout the piece; are they all tied alike?

What is the difference between a tie and a slur?

In Silver Mists by Charles Huerter in THE ETUDE of March, 1936, there appear the F clef grace notes tied to half notes of the same line. Are both or only one of the notes to be struck?

In THE ETUDE of December, 1935, there is an article by José Iturbi in which he mentions seven clefs. I know only the G, F, and C clefs. Will you explain the other four?

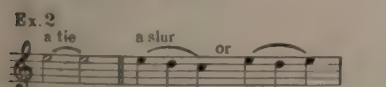
May one ask questions of your department more than once?—Mrs. R. G. B.

1. a. I have been unable to secure a copy of THE ETUDE for December, 1913. You enclosed a copy of the part of the position to which you refer. I could have been sure of giving you a correct answer. However, I believe the following is the passage you have in mind:

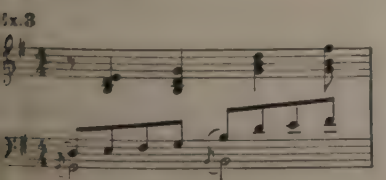


Two E's are slurred, not tied. Therefore the second E should be struck. One could not tie the two E's when a D-sharp comes between them.

The figure 3 means to use the third finger. This pattern would be played the way each time it occurs in the piece. A tie is a curved line connecting the heads of two or more successive notes repeating the same pitch. A slur is also a curved line, but it connects the heads of two or more notes all of which do not repeat the same pitch. In the case of a tie, the second note is not struck; in the case of a slur, each note is struck.



Fortunately I have a copy of THE ETUDE for March, 1936. The following is the passage which you refer to:



The note is struck only once and then is sustained for two beats. In this particular piece the grace note would come slightly before the beat and the eighth note of the melody line in the left hand would come on the beat.

4. Mr. Iturbi refers to the G (treble), the F (bass), and the five C clefs. The C clef may appear on any line of the staff, and that line will represent middle C. Of the five C clefs, only the alto and tenor are used extensively, to-day. The following chart should make the seven clefs clear:



## Who May Teach Piano?

Q. I have studied the piano for five years. What are the qualifications, if any, for becoming a professional piano teacher? Is there anything I must do? Or do I just hang out my shingle?—H. M. J.

A. There are no fixed qualifications. Some states have a plan for certifying music teachers, and you will find information concerning this matter in the 1938 Proceedings of the Music Teachers National Association; or write to the Secretary of the State Board of Education at your state capital. In most states anyone who thinks he can teach the piano may "hang out his shingle." My own idea is that a piano teacher ought to have studied piano for a good many years, so that he is a skillful pianist; and that in addition he should know harmony, counterpoint, form, history of music, and so on, so that he may teach with authority.

## What is "Equal Tuning?"

Q. 1. What does "well tempered" in the title "The Well Tempered Clavichord" mean?

2. What is "equal tuning" and what is "pure unequal tuning?"

3. Please explain the following: "whereas Scriabine found his chord on the pure temperament, his music is played and heard through the equal tuning."

4. What is meant by instruments of unfixed tone?

5. How are atonal and duodecuple pronounced? Would you suggest some books dealing with these subjects?—S. de B.

A. 1 & 2. The terms "equal temperament" and "equal tuning" refer to the present method of tuning instruments by making all half steps of equal size. In "pure tuning" all half steps are not of equal size. When an instrument is tuned to the pure (or untempered scale) it is possible to play in only about three different keys on that instrument. To overcome this difficulty the scale was altered or "tempered"; that is, the half steps were all made of equal size by sharpening some and flattening others. By thus tuning an instrument "out of tune" it is possible to play in all keys on any instrument. Tuning by equal temperament was just beginning to gain recognition in the days of Bach, who wrote his "Forty-eight Preludes and Fugues" of the "Well Tempered Clavichord" to show that on the same instrument pieces could be played in all of the twenty-four different major and minor keys.

3. Since you did not give the source of your quotation, it is impossible for me to get the full context of it. It probably means that when Scriabine first conceived his chord (the "mystic" chord) he heard it in his inner ear as based on the pure scale; but since all instruments are now tuned to the tempered scale, the chord is actually heard with slightly different pitches than those with which Scriabine first imagined it.

4. Instruments of unfixed tone are those whose pitches can be changed after the instrument has been tuned. Members of the string family and the slide trombone are classed as of unfixed tone. The piano is an instrument of fixed tone. By changes of embouchure the tones of all wind instruments can actually be altered slightly by the player after the instrument has been tuned; wind instruments, however, (except the slide trombone) are usually classed as of fixed tone.

5. In the latest unabridged edition of the Webster's New International Dictionary these words are pronounced a · tōn · āl and dū · dek · ā · p · l.

I think you will find that the following books deal well with atonality and duodecuple scales: "Twentieth Century Music" by Marlon Bauer; "Modern Harmony" by A. E. Hull; "New Harmonic Devices" by H. A. Miller. Any of these may be procured through the publisher of THE ETUDE.

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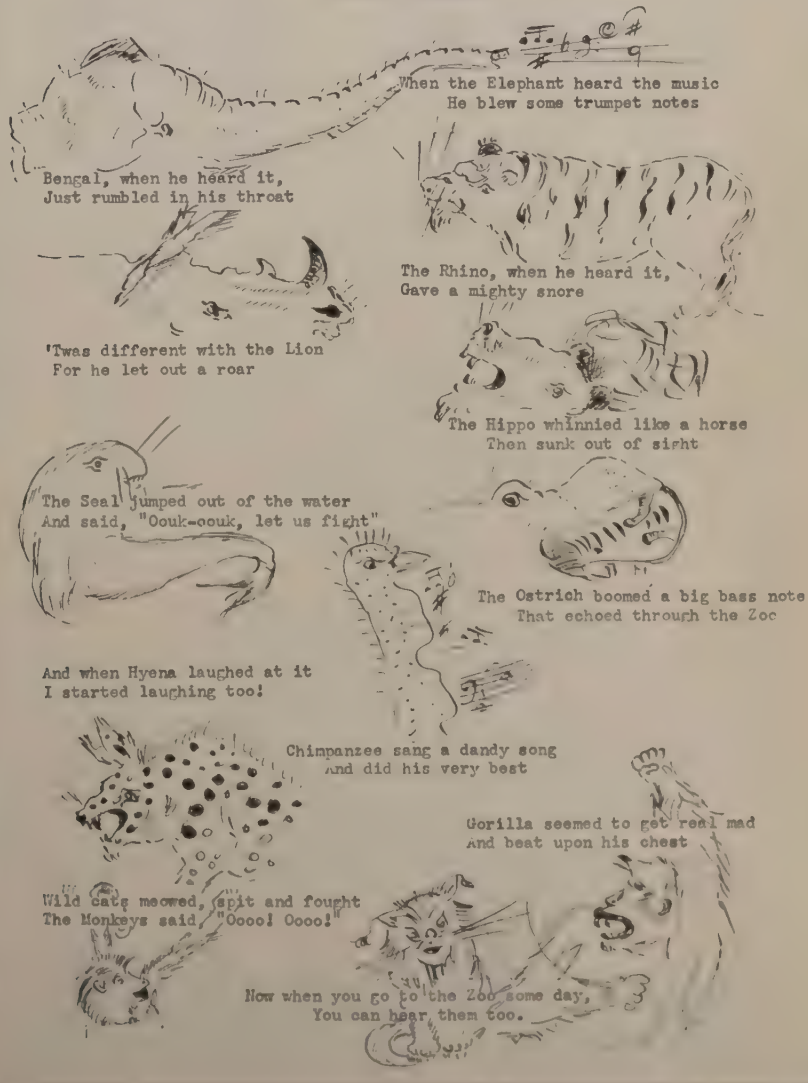
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## FRETTED INSTRUMENTS DEPARTMENT

# William Foden

By GEORGE C. KRICK

**D**URING THE PAST FEW YEARS the guitar world has been dazzled by the playing of Andres Segovia, Martinez Oyanguren, Sainz de la Maza and other Spanish virtuosos of the instrument. A great portion of the younger generation of players is unaware of the fact that we still have amongst us an American born guitarist and composer who ranks with the best of them, the great master William Foden.

Born in St. Louis, Missouri, March 23rd, 1860, young Foden, at the age of seven, began his musical studies on the violin, and at sixteen he organized his own orchestra, which became quite a favorite in his native city. Having by this time acquired a thorough knowledge of harmony and composition he used mostly his own arrangements of music of the higher type.

About this time he became acquainted with the guitar in the hands of one of his friends, and at once he felt that this was the instrument of his choice. Foden is practically self-taught, although he had some instruction from one Jeremiah McGrath and again with William O. Bateman, the latter being a highly cultured gentleman and a fervent lover of the guitar. The writer still has in his possession a volume of compositions and arrangements by Bateman containing also a unique treatise on harmony in connection with the guitar. Close application to and concentration on the best guitar literature by Ferdinand Sor, J. K. Mertz, Luigi Legnani, Zani di Ferranti and Mauro Giuliani resulted in rapid progress, and, while still a young man Foden was hailed as the foremost guitar virtuoso this country had produced. While at this time the instrument did not enjoy its present universal popularity the concerts and recitals in which Mr. Foden appeared astonished the critics and delighted his audiences. The concert given under the auspices of the American Guild, in Philadelphia in the spring of 1911, in which Foden appeared as guitar soloist, proved a turning point in his career. With Giuseppe Pettine, mandolinist, and Fred Bacon, banjoist, Foden formed a trio which toured the entire country with great success, and after the conclusion of this concert tour he settled in New York, where until a short while ago he has been active teaching and writing for guitar and the other fretted instruments.

### Marvelous Technic

AS IT OFTEN HAPPENS in the lives of artists, there comes a time when they feel the urge to return to the place of their early triumphs, and William Foden recently returned to his native St. Louis, where he expects to continue his successful career. His numerous friends and pupils in the East wish him many years of successful activity.

The writer who, since his boyhood, has been intimately acquainted with Mr. Foden and, who, for a number of years, received instruction from him on mandolin and later on the guitar, recalls his first impression of the marvelous technic displayed by this artist on the guitar. Perfection is the only word to describe his rendition of the "Grande Sonata," by Ferdinand Sor or an operatic "Fantasie" by J. K. Mertz. A right and left hand that seem to have been especially made for the guitar, enabling him to overcome the greatest difficulties with an

ease and nonchalance, and these combined with instinctive musical insight and untiring memory, have helped him to reach the top rung of the ladder to fame as virtuoso. His favorite classic composers have been Sor, Mertz, Legnani and Ferranti; and we have yet to meet a guitarist to surpass him in playing some of the difficult "Fantasies" of J. K. Mertz.

Foden's early compositions and arrangements for guitar show somewhat the influence of Mertz; in them we find frequent use of arpeggio movements and florid cadenzas of which the *Fantasie on themes from "Der Freischütz"* and the *Sextet from "Lucia"* are good examples. Many of his original compositions for guitar came from the pen of this prolific writer and arise from the numerous small pieces for teaching purposes there are quite a few that should be included in the repertoire of every player. *Ballerina Valse* (solo duet), *Esperanza Mexican Dance*, *Grand Valse Caprice*, *Gavotte*, *Chevalier Marche* and *Minuet in F* are of medium difficulty, quite melodious and thoroughly guitaristic. The most popular of Foden's works are perhaps his transcriptions of the old songs such as *Alice*, *Where Art Thou?*, *Ann Laurie*, *Old Black Joe*, *My Old Kentucky Home*, and others. The list of these comprises several dozen and they are of similar construction—Introduction, theme, a number of variations and finale. In these transcriptions Foden shows great inventiveness; and they require an accomplished technic for their performance. Julio Martinez Oyanguren has included some of these in his recent radio broadcasts and letters on their reception have been highly complimentary.

Foden was one of the first guitarists to include in his programs his own arrangements of some of the lighter classics which show his thorough musical knowledge and also his intimate acquaintance with all the resources of the instrument. Of these the *Spring Song* by Mendelssohn, *The Minuet* by Boccherini, *Pizzicati from "Sylvia"* by Delibes and the *Serenade* by Moszkowski were published by the composer and have been for many years popular with guitarists.

In the Foden transcriptions we find that he makes frequent use of the right hand tremolo, reiterating the melody note with first, second and third finger in groups of thirty-second notes, the thumb playing the accompaniment simultaneously; and in the performance of this style of composition Foden even today has few equals.

### A Valuable Work

HIS MOST IMPORTANT WORK for guitar is the "Foden Method" published in two volumes. These books of more than two hundred pages contain the most scholarly and complete treatise on the technic of the instrument, leading the student from the beginning, step by step, to the advanced art of guitar playing. Not since the advent of the celebrated "Method" of Carcassi, more than one hundred years ago, have we had such an exhaustive and thorough method and it has been hailed with delight by guitar teachers and students. Mr. Foden may be said to have the distinction of being also one of the American pioneers of the mandolin, on which he became quite proficient upon its introduction into this country in the latter part of the nineteenth



ry; and the Foden Mandolin Quintette a novelty during those days of mandolin popularity, had for many years a successful career.

de from his compositions and transcriptions for guitar, Mr. Foden has been contributing original music to the literature of mandolin, mandolin orchestra, tenor and Hawaiian guitar, and his name known throughout the fretted instrument world. During a recent conversation we

had with this many sided artist he told us that he had completed a book on harmony in connection with the guitar, also there were more than one hundred transcriptions for guitar in manuscript, waiting for some enterprising publisher to put them in reach of guitarists. In spite of all the honors that have come to him during his long and industrious life as virtuoso and composer, Mr. Foden has at all times maintained a most unassuming and modest disposition.

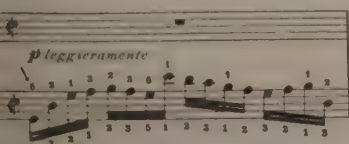
## Short Cuts in Piano Technic

(Continued from Page 702)

with a method of scale practice absolutely simple and yet the most effective ever has been seen. It seems, at the most psychological moment, to cut the sympathy between the thumbs so the difficult contrary movement between them is smoothly performed. This, accustomed to use with the Jonas fingering as explained.

Tausig promises that "He who has for weeks practiced the scales in the recommended, *very slowly*, and with the fixed position of the upper arm and hand, will be able to play them in any way, according to any other direction, with greater rapidity and certainty; as the gymnast, who from having been accustomed to lift the heavy dumb-bells with right and left, not suddenly, but gradually, is able later to lift much heavier weights when accompanying the action with the swinging of the arm; and whoever practices the scales slowly, tolerably *legato* and evenly, with the upper arm in the preferred position, will be able to play them with free arms in the most rapid tempo, with perfect correctness, and this after half the time given to practice which would have been requisite had he not used this method." Five minutes of such practice is worth forty-five of the former.

but not least, is the problem of fingering music. During the years devoted to playing with an oscillating elbow, the student may find the fingering, suggested by the best editors, impracticable, nay, deliberately perverse. Yet the trouble is simply that therein is expressed an economical gesture to which he does not possess the key. The principle of fingering, as taught by Tausig, will put him on the most logical terms with the editors and furnish him with an infallible guide for finding the best for himself when none has been suggested. Editors' fingering that seemed reasonable will now appear to be not only impracticable but inevitable. According to Tausig's system the fingering will be used that is when the elbow is glued to a position which jams it well against the ribs, on the side, but in front of the body. This position is gradually modified as one reaches the extremes of the keyboard. The fingering will prove to be both the most logical and the most secure. It is well known that Tausig had a marked preference for a stretched out position of the hand. In the Joseffy edition of the Chopin "Preludes" is given a good example of Tausig's choice of fingering. This is added in a footnote to *Prelude, Op. 28, No. 3*.



Fingering above the notes is by Mikuli; below the notes is by Tausig and may be used consistently throughout the difference. It is interesting to reason from the possible formation of Tausig's fingering. Why did he prefer such a spread of the hand? For some years the writer had used this particular prelude with the Mikuli fingering, without ever quite master-

ing the bass figure throughout the changes of keys. After it had been practiced according to Tausig's system, his fingering was used, with a marked improvement. Just what does this position accomplish? Why was one that seemed harder at first really the easier? His hand is said to have been small, with fingers of iron. Undoubtedly he must have had more than a normal span between the fingers. The position he recommends necessitates developing finger strength in order to minimize finger lift. It is obvious that this will be automatically cut to a minimum, with a stretched out position of the fingers. Another advantage is that the greatest possible number of notes are prepared before sounding them, which facilitates both a mental and a physical grasp of the figure. By this plan the fingering of many other passages is improved.

Mechanical difficulties can be usually solved in the main by that generally competent servant, the second brain; a correct method of practice should so condition the muscular apparatus that mechanical problems will not claim more than a minimum of both time and thought. The education of the second brain is faithfully completed by the Tausig system as expounded by Ehrlich, his pupil, from Tausig's own manuscript. It claims to render "every incorrect position of the fingers, especially of the wrist, and every objectionable movement of the arms, impossible from the beginning. It is adapted for beginners—of course with great caution and moderation; but with more advanced pupils, who have had one and a half or two years of instruction, it may be carried out strictly, with perfect confidence. Always, however, even in the case of very advanced pupils, due moderation must be strictly observed and prescribed to the pupil for practice by himself." Special emphasis is laid upon the point that "It is not, by any means, our aim to set up a new method of piano playing in general, or to supersede or oppose any method already established; but on the contrary, to form a *Supplement to all Methods*, and to call attention of unprejudiced experts to a manner of practicing, and *not of executing*, which hitherto has not been attempted, and from which the author has obtained the best results.

"For the indolent or weakly students of music this method is, of course, not adapted. Perseverance and a certain amount of strength are nowadays necessary to everyone who desires to carry piano playing beyond mediocrity. Nevertheless, that perseverance and earnest striving accomplish more than strength alone, has been proven by the great artists Bülow and Tausig, who, with slight bodily frame and small hands, have done such wonderful things."

They were driven to "overcompensating" for a feeling of inferiority in the prose of Western psychology. The more poetic and more ancient wisdom of the East would see the thirst for knowledge and desire to perpetuate the beautiful which transcended any physical limitations. There seems to be a spirit of warm cooperation upon the part of an unknown force which is extended in the first moment we cease to feel sorry for ourselves and start to work. A fierce concentration of all the mental and physical resources upon achieving a single object is the true supplement to all methods.

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## Romantic Music of Other Days

(Continued from Page 712)

at rest, with the inherent warmth of their tone.

Bernard Shaw once described the tone of the viola, (which followed the viole d'amour at a certain concert) as "a mouthful of margarine after a mouthful of honey." The viols' may be said to have a tone rich as butter; which would mingle much better with honey. But the characteristic "buttery" tone of the viols is vulgarized by indiscriminate vibrato; it is like adding cream to butter.

### As Treasures Multiply

"THE VIOLS," explains Mrs. Dolmetsch, "must not be confused with the viole d'amour, which, like the lyra da braccio, is held like the violin. The viols are made to be held between the knees, no matter what their size—from bass to treble. In trying to hold the smaller ones like violins, as some do, their tone and style are spoiled, as one must use violin bowing in this position. The viols have a different type of bow which until fairly recently was generally used for the double bass, which is a member of the viol family, and not a large sized violoncello." Mrs. Dolmetsch then goes on to explain the tuning of the viols, in fourths and thirds, and not in fifths like the violin family. "The viols have from five to seven strings, and these lie at a more obtuse angle to one another and on a flatter bridge than on the violin. Hence the bowing must be different from violin bowing, in order to insure clean and sonorous playing, and the very delicate phrasing and nuance required for the contrapuntal viol fantasies."

"What is meant by a consort of viols?" someone asks.

To which Mrs. Dolmetsch replies, "It may mean either one of two things; the group of players forming a consort, or the set of instruments used, which, for a full consort, usually meant six. But the Elizabethan and Jacobean composers often wrote for five, four, three and even, occasionally, for two viols."

"What sizes would be included in a full consort?" inquires another.

"The treble, alto or tenor and bass, two of each," beams Mrs. Dolmetsch.

"And what of the viole d'amour—is it a true viol?" asks a third.

"Of a sort," patiently responds our hostess, "but its origin is somewhat different. It derives from the lyra viol and the viola da braccio (arm viol, precursor of the violin). The viole d'amour has six or seven playing strings tuned to the chord of D major, and an equal number of 'sympathetic' strings tuned to vibrate with the bowed ones. Hence its haunting quality. But it has a very limited literature."

### With Queer Exotics Added

NOW OUR EYES, ACCUSTOMED to the gentle light, have rested on several other instruments about the room, on the walls and on the shelves—instruments which appear strangely exotic.

"Those must be oriental?" by one wafting a hand towards a group of curious instruments.

"Yes, but these are from Morocco, and here are some from India. This shawm is from Arabia; it has a very piercing tone. And here is an instrument—the serpent—invented in the seventeenth century by a French priest, which was widely used in Church music and military bands until early in the nineteenth century, and even, to an extent, by the classical composers. But the French devised a set of keys to facilitate fingering, as the stretches between the holes are very wide, as you see. The English continued to use the keyless type in village bands and country churches, until fairly recent times," and Mrs. Dol-

metsch lifted the curious black tube with its serpentine curves from its peg on the wall.

"Why, its mouthpiece is like that of a trombone," observes a young student.

"Yes," explains Mrs. Dolmetsch, "the keyed type developed into the ophicleide which superseded it in the orchestra; now we would generally use a bass tuba for these parts."

### Then Enters Dreamer, See

SUDDENLY THE SIDE DOOR OPENS and host, Arnold Dolmetsch, appears, his black eyes gleaming, as he smiles a welcome. He walks with a cane; his flowing beard and hair are almost white; his manner is cordial and animated. Greetings are exchanged and we are invited to ourselves with the family around the table for tea. Cecile, Mrs. Ward, who come in almost unnoticed and had been quietly working at a job of lettering, and puts away her brushes. Natalie, Mr. Carley, helps to bring in the tea things, thin slices of brown bread and butter, homemade cakes and jam. Three years ago Marie-Louise, her little daughter, about the room, dancing with marvelous unconscious grace and humming little tunes. Soon twelve year old Christopher Dolmetsch Ward comes in, and after being presented to the guests, pops down at the spinet and plays an old English dance for his fair cousin. He is followed in a few moments by his younger brother, Arnold, his grandfather's namesake. Sons, Carl and Rudolph Dolmetsch, their wives live at some distance from "Jesses" and consequently are not present so often at tea as Cecile and Natalie, their families, who live nearby. And Grandfather loves to have the children about, for course they receive much valuable instruction from him in incidental, informal way until they are old enough for regular lessons. Christopher has already made excellent beginning on the virginals spinet, and Arnold on the recorder.

### We Feast and Reminisce

AT LAST EVERYONE IS SEATED round big table, and Mrs. Dolmetsch lifts the cosy from the teapot and pours. The fragrant steam puts all at ease and conversation flows. Little Marie-Louise prattles everyone in childish French; the boys speak politely in excellent English. Mrs. Dolmetsch and I speak now in one, now in the other language. Mr. Dolmetsch speaks to us in English.

"So you are Americans?" smiles our host. "We were so happy in America, Mrs. Dolmetsch and I. Rudolph and Cecile were little ones then."

"Yes," affirms Mrs. Dolmetsch, "Americans are a very fine people—friendly, so hospitable, so quick to recognize merit—in everything."

And between them they go on with reminiscences of friends in or about Boston; summers at Byrdcliffe, near Woodstock, New York, at the famous Arts and Crafts colony founded by Ralph Waldo Emerson, American follower of William Morris; work for Chickering & Sons, whom Mr. Dolmetsch, between 1905 and 1911, built clavichords, virginals and harpsichords, and a few pianos of the Beethoven period type.

When they learn that we have studied with Madame Helen Hopekirk, in Brookline, Massachusetts, they nearly embrace us.

"Ah!" exclaims Mr. Dolmetsch, "this is a wonderful woman and a rare musician!"

"One of our very best friends in America," puts in Mrs. Dolmetsch. They are delighted to hear that we left Mme. Ho-



rk quite well and very busy with teaching and coaching.

"Alwin Schroeder, the violoncellist, was another warm friend in Boston," and Mr. and Mrs. Dolmetsch relate to us over the tape how he and Mme. Hopekirk had played Mr. Dolmetsch's "Ten Pieces For Violoncello and Piano," reading them at night at Mme. Hopekirk's house one Sunday evening.

"It was at Mme. Hopekirk's that I first made the acquaintance of one of your clavichords," I venture.

"Yes? She was very appreciative of my instruments and I loaned her one."

Mr. Dolmetsch's face glows with enthusiasm. "She liked to play 'Das Wohltemperirte Clavier' on the clavichord."

"And she made me play on that little clavichord several times when, as a girl of my teens, I studied the piano with her. I was often very nervous at lessons and would play badly, but playing the clavichord for a few minutes seemed to cure me of 'nerves.' It steadied and refined my touch. Every piano teacher should have a clavichord or a spinet in the studio." And at this all laugh heartily, young Arnold nearly spilling his tea.

The piles of bread and butter and the heaps of cakes have disappeared; and, tea being over, we are invited to the studio to hear a recorder practice, and afterwards to view a private "documentary" color film which was made by London friends of the Dolmetsch's at last summer's festival—"just for the fun." We are conducted through a long passage past the kitchen and scullery and their various mysterious precincts, eloquent of centuries of English farm housekeeping, and then, over a sort of bridge, we pass into the studio, which closely adjoins the sprawling farmhouse. Here are dozens of instruments of all kinds. There is a raised platform at one end of the room for the performers at rehearsals and private recitals.

### The Charm in Preparation

RECORDER REHEARSAL is in progress, conducted by Carl Dolmetsch, who, after greetings, urges us to be seated and listen. There are four players in this consort, each with a different size of recorder—descant, treble, tenor and bass. How sweetly the tones blend—it sounds truly angelic! They are doing some Bach *Chorales* which Carl has arranged for four recorders. We lose all track of time as we listen. Mr. Dolmetsch now and then gives the players a suggestion, frowning and shaking his head if it is not done to his satisfaction; smiling if it is broad, beaming smile if the passage pleases him. Phrasing, articulation, the proper execution of graces, balance and quality of tone—all these things he keeps constantly before the players' minds.

### When Past and Present Meet

ALMOST BEFORE WE KNOW IT, it is six o'clock and the friends with the color film have arrived from London. Chairs are placed in rows, a screen is improvised on the platform; neighbors troop in and soon the studio is filled with an expectant audience. Little Marie-Louise sits on her grandmother's lap and chatters excitedly in French. Christopher and young Arnold come in with their father, Mr. Ward; and Mr. Carley, father of Marie Louise, soon joins them. They have just finished work in the instrument-building shop nearby. Now the lights are turned out and the show is on.

First we see a garden party of festival guests at the Georgian Inn. The flowers are gorgeous in the bright sunshine of a perfect July afternoon. All is gaiety and animation at the tea tables set out under the trees; but in a remote spot behind the garden a group of recorder enthusiasts is getting together for an out of door concert. A touch of humor is added when someone, for a joke, throws pennies to the players, who have been taking them-

selves very seriously. They at once stop playing and run pell-mell after the pennies, laughing hilariously.

Now comes a scene in the back garden at "Jesses"; an out of door rehearsal of the Dolmetsch family is in progress. Mr. Dolmetsch, in a richly embroidered robe and cap, is seated at the clavichord and plays for little Marie-Louise to dance. Young Arnold does a turn on the recorder. Various other members of the family are shown, and the film ends with *Grandmère* standing near the clavichord with the little girl in her arms, and *Grandpère* smiling up at them from his seat before the instrument, as his fingers pass deftly over the keys. We can almost hear the tones as we watch.

After the film is over Christopher goes, quite impromptu, to the spinet at the back of the room, and plays the tune his grandfather had been playing in the film—a lively dance called the "Scotch Brawl."

### Last, Lingering Moments

WE NOW MUST LEAVE our kind hosts and their friends, and arrange to come again to visit the shop and see some of the instruments being made. We also want to ask more detailed questions about the recorders and other types of instruments—the rebecs, lutes, and vihuelas intrigue us particularly, and we would like to know their relation to the viols and virginals, and to the instruments of today.

Descending the path, we retrace our steps to the town where dinner awaits at our inn. The soft, sweet air, the brooding quiet of the surrounding hills, the exhilaration of the afternoon's experience, these have put us into a rare mood.

"That man and his good wife and family—they are doing more for human happiness than politicians and armies," one is moved to exclaim. "But what honor do they receive?"

"Ah!" interposes another. "I am glad to tell you that Mr. Dolmetsch has recently received the degree of Doctor of Music from Durham University. Besides he has been granted a civil pension by the British Government in recognition of his services to English music; and France has awarded him *Le Croix de la Legion d'Honneur*. This was presented to him at his eightieth birthday celebration concert in London, February 24th, 1938."

"So that was what I saw gleaming on his coat lapel?" asks the student.

"Yes," we assure him, "he is very proud of it. Do you blame him?"

"No; it is very natural," one replies.

"He has had a tremendous struggle, against ignorance, prejudice, narrowness of outlook and jealousy on the part of some who might have been expected to take a different attitude," we continue. "Such seems to be the fate of the man of originality, the breaker of new paths—even when they lead back to the old."

"But it is to new beauties," we assure her; "new to us, because they had been forgotten and out of fashion."

"And yet, how much the Renaissance music has to tell us today. It seems to speak with the same voice as that of our best modern composers."

We are at the inn door—and soon are partaking of a real English country meal. The comfort and dignity of this hospitable inn warms our hearts and induces serene reflection on the afternoon's notable experience, as we sit after dinner by a crackling fire. We feel that we have entered a world of real living, and indestructible values.

Presently the grandfather clock on the stair landing chimes ten, and we retire to our quaint but comfortable bedchambers, soon to fall into a sound, sweet sleep; and if we dream at all it will be of the gentle viol, "of flutes and soft recorders"—and of the dulcet clavichord upon whose lid Arnold Dolmetsch has had inscribed:

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## Practical Aids in Getting Pupils

(Continued from Page 698)

At the conclusion of the recital, it is well for the teacher to say a few words of praise for the young performers and of pleasure in the attendance of the guests of the evening. Whenever the occasion arises, one should take advantage of the opportunity to say a few words which will appeal to one's audience.

Joint recitals may be given. In these days of competition, every means has to be used to create friendliness among the various teachers of the community. Gestures of broadmindedness and friendliness on the part of the young teacher will not fail to enlist the support of other teachers of the community; and, if they are willing to undertake a joint recital, so much the better. In such an event, each teacher may have his most advanced pupils appear to

deliver a few interpretations. Their names may be announced at the time, or be printed on formal programs.

Diplomacy should be observed in general conversation. When asked about the advancement of students in his class, the teacher should endeavor to give an answer which when repeated may return to the student and his parents in an encouraging form. These remarks usually are repeated in family conversation.

A few indirect words of encouragement will increase the teacher's own popularity and will encourage the student to do better. It has been observed that dull students often surpass their previous efforts in an attempt to live up to their teacher's opinion of them.

(To be continued next month)

## Success in Voice Study

(Continued from Page 696)

whether he sells neckties, fire insurance, or sings in a radio chorus. He can study after hours, Saturday afternoons, and all day Sunday.

As soon as possible, a student should find opportunities of singing in public. Let him sing anywhere and everywhere. The value of singing as frequently as possible, and to as many different kinds of audience as possible, cannot be overestimated. Such appearances will teach him poise, assurance, stage presence, and all the myriad little details which he cannot get in his teacher's studio. It is priceless experience and will soon give his work that much desired "professional" stamp. Church work is excellent training for the student, and for this purpose two churches are better than one. Let him sing in a synagogue on Saturday and some other church on Sunday. Too many students lament the lack of opportunity, yet are unable to grasp such opportunity when it does present itself, solely because they lack the assurance which a series of minor appearances would have given.

### The Fateful Audition

My FIRST PROFESSIONAL ENGAGEMENT came as a result of just such preparation. With about a hundred other young hopefuls, I attended an audition for what was supposed to be chorus work. After we sang, those who were presumably better than the others were asked to stand at one side and wait. When the rest had been dismissed the remaining few sang again. After my number the judges said, "Very well, you will sing *Strephon*, the lead in Gilbert and Sullivan's *Iolanthe*." That was with the venerable Savoy Opera Company, in Philadelphia, which has supplied opportunity to many an aspiring young professional. There were plenty of fine voices there that day, but their owners got panicky and went to pieces. Had they accustomed themselves to singing to strangers, in unfamiliar surroundings, they, too, would have wound up with a contract instead of a curt "thank you."

Another self-imposed handicap is the desire to specialize. A singer with operatic ambitions objects to acquiring a repertoire of concert songs, and *vice versa*. One announces, "I am going to be a *lieder* singer"; another, "I shall be a Debussy exponent"; or, "I shall do nothing but Negro spirituals." A student should not specialize in anything. Instead, he should acquire a good working knowledge of all styles, all schools; and later he may be justified in concentrating upon the one thing which experience has proven he does best.

The one thing, which everyone should realize and bear in mind through all his student years, is that talent alone is not

enough. To succeed in music, one needs a strong artistic sense, a good business sense and an uncommon amount of common sense. Not only must one develop himself to the nth degree, but also he must be always mentally alert and quick to recognize and to seize opportunities. One needs to develop tact and the ability to get along with people, and to be constantly aware of his own shortcomings.

My own worst fault was laziness. I would always rather "just sit." But I did have the sense to realize this and to do something about it. I realized that, if I were to be a singer, it must be a good one. That meant drudgery; but I forced myself to it. This was harder for me than for most persons, for I was not naturally musical. As a child I had had piano lessons and had hated them bitterly. But, when I finally changed my mind about music, I did so completely. I indulged in no "arty" theorizing or temperamental posturing; and I approached the matter as sanely as possible and worked harder than ever in my life.

The American student's greatest asset is his extraordinary enthusiasm, his sincere belief that he can do anything possible to anyone else. It is true that in an earlier paragraph a too optimistic outlook has been decryd; but, fundamentally, these two statements do not contradict each other. It is the optimism that induces the smug, cocksure attitude that is there denounced, but there is a wide difference between that and the faith that creates intelligent self-confidence.

### The Yankee "I Will"

AS SAID BEFORE, TALENT is not enough. The world is full of singers who have plenty of talent, but who are not getting anywhere. To succeed in music, one must have either a tremendous love of it, or be motivated by a driving power so great that it will surmount all the obstacles, all the dull grind, all the disappointments and heartaches that intervene between the tyro stage and the finished artist. Sometimes this great drive is prompted by other than exalted motives. Frequently it originates in vanity, a desire to outshine some other artist, or to make an impression in certain quarters; and perhaps this spirit of competition is responsible for more successful careers than any almost other single factor. On the other hand, more singers fail because of defects of judgment and temperament than through any lack of ability.

All of which should be encouraging to the young student; for, with all that has been herein said, is the honest conviction that there is nothing wrong with him—other—which a little common sense would not speedily correct.



# Publisher's Notes

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

## Advance of Publication Offers

—November 1939—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

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| CHILD'S OWN BOOK—DVOŘÁK—TAPPER                           | .10    |
| TEEN SHORT STUDIES FOR TECHNIC AND STYLE—PIANO—LI MONT   | .20    |
| AND THE BEANSTALK—STORY WITH MUSIC FOR THE PIANO—RICHTER | .25    |
| LODIES EVERYONE LOVES—PIANO—FELTON                       | .40    |
| OF THE SEA—CHILDREN'S OPERETTA—STRICKLAND                | .35    |
| S FOR PETER—ROTE SONGS—RICHTER                           | .50    |
| BY SIDE—PIANO DUET ALBUM—KETTERER                        | .30    |
| PHONIC SKELETON SCORES—KATZNER                           | .90    |
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| THRESHOLD OF MUSIC, THE—ABBOTT                           | 1.25   |
| ELVE MASTER ETUDES IN MINOR KEYS—PIANO—ZACHARA           | .20    |
| EN THE MOON RISES—MUSICAL COMEDY—OHLMANN                 | .40    |

## HOLIDAY GIFTS FOR MUSIC FOLK

With the approach of the Christmas Season, the thoughts of many are upon the form of their annual remembrance to loved ones will be. Those who number among relatives, friends and acquaintances folk who are musically inclined, naturally feel that something of a musical nature, or suggesting music, would be appropriate.

There are so many fine volumes of music of all classifications, and books on musical subjects, that selection of a pleasing gift is no trouble. Maybe a piece of musical jewelry would please some young student of piano or other instrument. There are available miniatures of the piano, violin, cornet, trombone, saxophone, etc., at 30 cents to 60 cents. Other musical decorations in jewelry, from 15 cents to \$2.00 in gold, sterling silver, gold filled, gold and silver dipped. A complete catalog of musical jewelry will be sent free on request.

Then there is the ever-popular musical calendar, used both as a Christmas and New Year's remembrance by thousands of music lovers. These usually sell at 10 cents, \$1.00 dozen. About Thanksgiving Day the publishers will issue *Presser's Annual Holiday Booklet* containing many interesting suggestions in music gifts for music folk. The 1940 Calendar will be described in this publication as will many volumes of music books on the subject. If interested, be sure to send for your copy of the booklet early, as the supply is limited.

## THE COVER FOR THIS MONTH—

Since there is in this issue of *THE ETUDE* a very interesting article on the Dolmetsch family, this paragraph will be confined to a few brief facts for those who want scrapbook information to tie-up with the design used for *THE ETUDE* cover.

The name Dolmetsch is associated, by informed music folk throughout the entire world, with music and musical instruments of the 17th and 18th centuries. Arnold Dolmetsch was born at Le Mans, Maine, France, February 24, 1858, the son of a maker of pianos. He studied piano playing and violin playing, and showed so much talent with the violin that his father gave him the opportunity to go to Brussels and study under the famous master teacher Vieuxtemps.

Later, he became a teacher of violin at Dulwich College, but eventually gave up teaching as the study of antique musical instruments and music of the 1600's and 1700's led him to give lectures and recitals on ancient music and ancient instruments. With his wife and a pupil, Kathleen Salmon, he formed the Dolmetsch Trio. This Trio used the viola d'amore, the viol da gamba, and other members of the violin family as well as the virginal, spinet, harpsichord, and clavichord. In later years his daughter, sons, and grandchildren augmented the Dolmetsch playing group so that to-day reference usually is made to the "Dolmetsch family." The Dolmetsch family long has been in London, but in the period from 1902 to 1909 Dolmetsch resided in Boston, touring the United States, and lecturing at Harvard.

There are several societies of ancient instruments in this country, one of the most noted being the Society of Ancient Instruments founded by Mr. Ben Stad in Philadelphia.

## SIDE BY SIDE, A Piano Duet Book for

*Young Players*, by Ella Ketterer—The frequent use made by practical teachers of the piano duet in the first and second year of the young pupil's piano lessons creates a lively demand for economically-priced collections of such numbers. The author of this book, a most successful teacher and composer, knows the value of piano duets. She realizes that if they are to teach rhythm, they also must present an interesting variety, not only of rhythms, but of melodies and harmonies. Both duet parts should be well within the playing capabilities of the performers and wherever possible both parts should be of equal interest.

For variety Miss Ketterer has included in this collection of ten short duets a descriptive piece with bell imitation, a Spanish dance, a May Day dance, two marches, an elephant title with *secondo* melody, a grand procession, a 6/8 time number, a staccato piece and a lullaby. Variety in tonality has been achieved by use of the Keys of C, G, F, B-flat, D, A Minor and G Minor. The parts are within the five-finger position, with a few optional octaves indicated for pupils with large hands.

The special advance of publication cash price is 30 cents, postpaid.

**CHRISTMAS MUSIC**—Already many choirmasters have selected the music numbers for their Christmas Programs and it is time for all others, who for some reason or other have not been able to give thought to their Christmas plans before this date, to take immediate action.

We have two first steps to suggest. One is to write the Theodore Presser Co. immediately asking that a selection of whatever classes of Christmas Music are desired—anthems, cantatas, solos, organ numbers, etc.—be sent. Just mention some of the numbers you have been using to give some guidance as to the type of Christmas Music you would like "On Approval"; tell something of the ability of your choir, and whether any certain solo voices must *not* be a requisite to the rendition of any anthems submitted. The other first step is to send a postal request for our folders on Christmas Music, so that from these lists you may select numbers that you would like to have sent "On Approval".

It is most natural that the Theodore Presser Co. would like to have the opportunity of serving choirmasters on their Christmas Music needs, but more important than this is the friendly reminder to choirmasters, no matter from what source their Christmas Music is to be obtained, that there be no delay in taking steps to choose music now.

**AT THE CONSOLE, A Collection of Pieces for Home and Church Arranged from the Masters with Special Registration for the Hammond and other Standard Organs**, by William M. Felton—This work,



now in the course of preparation, will prove to be a most interesting and practical volume for the performer on the Hammond and other electric organs, as well as for the organist at the console of the standard instrument.

Each number in this volume has been carefully selected from the great storehouse of melodies which the masters have bequeathed to music lovers and many of them, originally written for instruments other than the organ, or for the voice, will be found to be strikingly effective in the organ transcription.

The contents will include arrangements of medium difficulty from the works of Bach, Handel, Mozart, Beethoven, Liszt, Bizet, Grieg, Tchaikowsky, Pierné, Chaminade, and Durand, with the addition of several well known folk tunes.

The music will be engraved on three staves with a limited and practical range for the pedal parts. In addition to the Hammond registration for the pre-set and harmonic drawbar combinations, the approximate tone color for the standard organ will be suggested by the corresponding stop.

Single copies of this new book may be ordered now at our special advance of publication price of 75 cents, postpaid. Copyright restrictions compel us to confine the sale of this book to the U. S. A. and Its Possessions.

## POEMS FOR PETER, by Lysbeth Boyd

*Borie, Set to Music by Ada Richter (A Book of Rote Songs)*—When children enthrall over poetry sufficiently to create a demand for it, it goes without saying that it possesses human interest. The book, *Poems for Peter*, by Mrs. Borie, and its successor, *More Poems for Peter*, were written for her young son, each subject having been suggested by actual happenings and sayings, which is why they ring so true to real life and why they appeal so strongly to both old and young. After a perusal of the contents one is struck by the marvelous variety of interesting things there are about common objects and ordinary happenings if one only has the faculty of noticing them.

Mrs. Richter, with her acute sense of simple melody and her large experience in writing music children like, has given charming musical settings to a number of these little poems. They will prove valuable as material in early school grades as well as in the home and general recreation activities.

Some of the titles chosen: *Who Do You Suppose?*, *Too Expensive*, *Too Salty*, *Peter Family Tree*, and *Only Just Me*.

Those wishing to obtain single copies of this book at the advance of publication cash price of 50 cents, postpaid, may remit now and receive copies as soon as the book is published.

**OUT OF THE SEA, An Operetta for Children. In One Act. Book and Lyrics by Ethel Watts Mumford, Music by Lily Strickland**—Juvenile operettas are ever in demand and the response to the announcement of the forthcoming publication of this playlet has been most encouraging to author, composer and publishers. Youngsters take a keen delight in "play-acting," and parents, friends and relatives enjoy their performances. Assured of large and enthusiastic audiences grade school teachers willingly undertake an operetta presentation when an appropriate vehicle can be obtained.



The mere plot of this juvenile operetta is fascinating, and teachers may rest assured that both author and composer have made the most of it—the former in a witty telling of the story, the latter in the tuneful music she has composed for the lyrics. Imagine a couple of little "earth children" meeting Neptune, Undina and other sea inhabitants and having an aviator "from a real airplane" come to their rescue. Of course, the staging is not difficult, or nearly as expensive as the story sounds, but it and the costuming can be made quite attractive. The music contains several beautiful melodies and the choruses are arranged for unison singing, with some two-part work indicated if the group is capable of doing it.

The Vocal Score of *Out of the Sea* includes the entire text and music, together with full directions for staging and costumes and for the dancing numbers that will do so much to enliven the performance. In advance of publication a copy of this score may be ordered at the special cash price, 35 cents postpaid.

## SYMPHONIC SKELETON SCORES, A Listener's Guide for Radio and Concert, by Violet Katzner—

- No. 1 Symphony No. 5 in C Minor Beethoven
- No. 2 Symphony No. 6 in B Minor Tchaikowsky
- No. 3 Symphony in D Minor Franck
- No. 4 Symphony No. 1 in C Minor Brahms

For those who delight in listening with understanding to the playing of the masterpieces of symphonic literature this new series should prove a great help. First of all, each explains, verbally and graphically, symphonic forms in general; then the form of the symphony covered. The work is then presented in an unbroken melody line, no matter to which instrument the melody is assigned in the playing of the composition. Of course, the entrance and the progress of the various instruments are indicated. This form of presentation makes for quick coordination of eye and ear and makes possible intelligent comprehension of the work as it is being played.

Folk who have not had the advantage of a thorough music education readily can follow these scores; even trained musicians will find them interesting. Many leading music clubs and teachers' associations have given their approval of these books and predict the widespread use of them. With radio broadcasting programs and phonograph recordings these skeleton scores should prove most helpful.

Each symphony mentioned will be published in a separate book and copies of each of the four may be ordered now at the special advance of publication cash price, 25 cents postpaid. An order for the set of four may be placed for 90 cents postpaid.

## CHILD'S OWN BOOK OF GREAT MUSICIANS—DVOŘÁK, by Thomas Tapper—

Of all the great masters, Dvořák probably is closest to the American music loving public, not merely because he lived and taught here, or because his *Symphony from the New World* contains themes based on American airs. His pupils, even today, are noted in the educational field and his compositions, such as *Humoresque*, the *Slavonic Dances*, *Songs My Mother Taught Me*, and *Goin' Home*, from the "Largo" of the above symphony, are played and sung everywhere.

American children who later will be taught this composer's works in chorus, band and orchestra, and who today enjoy them in music appreciation classes through phonograph records, or in radio broadcasts, should know something of the man, his life and musical

(Continued on Page 756)



experiences. And Dvořák's life story is an inspiration to young students. His genius, his early struggles, his devotion to the musical advancement of his native Bohemia, all are fine things for young folk to know.

As with the sixteen previously published booklets in this series the child first reads the story, then pastes in specified places the "cut-out" pictures that accompany the book, after which he writes the story in his own words, and then binds the book with the cover, silk cord and needle provided with each copy.

The regular price of each of the sixteen previously published booklets in this series is 20 cents. (Descriptive folder sent FREE on request.) While this Dvořák booklet is in preparation single copies may be ordered at the special advance of publication cash price, 10 cents postpaid.

**JACK AND THE BEANSTALK, A Story with Music for the Piano, by Ada Richter**—The author, with a background of success as a teacher of classes of very young children, has developed in recent years a flair for composing the most delightful little pieces and songs for them to play and sing. She also has displayed remarkable talent for making easy arrangements of familiar melodies that bring these tunes within the playing ability of tiny tots just getting a start in music. *My First Song Book* (75c) and *Play and Sing* (75c) are examples of her clever arrangements. In the field of original composition she has given youngsters something most appealing in the clever *Cinderella, A Story with Music* (75c).



*Jack and the Beanstalk* is another such offering, based on a well known tale of childhood. In the first place it is a story to be told with music accompaniment in kindergarten and primary grade classes; it may be used as a collection of easy-to-play piano pieces; the illustrations, on every page, may provide "busy work" in coloring while the teacher is momentarily engaged with other pupils; finally, the story and music may be presented as a little play for presentation at recitals or on school visitation programs.

The book will be published in the convenient oblong size, 12 x 9 inches, and while it is in preparation orders for single copies may be placed at the special cash price, 25 cents postpaid.

**THE THRESHOLD OF MUSIC, A Layman's Guide to the Fascinating Language of Music, by Lawrence Abbott**—Why should any intelligent individual have limited his enjoyment of music when it is possible, through the reading of a book like this, to learn things that will enlarge the enjoyment of the good music heard over the radio and at concerts? The author of this book, in his position on the National Broadcasting Company staff, has assisted in the Dr. Walter Damrosch programs, and through the fan mail on this famous program, as well as upon other programs, he discovered that many were being hampered in getting the most out of the programs they enjoyed.

What most of these individuals need is just the information that is put forth in this book. The author does not attempt to make composers or train the reader to write harmony, but he does give an insight into harmony and other things that bring the listener into a closer relationship with the great musical compositions that delight the ear.

Regular readers of *THE ETUDE* had the opportunity to read the material presented in this book in the series of five articles by Mr. Abbott that ran in the magazine over a number of months. Undoubtedly, many readers will welcome the chance to have this wealth of enlightening musical information in book form and most certainly lovers of good music, who do not have the technical knowledge of those who have studied music seriously for professional reasons, will get much through obtaining and reading a copy of this book.

The broad scope of the book can be appreciated in the quotations and examples used from the works of the master composers, from the writings of composers of light opera and salon music, and from the modern popular efforts of such composers as George Gershwin and others. The advance of publication cash price is \$1.25 postpaid.

**MELODIES EVERYONE LOVES, A Collection of Piano Pieces for the Grown-Up Music Lover, Compiled and Arranged by Wm. M. Felton**—It is always a satisfaction to find a collection of piano music in which the selections are varied, melodious, and so interesting that we have no sense of finger-fatigue from the effort of learning them. Such a book is the one above mentioned. It should appeal equally to good players seeking occasional recreation from the strict routine of technical study, and to those who in their youth may have had only time and opportunity enough to learn to play medium grade piano pieces.

In *Melodies Everyone Loves* will be found compositions by such classic writers as Tchaikowsky, Rossini, Moszkowski, Gounod, Weber, etc., and such writers of lighter music as Strauss, Waldteufel, Chaminade, Drigo, Delibes, Nicolai, Gabriel Marie, Gillet, Massenet, etc. In difficulty none of these selections exceeds the fourth grade, and some are easier.

From the wealth of material in *Melodies Everyone Loves* we can please every taste. There is music from the classic, modern, and romantic schools, from grand and light operas, from the standard symphonies, and miscellaneous material of all kinds from all sources.

Each selection has been edited and fingered with great care, due attention being paid to phrasing, dynamic marks and pedaling. The notation is clear and readable throughout, causing little or no strain on the eyes.

The low cash advance of publication offer for *Melodies Everyone Loves* is 40 cents, postpaid, copies to be forwarded upon publication. Copyright restrictions make it necessary for us to confine its sale to the U. S. A. and Its Possessions.

**TWELVE MASTER ETUDES IN MINOR KEYS, Op. 29. For Piano, by Franciszek Zachara**—Announcement of this forthcoming addition to the *Music Mastery Series* has created considerable interest among teachers and advanced students of the piano.

Realizing that the works of modern and contemporary composers require a special technique, they feel that modern etudes, written by an outstanding contemporary authority, himself a concert pianist of repute, should prove especially effective in producing the desired facility. While the works of Bach, Chopin, Moscheles, Cramer, etc., ever will be in demand for students from grade 6 up, the use of more modern works can be made with profit to the student, if for no other reason than to furnish a bit of variety.

The composer of this work for years has made successful appearances in concert in addition to his college teaching. He knows the needs of advanced piano students and his *Opus 29* not only supplies valuable study material but gives playable etudes that reveal his inventive and melodic gifts, set off by fine musicianship. They provide the student with work in octave and chord playing, scale passages, intricate rhythm designs and other problems.

In advance of publication a copy of this work may be ordered at the special cash price, 20 cents postpaid.

**ALL-CLASSIC BAND BOOK, For Young Bands, Arranged by Eric W. G. Leidzén**—One of the most frequently used publications in the Theodore Presser Co. Catalog of Orchestra Music is *Little Classics Orchestra Folio*, a collection of miniature gems from the great masters presented in arrangements playable by young people's orchestras of limited experience. The list of contests, selected from some familiar works and others of merit, but not so well known, has been enthusiastically acclaimed by many leading educators.

Using practically the same thematic material, Mr. Leidzén has made, for this book, band arrangements that will provide excellent program and study pieces for first year bands.

The instrumentation will take care of all of the instruments in the modern school band: C Flute and Piccolo, D-flat Piccolo, E-flat Clarinet, 4 B-flat Clarinets, E-flat Alto Clarinet and B-flat Bass Clarinet, Oboe, Bassoon, 2 E-flat Alto Saxophone parts, B-flat Tenor Saxophone, E-flat Baritone Saxophone, 3 B-flat Cornet parts (one of which may be used for B-flat Soprano Saxophone), 2 Horns in F, 2 E-flat Alto Horns, 3 Trombone parts

(Bass Clef), 3 Trombone parts (Treble Clef), Baritone Euphonium (Bass Clef), Baritone Horn (Treble Clef), Bass Horn, Tympani, Drums, Conductor's Score (Piano).

Band leaders, especially school music educators in junior and early senior high grades, may take advantage of the special offer now being made and order any desired parts of *All-Classic Band Book* at the pre-publication cash price, 15 cents postpaid, Conductor's Score (Piano) 25 cents. If 25 or more parts are ordered at one time the price is 10 cents a copy. Delivery will be made when the work is published.

**EIGHTEEN SHORT STUDIES FOR TECHNIC AND STYLE, For the Piano by Cedric W. Lemont**—Progressive teachers of the piano realize that variety is a most valuable element when choosing necessary study material for the student's advancement in technical proficiency and musicianship.

"Plenty of practice" is still the formula for success. Youngsters in the first and second grades are given little pieces, sometimes with verses for singing, to stimulate interest and encourage practice. More advanced and older students also will be beguiled by practice material that is melodious.

The author of these studies is known for his many delightful compositions for the piano, for his charming piano suites, and for his valuable contribution to study material for pupils in the earlier grades, *Facile Fingers* (60c). In this new book he presents tuneful third and fourth grade study material covering problems such as: legato and staccato playing, the execution of triplets, octaves, chords, arpeggios, running passages, phrasing, pedaling, left hand melody, finger control, double thirds, double sixths, etc. Written in frequently-used keys the studies are intended for the equal development of the right and left hands.

In advance of publication copies of *Eighteen Short Studies for Technic and Style* may be ordered at the special cash price, 20 cents postpaid. This book will be added to the *Music Mastery Series* of piano studies, priced at 60 cents each.

**WHEN THE MOON RISES, A Musical Comedy in Two Acts, Books and Lyrics by Juanita Austin, Music by Clarence Kohlmann**—If you don't know the meaning among the gypsies of the expression "when the moon rises" we're not going to spoil for you and other folk the thrill of the mystery that is one of the most intriguing things in the plot of this musical. Of course, there's romance, too. What would a musical comedy be without it? To justify the title "comedy," there also are many witty lines and funny situations. But, above all, there is a musical score that while not difficult, should rival some works written for professional performance in the number of song "hits" it contains. The choruses, too, have plenty to sing and, aside from the traditionally-garbed gypsies, they are given opportunity to wear some "stunning" sports costumes, as the locale is a popular Summer Resort hotel. The cast calls for four girls and five men who can sing and three more men for comedy parts.

High school, college and church groups as well as community choruses, will find much enjoyment in arranging a presentation of this modern, up-to-date musical comedy. But one stage setting is required and properties and costumes should entail little expense.

The music is never difficult to sing, and no unusual character parts confront the participants. A Stage Manager's Guide and Orchestration will be available on a rental basis.

In advance of publication a single copy of the vocal score of *When the Moon Rises* may be ordered at the special cash price, 40 cents postpaid.

**THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES**—This interesting and educational ETUDE feature continues this month with 44 portraits and "thumb-nail" biographies of noted contributors to the art of music whose family names begin with the letter "W." A few more months and the entire alphabetical list will be completed.

Starting in the February 1932 issue, this series has continued, with but one or two interruptions, to present monthly a page of

invaluable reference material for everyone interested in music. Many readers have saved every copy, intending to have the complete series bound for ready reference. Fortunately the publishers have taken the precaution have printed additional copies of each page that has appeared, and thus everyone is assured of a complete set even if a copy two of the magazine may have been lost. Copies of any of the previously published pages may be had at 5 cents each.

While musicians whose memories give them many happy recollections of musical joy treasure their copies of this series, students of today, likewise, might give some thought to accumulating a complete set for the reference library they now are building, and some day may prove of inestimable value.

#### THE PUBLISHER'S PRINTING ORDERS

—It would take pages to list each month all of the established music publications which new editions are ordered to replenish depleted stocks. Therefore, space is not given here to the works that have taken more than several seasons to sell out the last edition nor is space used to include many non-copyright publications, such as the works of the master composers, with which every well-informed musician is acquainted. In the limited space here available we have selected the following items from the Publisher's Printing Orders for the last month.

#### SHEET MUSIC—PIANO SOLOS

| Cat. No. | Title                         | Gr. | P. |
|----------|-------------------------------|-----|----|
| 26421    | Cadets on Parade—Ketterer     | 2½  | 8  |
| 11451    | Chimes at Christmas—Greenwald | 3½  |    |
| 14271    | At the Donnybrook Fair—Scott  | 5   |    |

#### SHEET MUSIC—PIANO, FOUR HANDS

|      |                     |   |
|------|---------------------|---|
| 6495 | Autumn Days—Lindsay | 3 |
|------|---------------------|---|

#### SHEET MUSIC—ONE PIANO, SIX HANDS

|       |                     |   |
|-------|---------------------|---|
| 14426 | Camp of Glory—Holst | 4 |
|-------|---------------------|---|

#### PIANO SOLO COLLECTION

|                       |       |
|-----------------------|-------|
| Play and Sing—Richter | ..... |
|-----------------------|-------|

#### PIANO STUDIES

|    |                           |       |
|----|---------------------------|-------|
| 28 | Miniature Etudes—Ketterer | ..... |
|----|---------------------------|-------|

#### SHEET MUSIC—VOCAL SOLOS

|       |  |  |
|-------|--|--|
| 25653 | Sing Ho! for the Rolling Sea (Low)—Clark |  |
| 26240 | Dawn and Dusk (Low)—Forster              |  |
| 8048  | In Old Judea (High)—Geibel               |  |
| 30025 | The Top o' the Mornin' (Low)—Mama-Zucca  |  |
| 30174 | For You, Dear Heart (Low)—Speaks         |  |
| 30731 | A Nocturne (High)—Kramer                 |  |
| 30421 | Boat Song (Low)—Ware                     |  |
| 30766 | Hear Us, O Father (High)—Strickland      |  |

#### SONG COLLECTION

|                               |     |
|-------------------------------|-----|
| Famous Songs (Tenor)—Krehbiel | ... |
|-------------------------------|-----|

#### SHEET MUSIC—VIOLIN SOLO

|       |                                   |   |
|-------|-----------------------------------|---|
| 24222 | Dance of the Rosebuds—Keats-Peery | 3 |
|-------|-----------------------------------|---|

#### SHEET MUSIC—ORGAN SOLO

|       |                               |   |
|-------|-------------------------------|---|
| 11940 | The Last Hope—Gottschalk-Gaul | 5 |
|-------|-------------------------------|---|

#### OCTAVO—MIXED VOICES, SACRED

|       |  |  |
|-------|--|--|
| 10305 | Glory to God in the Highest—Eastham        |  |
| 10306 | Behold I Bring You Good Tidings—Eastham    |  |
| 20112 | Hark the Herald Angels—Stults              |  |
| 20424 | Child Jesus Made a Garden—Tchakowsky-Bliss |  |
| 21208 | Glory to That New-born King—Work           |  |
| 35111 | Holy Night, Peaceful Night—Hawley          |  |

#### OCTAVO—MIXED VOICES, SECULAR

|       |                                      |  |
|-------|--------------------------------------|--|
| 15565 | By the Waters of Minnetonka—Lienance |  |
|-------|--------------------------------------|--|

#### OCTAVO—WOMEN'S VOICES, SACRED

|       |   |  |
|-------|---|--|
| 20301 | Praise the Lord—Baines                      |  |
| 20685 | Christmas Chimes—Calver                     |  |
| 21186 | The Christmas Star—Kinder                   |  |
| 20756 | The Sleep of the Child Jesus—Gevaert-Felton |  |

#### OCTAVO—WOMEN'S VOICES, SECULAR

|       |  |  |
|-------|--|--|
| 10187 | Barcarolle, from Tales of Hoffman—Offenbach-Warhurst |  |
|-------|--|--|

#### OCTAVO—MEN'S VOICES, SACRED

|       |                                  |  |
|-------|----------------------------------|--|
| 20885 | Glory to That New-born King—Work |  |
|-------|----------------------------------|--|

#### CHRISTMAS CAROL COLLECTION

|       |  |  |
|-------|--|--|
| 21362 | Traditional Christmas Carols (Unison)—Baines |  |
|-------|--|--|

#### ANTHEM COLLECTION

|                 |       |
|-----------------|-------|
| Cathedral Choir | ..... |
|-----------------|-------|

#### CHRISTMAS CANTATAS—MIXED VOICES

|                             |       |
|-----------------------------|-------|
| The Birthday of a King—Dale | ..... |
| Light of the World—Ferman   | ..... |
| The Manger Prince—Stairs    | ..... |
| Prince of Peace—Wolcott     | ..... |

#### CHRISTMAS CANTATA—WOMEN'S VOICES

|                             |       |
|-----------------------------|-------|
| King Cometh (2-part)—Stults | ..... |
|-----------------------------|-------|

The opportunity to examine complete copies of any of the foregoing publications may be enjoyed through the use of the "Approval" service offered by the Theodore Presser Co.



**ETUDE PREMIUMS ARE SPLENDID CHRISTMAS GIFTS**—Many of our musical friends let THE ETUDE do their Christmas shopping for them, shopping without any cash outlay. If you have not tried this method before, start now. Many attractive articles, appropriate gifts, are offered for one, two or more subscriptions to THE ETUDE. Just canvass your musical friends who are not subscribers and ask them for a year's subscription. Collect \$2.00, the annual subscription price, and forward it to THE ETUDE with your request for the premium desired. The following is a selected list of the premiums offered in exchange for subscriptions to THE ETUDE:

**Carving Knife:** Here is a knife that has an "blade of high quality, extra heavy, Carbon Vanadium Steel, making it especially suitable for carving meats. The handle is nicely polished full tang rosewood. Awarded for securing one subscription, not your own.

**Knife & Fork Set:** A fine set of six stainless steel Knives and Forks, with genuine Marblin non-burn handles—your choice of green, red or onyx. A very practical gift and award. Awarded for securing two subscriptions.

**Pen and Pencil Set:** This Wahl Eversharp Pen and Pencil Set makes a sure-to-please gift. Both Pen and Pencil are finished in black, with gold trimmings, and the set comes in an attractive box. Your reward for securing five subscriptions.

**Electric Alarm Clock:** The Grenader—for desk or dressing table. Sparkling chrome-plated easel type case, with black stripe on base. Two-tone dial. Black numerals and hands. Awarded for securing six subscriptions.

**Pure Aluminum Hot Biscuit Server:** Spun-ay finish outside; vent in cover for regulating and moderating heat. To crisp or freshen biscuits, crackers or muffins. Keeps them piping hot at the table. Awarded for securing two subscriptions.

**Camera:** The new Bullett Camera is novel, attractive, compact. It is a genuine Eastman Camera which means photographic value at its best. Size of Camera closed 4 1/2" x 3 3/4". Awarded for three subscriptions. Send post card for complete premium list.

**CHANGES OF ADDRESS**—When changing your address, notify us at least four weeks in advance, if possible. Give both old and new addresses when notifying us of a change.

**BWARE OF SWINDLERS!**—Again we wish to warn all music lovers of magazine subscription swindlers. Beware of the man who offers cut rates. Do not accept ordinary stationery store receipts. The authorized subscription magazine agency's representative carries credentials. Sign no contract and pay no money until you have read the receipt or contract offered you. Agents are not authorized to change terms. Pay no money unless you are convinced of the responsibility of the agent calling on you. Direct representatives of THE ETUDE carry the official receipt of the Theodore Presser Co., publishers. We cannot be responsible for the work of swindlers.

**A SUBSCRIPTION TO THE ETUDE IS A FINE CHRISTMAS GIFT**—Every music lover welcomes the monthly visit of THE ETUDE. A Christmas Gift subscription is a lasting reminder throughout the whole year of the thoughtfulness of the one who sent it. Besides, the giver is saved all of the inconveniences of Christmas shopping. Simply forward to us the name and address of the music lover whom you wish to favor with a subscription to THE ETUDE, together with remittance of \$2.00. If you wish to make two gift subscriptions, the price is \$3.00. Each additional gift subscription sent at the same time costs only \$1.50. If requested, an attractive Christmas Gift Card, bearing your name as the donor, will be sent to each recipient, to arrive, as nearly as possible, with other Christmas remembrances. Place your order early to prevent the last minute rush, with possible disappointment.

Many persons criticise in order not to seem ignorant; they do not know that indulgence is a mark of the highest culture.—Carmen Sylva.

## Use and Misuse of the Metronome

(Continued from Page 706)

It is essential to divide a work into sections, sentences, phrases, working up each separate phrase as though it were a separate composition.

### The Sense of Security

ONE FORM of "insurance" against nervousness or excitement in public performance is the consciousness that one has played each musical sentence at a higher metronome mark than that to be used in the finished product. If you know you can play a thing at 140 it will cause you no fear to attempt it at 120.

After the slow practice has given certainty and one attempts a quicker speed, it occasionally is well to demand of one's playing apparatus that it perform at that speed in spite of mistakes. But note where

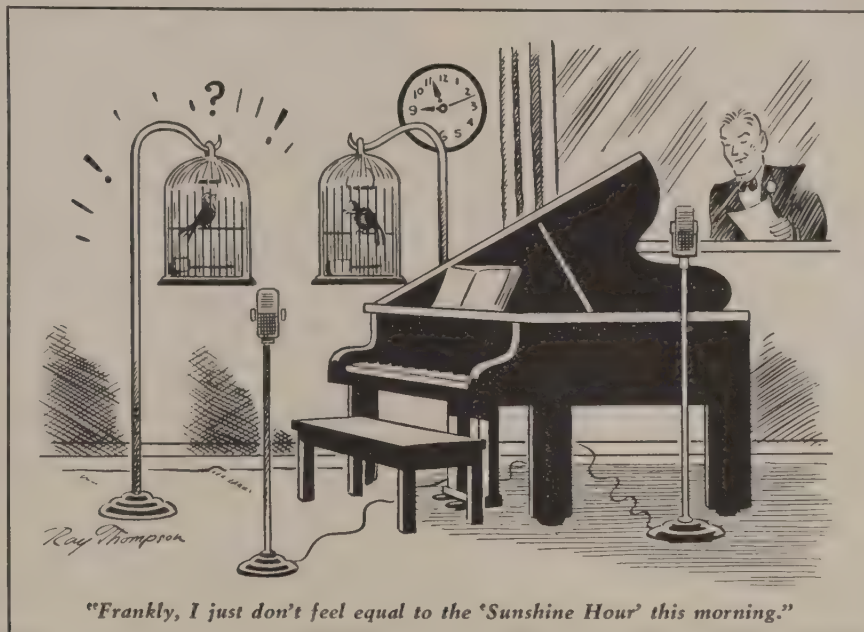
the mistakes were and rectify them, or obliterate them, with a return to slow practice.

The appreciation of the passage of time, with the almost unconscious calculation of its subdivisions, is an essential to any artistic playing or singing. A test of the simplest form of time calculation can be given without an instrument, using a weighted cord, oscillated behind the back of the student.

With the swing of the weight, the teacher counts two measures of three-four or four-four time; then the pupil takes it up (of course not seeing the swinging weight) and counts mentally up to measure seven.

At "7" he speaks the number. When the weight arrives at "7" the teacher calls the number—the difference between the two "7's" showing the pupil how he has gained or lost over the silent metronome.

With this as a basis and with a little practice, accuracy of mind movement can be attained.



## The World of Music

(Continued from Page 692)

DAME ETHEL SMYTH'S opera, "The Wreckers," recently made its bow to the music loving audience of the famous low priced Sadler's Wells Opera House of London. It had its world première at Leipzig, Germany, November 11, 1906; its British première at Her Majesty's Theater on June 22, 1909, under Sir Thomas Beecham; and was heard at Covent Garden on March 1, 1910.

A NEW ORGAN, containing one hundred and eighty stops and fifteen thousand two hundred pipes, has been presented to the Cathedral of Milan, Italy, by wealthy families of Cremona. A large instrument for southern Europe.

CAROLINE B. NICHOLS, nationally known musician and conductor passed away on August 16, at Boston, aged seventy-five. She was conductor of the famous "Fadettes," a woman's orchestra founded in 1888, which gave over seven hundred concerts on tours of the United States and Canada, to which were added two thousand programs at summer resorts and public parks.

THE GREGORIAN ASSOCIATION of London held its sixty-ninth anniversary festival on June 22nd, at St. Paul's Cathedral, with a chorus of six hundred voices contributed by some fifty London choirs.

FOR THE TRANSLATION INTO SPANISH of the librettos of "Il Matrimonio Segreto" by Cimarosa, "Le Nozze di Figaro" by Mozart, "Tannhäuser" by Wagner, and "Der Rosenkavalier" by Strauss, the National Council of Theaters and Concerts of Madrid is conducting a competition.

THE PRIX ALBERT ROUSSEL had its first award at a recent competition in Paris, with the composer's "Concerto for Piano and Orchestra" as the contested number. The prize of ten thousand francs went to Lelia Gousseau.

HAIRS OF STAINLESS STEEL, for violin bows, are reported to have been invented by Joseph Primavera, widely known violin maker and repairer of Philadelphia. Approximately five hundred of these, instead of the usual one hundred and ten horse hairs, are used for filling a bow, with only about one-third the weight of the latter.

THE SECOND LUCERNE (SWITZERLAND) FESTIVAL opened on August third with Arturo Toscanini conducting, in the Villa Triebtschen of hallowed Wagner memories. He led also two interpretations of the "Manzoni Requiem" of Verdi, and a second orchestral program with his son-in-law, Vladimir Horowitz, as soloist.

THE ANNUAL FESTIVAL OF CHURCH MUSIC was given on June 9th, 10th and 11th, in St. George's Chapel of Windsor Castle. There were the usual five programs, with the choirs of St. George's Chapel and of Eton College Chapel, the St. George's Special Choir, the St. Michael's Singers, and the Leighton String Quartet coöperating under the general direction of Dr. W. H. Harris.

THE SOCIETY OF MOZARTIAN STUDIES of Paris has brought to a public hearing one hundred and twenty-five of the works of the Salzburg master.

## Success for the Young Musician

(Continued from Page 704)

audience develops a feeling of restlessness, it disturbs the whole performance. A satisfying interpretation then seems impossible, for I must sense that the audience is "with" me in order to do my best. Although the sonata has been orchestrated, the fugue particularly (which is terrifically difficult, complex and quite ugly in parts), is too pianistic to stand orchestral treatment and sounds only more involved.

I seldom play anything by the old pre-Bach masters. They seem to be what might be called "kitchen music." Works, that are richer and more "meaty," seem to make a stronger appeal. I play most of the piano works of Debussy and also of Albeniz, and among other modern composers I find much of interest in works of Szymanowski and Tcherépine. The romances and bagatelles of the latter are well worth while, for those interested in contemporary piano music. Another of his pieces which many people have enjoyed is called *Homage à la Chine*, which was composed and published in China, and therefore might be difficult to obtain now in America. The *Burlesca* of Richard Strauss is another composition for more American pianists to consider. When I played it with the Philadelphia Orchestra last season, many people mentioned that they never had heard it before, although it is played frequently in Europe. Its whole spirit is that of a waltz and, although some pianists prefer to treat it in a more showy manner, it would seem to have more of the dance quality, and I try to play it in that manner. There are compositions of Mompou that should be found interesting, and some of Turina. Prokofieff is very clever. Every music student should build up a musical library and know the great music of all ages.

### And Study We Must

IN STUDYING COMPOSITIONS one must take them apart; they must be dissected and analyzed; each part must be studied separately. Then one arrives at the greatest difficulty, that of putting them together again. The work must be held together from the beginning to the end. The sense of unity that music possesses must be in the mind of the performer. Anyone can analyze. One must be able to sing the music inside of himself, to hear it, and above all to listen. One must listen to every detail, to make the music real and living.

Careers are filled with understatement and overstatement. Artists are called the greatest here and the greatest there, the worst here and the most terrible there. Perhaps it is a good thing. If some people did not think that a particular favorite of theirs was the greatest in the world, they might not bother to attend his concerts at all, nor perhaps would many others. These curious exaggerations are found in the case of both the successes and the failures.

Among artists one finds remarkable people. The greater the artist is, the finer and more decent he is as a human being. Perhaps no one understands human reactions more sympathetically and better than do these very artists; for a person without such characteristics could never achieve greatness in the realm of Art.

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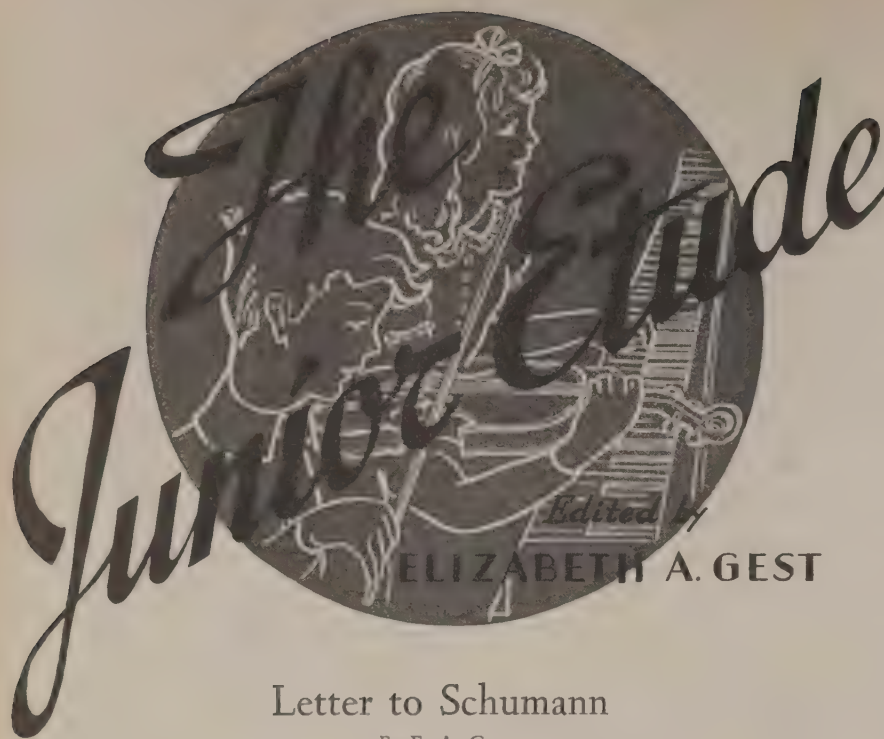
SCHUMANN said: "Always play as if a master heard you."

LISZT said: "Genius is the power of revealing God to the human soul."

BACH said: "The fingers of thy hand are as good as the fingers of my hand. I was obliged to be industrious; whosoever is equally industrious will succeed as well."

PLATO said: "Music is to the mind what air is to the body."





## Letter to Schumann

By E. A. G.

DEAR SCHUMANN:

Or should I say Robert Schumann, or Mr. Schumann? Anyway, you must have liked us kids because you wrote so many pieces for us, so I guess you will not object to what I call you.

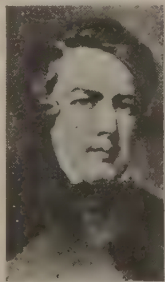
You know, lots of great composers never thought much about us and wrote music too hard for us to play. Of course you wrote that kind too, only you wrote lots of simple things for us; in fact, some of them are so easy our teachers give them to us when we have had only a few lessons.

Once we had a Schumann contest and one of the pieces we had to play was your *Soldiers' March*, and you'd be surprised! Nearly everybody played it fine until the last four measures and then, wow! they got off their rhythm. That's how I won the contest, because my teacher told me

about not doing that and I didn't, and so I won. We had to play *Knight Rupert*, too, and everybody played the second part—you know where I mean, the F major part—not as well as the first part. You put some tricky measures in that part, do you know it? Hard to memorize and play fast enough, and that's how I won that, too, because my teacher told me to practice those measures extra and I did, and I won first place. The other pieces and scales were easy. We had to remember your dates, too, but that was easy too, because I have a good memory for dates and, somehow, 1810-1856 seems easy. I like contests and tournaments because it makes you learn your things well, and all you have to do is to play better than the other fellows and you're bound to win. Bob Jones plays fine at his lessons and everybody picks him for a winner until the time comes, then he just forgets to pay attention to what he's doing.

Another thing I like about your music is the names you gave the pieces; pictorial, my teacher calls them, like *Happy Farmer*, *Sailor's Song*, *Child Falling Asleep*, and things like that.

My book says you hurt your finger practicing with a queer gadget. Imagine anybody practicing that much! Well, my teacher says that's one thing will never



happen to me. But I like to practice, though; really I do, because it's nice to learn to play, and I think practicing is rather interesting. Jo Long works twice as hard on his swimming as I do on music, and everybody in the pool can beat him. He makes me tired and he does not have half as good a time as I do with my piano.

My teacher says you wrote lots of articles about music too, and I'm going to get them out of the library some time and read them. But I had better not make this any longer, or you will not read it.

From JUNIOR.

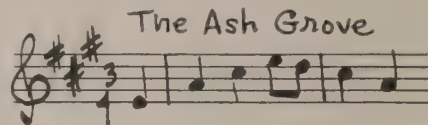
## Trees in Music

By ALETHA M. BONNER

IN THE REALM of music woodland influence has permeated the opera, the orchestra, and the solo forms, with tuneful beauty. Tonal tree stories are told, too, in the folk songs of the nations. One of the favorite lyrics of England in early day was, *O Willow, Willow!* and several versions of this old ballad, bearing the date of 1583, are to be found in the British Museum, in London.

From Wales comes the ancient *Ash Grove*, with the first stanza reading, "The ash grove how graceful, how plainly 'tis speaking. The harp through it playing has language for me."

The *Song of the Fig-tree Orchard* is still another traditional lyric, this from Portugal; while Russia possesses a group of quaint old folk songs featuring leafy friends; as, *Ah, See the Old Pear Tree*, from the province of Saratov, and this song, by the way, is an interesting example of five-four time.



*Come and Twine the Slim Boughs* is a song from the old district of Orloff; but probably the best known of these Russian folk forms is *'Neath the Shadow of a Tree*, from the region of Moscow. The native composer, Tschaikowsky, familiarized the world with the last named tune in his *Serenade for Strings, Opus 48*, where the theme is the principal subject in the last movement of this beautiful number.

Added to the wealth of tree songs are Denmark's *I Wander Through Woodlands*; Germany's beloved *O Faithful Pine*; and Japan's dainty *Cherry Bloom*, with its "frail white mist wreaths floating by!"

Canada, our neighbor to the north, voices her admiration of a handsome native tree, by singing *The Maple Leaf Forever*—this being its national hymn.

Opera composers have followed along the woodland trail of the folk song and popular song writers (one hears many tree themes, too numerous to mention here, at a pop concert), and many tributes have been paid to trees in musical drama, with forest settings furnishing the background of countless scenes.

The rollicking "Robin Hood," by America's own Reginald DeKoven, deals largely with carefree life in the historic *Forest of Sherwood*, in Merrie Old England; while two of the outstanding songs of the opera are *Hcy, for the Merry Greenwood*; and *Come Along to the Woods*.

Act Three of the opera "Lakmé" by Delibes, shows a tropical forest scene, and, here in this leafy retreat, *Gerald*, the Brit-

ish officer, sings effectively *In Forest Depths* to his Brahman love, the faithful *Lakmé*. Again the magic spell of the woods rests upon a young forester, *Max*, who, in Weber's "Der Freischütz," sings his dramatic song, *Through the Forest*. *Murmurs* is the name given to a very beautiful part of the opera "Siegfried" by Wagner.

Edward MacDowell gave to the world graphic mid forest pictures in his "Woodland Sketches": here we have *To a Wild Rose*, and also a *Deserted Farm*, and an *Old Trysting Place*, while other pleasing sylvan scenes are shown.

Felix Mendelssohn wrote a noble *Farewell To The Forest*, a plaintive song without words; and many other composers have given impressive musical settings to certain immortal tree poems, as George P. Morris' *Woodman, Spare That Tree!* Joyce Kilmer's *Trees*, with music by Rasbach; and Bjornson's *The Tree*.

Richard Nordraak, Norwegian composer, and cousin of Bjornson, created an especially harmonious musical setting to the last-named verse. The plot of the song makes wide appeal—a tree refused his blossoms to the wind, but when a little girl asked for his fruit he bent down his branches and gave her his wealth.

One of our well known Christmas carols is *Deck the Halls with boughs of Holly*, which came to us from England; and the



"I think that I shall never see  
A poem lovely as a tree"  
Joyce Kilmer

French composer Massenet has a beautiful song called *Under the Linden Tree*.

How many other musical compositions can you recall which honor one of nature's works of art, the TREE?

## Music Dreams

By MONICA TYLER BROWN

My music is a friend most dear,  
I'm never lonely when she's near;  
She comforts me when I feel sad,  
Rejoices with me when I'm glad.

And when I practice, everything  
I see about me seems to sing—  
The ivy on the window pane,  
The distant hills and grassy lane.

The clock ticks in a friendly tone;  
I quite enjoy to be alone—  
With Puppy in a fluffy heap  
Curled up beside me, fast asleep.

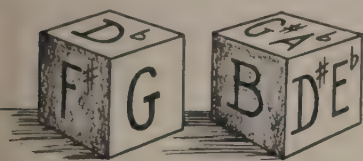
I drift along in melody  
And think of things I hope to see  
When I grow up, and mean to do.  
If only all my dreams COME TRUE!



## Scales-Blocks Game

By W. E. WOODMAN

SCALE BLOCKS game is lots of fun. First, a carpenter to make some blocks of wood about an inch each way. On each face of the block mark a letter of the musical alphabet. Any number may play game.



Each player must have a piece of staff

paper and select his own keynote. The players in turn throw two of the blocks and as his keynote and the other letters in his scale appear on the up-turned surface of the blocks the player writes them on his staff paper. Each player has only one throw at a time and can not build his scale until his selected keynote turns up. If none of the letters, turned up in his throw, belong to his scale, he passes the blocks on and hopes for better luck on the next round.

The first player to complete his scale counts eight points, the other players counting as many points as they have letters arranged in their scale.

## No More Musical Stuttering

By GLADYS HUTCHINSON

IF YOU are very careful in your pronunciation of words so that you may be perfectly understood when you speak; and how many of you play as clearly so that your listener may receive the correct musical impression?

You would annoy a pupil very, very much if his teacher stuttered while explaining or outlining the lesson; and yet it is really as wearing on the teacher if a pupil stutters in his playing, that is, if the pupil covers the keys clumsily and corrects mistakes in the middle of the phrase. For those who listen to you practice and play, stumbling over notes is "musical stuttering," and sounds equally as bad as stuttering in speech.

Good playing as well as good playing is a habit. If everything we do is more or less a habit, isn't it much more intelligent to have those habits good ones? It takes no longer to form a good habit than it does a bad habit; and good habits get us somewhere, but bad habits sooner or later lead to discouragement, because everyone begins to find fault with the way we do things. So, for the sake of all concerned, including yourself, let's start right now in forming some good habits.

There are a few helpful hints that may be used to accomplish this. First of all you must know the key signature of the piece. Then you are about to play, and the measure of the measure. Then you should study the first measure; and when you start to play that first phrase do so with caution, just as cautiously as if you were learning to drive an automobile and were out on the open road where the life of others in addition to your own life were at stake. Look ahead carefully and go along at a very slow tempo (speed) and consider an error of this sort equal to an accident while driving a car. If you do not get through the phrase

without error, you should go no farther; but you should make yourself go over that phrase four successive times perfectly.

Proceed in the same manner throughout the piece, and do this in your exercises and in everything you attempt to play. Soon correct practice and careful playing will become a habit, a good habit; and in one year you will accomplish more than twice as much as you would if you continue to practice carelessly; because ten wrongs do not make a right, now do they?

After all, isn't it silly to waste time at the piano, playing incorrectly, when in the end you will be obliged to do it right?

Remember now, no more musical stuttering.



DEAR JUNIOR ETUDE:  
I belong to the Melody Music Club. We meet every two weeks and have a business meeting and then a program when every member plays a solo or a part in a duet. We also play games. Then we have refreshments; and once we had our pictures taken.  
I love music and love to practice. I should think everybody would like to practice.  
From your friend,  
ELIZABETH ANNE BARNES (Age 10),  
Florida.

### Honorable Mention for June Puzzles:

Henry Etta Walker; Lucy Marie Pickett; Rachel MacDonald; Claire Shapuro; Betty Landis; Roderick Pearson; Esther Grody; Evelyn Craighead; Esther Adeline Thompson; Lorraine Deboe; Lois Mallcoat; Marian Yunk; Bettyrose Musler; Claire Boulard; Joe Van Beek; Joann B. Ford; Hannah Freyer; Erna Irene Peifer; Mary Frances Magoon; Unako Matsunaka; Darlene Christian; Gertrude Cote; Catherine Eugene; George Pluck; Sammy Lou Ridling; Laura E. R. Chentham; Reeve Kelly; Joyce Cooper; Inez C. Sult; Arnold Richard Thompson; Phyllis A. Glickerson; Arlene W. Peifer; Lorraine Guys; Betty Madigan; Gloria McDermott.

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "Why I study music." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by November 18th. Names of prize winners and their contributions will appear in the February issue. The thirty next best contributors will receive honorable mention.

### RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriters and do not

have anyone copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

### My Favorite Instrument

(Prize winner, Class A)

THE DEEP MELLOW TONES of a saxophone floated across the fields, lingered and then clearly echoed back.

The tones were mine, the instrument from which they had come—that was mine!

As I pondered over this I recalled, fully four years ago, that I had planted one of the most important seeds in the garden of my life—my instrument—and cultivated it by daily practicing. Truly, it had grown and I have gained.

It has blossomed forth and ornamented me with three great sparkling jeweled flowers; first, my instrument has helped me immensely to express and appreciate music; second, it has enabled me to get a better outlook on life; third, it has given me an opportunity to play solos and to participate in bands and orchestras.

It has been the hope, the joy and inspiration of my life. Greater buds and flowers shall blossom forth and it shall not die. It shall live forever.

FERN FUGMAN (Age 15),  
Aurora, Ohio.

### My Favorite Instrument

(Prize winner, Class B)

ALTHOUGH UNFAMILIAR with the mechanical operation and technic of performance of the organ, I like it because of its varied and numerous tones. I have heard organs played so softly and sweetly it reminded me of light breezes singing in the trees, and then again so loud, full and rich it reminded me of great thunder rumbling over a summer sky.

Surely the organ reveals all that music means to convey in amplified tone, and it dramatizes before my inner eye and ear great dramas of life, past, present and future.

I hope some day to become accomplished enough to play this king of instruments. In spite of the fact that I am limiting my practice to my little pianette. I know the road is long but it will be filled with pleasure as well as hard work.

Don't you think I am right?

JOAN R. FORD (Age 11),  
Washington, D. C.

### My Favorite Instrument

(Prize winner, Class C)

MY FAVORITE INSTRUMENT is the piano. When I am lonesome and unhappy I go to it for comfort and it makes me happy. When I was little I longed to take lessons on the piano and would beg my sister to teach me; then when my chance came I was overjoyed.

Sometimes I get discouraged, though I still love my lessons; and when I get older I hope to play so that people will enjoy my playing.

I am glad that God has given me the chance to play the piano and some day maybe I can show my appreciation through the piano.

MARJORIE LANGSTON GOLDFINCH,  
(Age 10), Conway, South Carolina.

### Honorable Mention for June Essays:

June Neilson; Evelyn Raser; Theda Mayo Pearson; Pauline Donat; Bill Ransbottom; Eleanor Mensch; Elsie Marie Wright; Lorraine Guys; Lola Shirley; Mary O'Neill; Anna M. Funney; Patricia Kennett; Jeanette Sigman; Mary Elizabeth Willard; Eileen Lynch; Helena Searson; Consuello E. Lee; M. Jerome Stolnitz; Eunice Elser; Felice Takakjan; Helen Judin; Yvonne Perrin; Emily Ann Bromwell; Bertha Lee Allison; Margaret Kelly; Shirley Southard; Anna Mae Radcliff; Jimmie Lee Tallon; Mary D. Lilley; Harriet Stanley; Constance Amy Levin; Martha Anderson; Mary Louise Penchi; Wilma Elthian; John Beverly Ford; Jim Leeman.

### Junior Etudian's Creed

By Gertrude Greenhalgh Walker

I BELIEVE:

1. That when I study properly I am my own best teacher.
2. That, like the builders, I need a plan.
3. That, like the spider, I must persevere step by step.
4. That my attention must not wander until my task is done.
5. That concentrated repetition fixes knowledge.
6. That regular practice is necessary for systematic advancement.
7. That undisturbed practice must be insisted upon.
8. That I will gain my objective by adhering to my creed faithfully.



Junior Musicians  
Blackfeet Indian Reservation

### Answers to June Two-in-One Puzzle

C-orinet  
A-ccordion  
B-assooin  
H-arps

Composer's name: BACH

### Prize Winners for June Puzzle:

Class A, Irene Kershner (Age 14), Philadelphia, Pennsylvania.  
Class B, Paul Krieter (Age 13), St. Louis, Missouri.  
Class C, Douglas Pryce (Age 10), Penet, Canada.

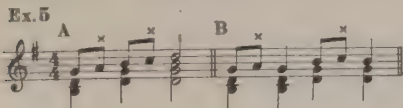


## The Threshold of Music

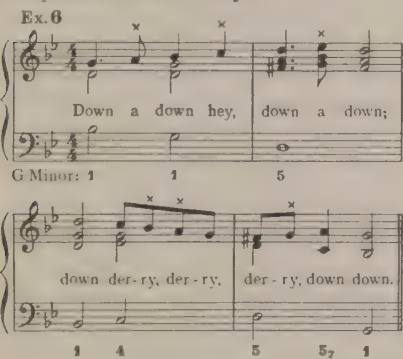
(Continued from Page 708)

They never play stellar rôles, as do suspensions. They are almost always found on the unaccented parts of a measure.

Usually a passing note connects two harmonic notes which are separated from each other; but sometimes it appears simply as an embellishment of a single harmonic note, moving a step away from it and then returning. This type of passing note is used purely for rhythmic variety or melodic ornamentation. A football fan would call its excursion an "incompleted pass." To illustrate both varieties, in Ex. 5a and Ex. 5b the notes marked with an x illustrate the two kinds of passing notes which have been described.

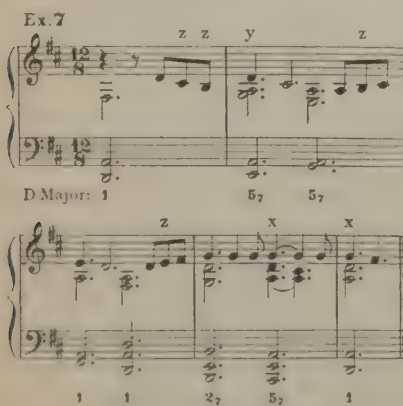


It would be hard to find a piece of music that is devoid of passing notes. In the old Elizabethan air, *The Three Ravens*, they are sprinkled about freely.



The x's mark the passing notes. Observe the third x particularly. At this point, when the melody moves to a foreign note and then back again, the two other notes of the chord follow suit. Thus we have a triple passing note effect, sometimes called a *passing chord*. We will shortly learn more about double and triple foreign notes.

In the following melody from the *Andante Cantabile* of the "Symphony No. 5, in E minor" by Tchaikowsky are found three varieties of foreign notes.

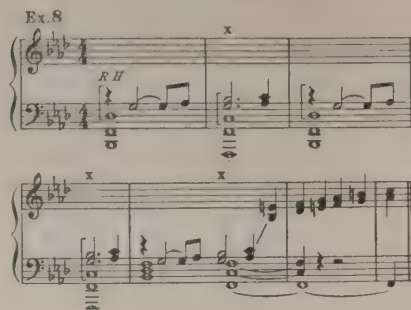


The x's are holdovers (suspensions), the y's are jumps that have overshot the mark (*appoggiaturas*), and the z's are the mild little connecting links that make the melody a continuous chain (passing notes).

Do not think for a minute that foreign notes occur only in the tunes or top notes of pieces of music. The inner parts and bass parts of all kinds of compositions, from dance tunes to symphonies, have melody, and so they, too, contain passing notes and suspensions. The first of the two x's in the Tchaikowsky melody just quoted points out a suspension in an inner part, D resolving to C-sharp.

We have already hinted at the fact that foreign notes may appear not only singly but also in pairs, or groups of three or four. Here is an example in which a pair of notes are held in suspension for three-

fourths of a measure before being allowed to move up to their proper berths. It occurs in the *Prelude to Act III* of "Tristan and Isolde" by Richard Wagner.



At each spot marked by an x the harmony is clearly the triad of F minor. Yet

## Who Wrote America?

(Continued from Page 700)

the manuscript by Clark himself, and after his death the book was not allowed to be seen at all. So we are no nearer the end of our search, after all.

"There seems to have been a popular song called *God Save the King* known in England in the seventeenth century, for in one of Purcell's catches he uses a phrase with these words written above the notes, as if they were a quotation which everyone would recognize. But we cannot tell whether that had any connection with the National Anthem sung in London during the Jacobite Rebellion, and ever since (with many variations of words and few in the tune) in all parts of the world."

## Recent Record Release

(Continued from Page 741)

recording by Mitchell Miller and the Columbia Broadcasting Symphony Orchestra. On Columbia disc 69655-D, we have a recording of a work by Giovanni Platti, Venetian composer of the eighteenth century. It is a "Sonata" (or suite) reminiscent of Vivaldi, as played by Ossy Renard with Walter Robert at the piano.

Students and admirers of piano music will find Gieseking's performance of Ravel's "Gaspard de la Nuit" (Columbia set X-14) a testimonial to his uncanny feeling of subtlety of line and mood. The work contains three fascinating pieces—miniature tone-poems—*Ondine* (a water-nymph), *Gibet* (the gallows), and *Scarbo* (a grotesque dwarf).

One of the best contributions Arnold Schnabel has made to the phonograph is his performance of Schubert's posthumous "Sonata in A major" (Victor set M-58). A long and inspirationally uneven work, Schnabel succeeds in sustaining and even intensifying the listener's interest. And Alexander Brailowsky, in his performances of Beethoven's *Rondo a capriccio in G major*, Op. 129 (*The Rage over a Lost Penny*) and the Tausig arrangement of Scarlatti's well known "Pastorale and Caprice" (Victor disc 15407), succeeds in being wholly persuasive in his performances of these works.

### Welcome, Ghost!

Alice: "Oh, ma, I do love Mendelssohn!"  
Mrs. Wonspore: "All right, my dear. Invite the young man to our next party."  
*Irish Independent.*

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

OF THE ETUDE, published Monthly at Philadelphia, Pennsylvania, for October 1, 1939.  
State of Pennsylvania }  
County of Philadelphia } SS.  
Before me, a Notary Public in and for State and county aforesaid, personally appeared David W. Banks, who, having been duly sworn according to law, deposes and says that he is the President of the Theodore Presser Company, publishers of THE ETUDE; and that the following is, to the best of his knowledge and belief, a true statement of ownership, management, etc., of the aforesaid publication for the date shown in above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:  
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Editor James Francis Cooke, Philadelphia, Pennsylvania.  
Managing Editor None.  
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(Signed) DAVID W. BANKS, President.  
Sworn to and subscribed before me this 7th day of September, 1939.

SEAL JOHN E. THOMAS, Notary Public.  
(My commission expires March 7, 1940.)

## Next Month

THE ETUDE FOR DECEMBER 1939—OUR ANNUAL CHRISTMAS SURPRISE

Thousands of our Etude friends renew their subscriptions at Christmas, and thousands likewise, give The Etude to others as the richest musical value they can make as a Christmas gift. Naturally we put our best foot forward in December.

### The Story of Major Bowes and His Amateur Hour

A. S. Branson tells the story of the genial Major who has appealed to so many millions of people with his individual Amateur Hour, long one of the favorite features of radio.



MAJOR BOWES

### What the World War Did to Music in Europe

Sir Granville Bantock, best known of living English composers, in an exclusive conference based upon a lifetime of experience, indicates the destructive influence of war on music.

### "Music Is My Hobby"

You, who have found joy in playing and singing, certainly have heard the "Music Is My Hobby" hour conducted by Walter E. Koons over NBC. Scores of prominent people make music a hobby, and many of them rise to virtuoso heights. This article by Rose Heylbut tells how they have done it.

### Liszt's Tremendous "Erl King"

Mark Hambourg, in one of the greatest Master Lessons he has yet done for The Etude, has prepared, elucidated and annotated the immortal Schubert-Liszt "Erl King" which dramatizes Goethe's tragic poem presenting the struggle of a father and son against the unrelenting pursuit of the Erl King. This lesson is particularly clear in detail, and any fairly advanced pianist will find it very close indeed to a lesson in person from a great artist.

### Music, the Tongue Loosener

MUSIC IS OFTEN MISUSED in a theater. Sir Barry Jackson tells an amusing story of how, to save himself the expense of a quartet to whose entr'actes the Birmingham Repertory Theater audience would not listen, and to spare the players this discourtesy, he abolished musical interludes from plays which required no music in their text. Immediately this same audience became tongue-tied and sat in frigid silence not only when the curtain was up but also when it was down, and he was forced to call in music once more for the surgical purpose of loosening tongues in the intervals between acts. But on the whole the happiest relations prevail between composers and dramatic authors; both arts show a profit on their mutual collaboration.

(From "The Philosophy of Music," as told in the book, "A Key to the Art of Music," by Frank Howes, published by the Thomas Y. Crowell Co.)

the two uppermost notes, B-flat and G, are foreign to this chord. After a moment of suspense these outsiders move upward to C and A-flat, and thus become member-notes of the F minor triad. Incidentally, these opening measures of the magnificent final act of "Tristan and Isolde" are well worth studying. Notice how Wagner has used the plagal cadence (the "Amen" chords, Fa followed by Do) in the minor, and in doing so has transformed it from being a messenger of "peace on earth, good will towards men" to becoming a symbol of endless waiting, desolate monotony, and utter hopelessness.

(Continued in THE ETUDE for December)

"Music resembles poetry of smooth and perfect rhythm, noise resembles harsh and rumbling prose. But as the words of the prose might, by proper arrangement, be reduced to poetry, so also by rendering its elements periodic the uproar of the streets might be converted into the music of the orchestra."—Colin McAlpin.



# THE ETUDE

## music magazine

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## Contents for December, 1939

VOLUME LVII, No. 12 • PRICE 25 CENTS

### EDITORIALS ..... 767

### ARTICLES

- What the "World War" Did for Music in Europe.....Granville Bantock 769  
The Night Before Christmas. A Musical Playlet.....Margaret Freeman Turner 771  
The Story of Major Bowes and His Amateur Hour.....Anthony J. Brunson 773  
How to Make Money by Teaching the Piano, Part III.....Walter Elliott 775  
"Billings' Best".....Vera Ganet 777  
"Music Is My Hobby".....Rose Haybit 779  
The Threshold of Music.....Lawrence Abbott 780  
Master Lesson—The "Erl King" of Schubert.....Mark Hambourg 784

### MUSIC

#### Master Works

- The Erl King.....Schubert-Liszt 785

#### Fascinating Pieces for the Musical Home

- Mirrored Moods.....Gustav Klemm 790  
Petit Menuet.....John Philip Sousa 791  
Silent Night.....Gruber-Kohlmann 791  
Beautiful Dreamer.....Foster-Felton 793  
Dancing Snowflakes.....Stanford King 794  
Under the Hawaiian Moon.....Frank Grey 795  
Prelude in D Minor.....Abram Chasins 796  
Over the Air Waves.....John W. Schaum 797

#### Outstanding Vocal and Instrumental Novelties

- Dutch Dance (Violin and Piano).....Winifred Forbes 798  
In a Garden Filled with Roses (Vocal).....Charles Wakefield Cadman 798  
Ring Out, Ye Merry Christmas Bells (Vocal).....Grace Bush 800  
Mighty Lak' a Rose (Organ).....Nevin-Durst 801  
Knight Rupert (Four Hands).....R. Schumann 802

#### Progressive Music for String Quartet

- Indian Love Song.....Charles Wakefield Cadman 804

#### Delightful Pieces for Junior Etude Readers

- Jolly Old Saint Nicholas.....806  
Silent Night.....Franz Gruber 806  
Jingle Bells.....806  
From a Foreign Land.....Sarah Coleman Bragdon 807  
In a Manger.....Lilly Strickland 807  
Jack, Be Nimble.....Edna-Mae Burnam 808  
The Gossips.....H. L. Cramm 808

### DEPARTMENTS

- The Etude Historical Musical Portrait Series.....764  
The World of Music.....765  
The Etude Music Lover's Bookshelf.....C. Meredith Cadman 782  
Teachers' Round Table.....Guy Maier 783  
Questions and Answers.....Karl W. Gehrkens 823

#### Band and Orchestra

- Getting the Right Music for Your Band.....William D. Revelli 781

#### The Singer's Etude

- Improve Your Voice Production.....Albert E. Ruff 810  
Voice Questions Answered.....Nicholas Douthy 812

#### The Organist's Etude

- Brahms and the Organ.....James A. G. Martindale 814  
Organ and Choir Questions Answered.....Henry S. Fry 816

#### The Accordion

- Accordion Repairs, Part II.....Pietro Deiro 817

#### The Violinist's Etude

- The Bowing Optimum.....J. Arnold Ouren 818  
What Is a Violin Worth?.....Eric L. Armstrong 818  
The Bass Clef and Its Relationship to the Violin.....Thomas Nicolai Eganoff 819  
Tones and Semitones on the Violin.....Eric Dulen 819  
Violin Questions Answered.....Robert Braine 820

#### Fretted Instruments

- Ensembles of Fretted Instruments.....George C. Krick 822

#### The Junior Etude

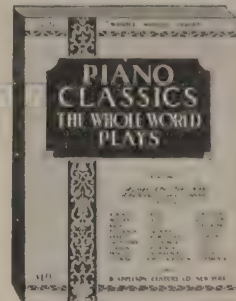
- .....Elizabeth Gest 830

### MISCELLANY

- A Christmas Prayer.....James Francis Cooke 770  
A Mistaken Idea.....Margaret E. Fitz Gerald 770  
Amaryllis and Louis XIII.....Ida A. Rice 770  
Dr. Dambrosch on Musical Tolerance.....770  
Let Us Give the Piece a "Rub".....Mac-Aileen Erb 772  
The Pencil.....Gertrude Greenhalgh Walker 772  
Music of Worth in the Movies.....Verna Arvey 776  
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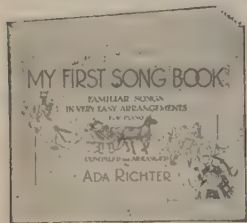
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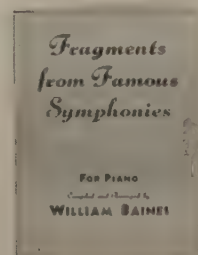
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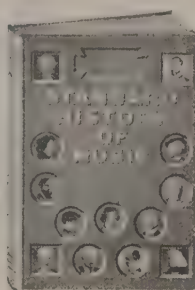
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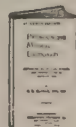
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**Arthur Whiting**—B. Cambridge, Mass., June 20, 1861; d. Beverly, Mass., July 20, 1936. Comp., pia. Gave many piano recitals; also with quartet (vln., fl., viola da gamba, and harpsichord).



**George Elbridge Whiting**—B. Holliston, Mass., Sept. 14, 1842; d. Cambridge, Mass., Oct. 14, 1923. Comp., orchl. Fdr. Beethoven Soc., Hartford, Conn. Fac. mem., N. E. Cons. and Ch. C. of M.



**T. Carl Whitmer**—B. Altoona, Pa., June 24, 1873. Comp., organist, tchr. Since 1916 on fac. Pittsburgh Mus. Inst. Former dir., dept of mus., Penna. Coll. for Women, Pittsburgh. Var. wks.



**Myron W. Whitney**—B. Ashby, Mass., Sept. 5, 1836; d. Sandwich, Mass., Sept. 19, 1910. Bass. Debut in Boston, 1858. Sang princ. festivals, America and Great Britain; also w. Boston Ideal Op. Co.



**Samuel Brenton Whitney**—B. Woodstock, Vt., June 4, 1842; d. Brattleboro, Vt., Aug. 3, 1914. Comp., orchl., tchr. Prof. of organ playing and lecturer, Boston Univ. and N. E. Cons.



**William G. Whittaker**—B. Newcastle-on-Tyne, July 23, 1876. Comp., choral cond. Fdr. of Newcastle Bach Choir. Has given many notable concerts. His orig. wks. are mostly choral.



**Walter R. Whittlesey**—B. Hartford, Conn., Jan. 5, 1861; d. Wash., D. C., April 9, 1936. Authority on early Amer. mu. Organized Mus. Div. of Ubr. of Congress (1897). Col. Foster's wks.



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**Ingvald Wicks**—B. Norway. Composer, vlnst. Studied at Paris Cons. Has toured Europe and United States. Since 1920 active in Los Angeles and Long Beach, Cal. Has written violin wks.



**Erasmus Widmann**—B. Hall, Wittenberg, 1573; d. Rothenburg, Oct. 1634. Comp., cantor. Active in Graz and Weickersheim; from 1614 cantor at school of Rothenburg. Wr. much church mus.



**Charles-Marie Widor**—B. Lyons, France, Feb. 22, 1843; d. Paris, March 12, 1937. Comp., noted organist. From 1870-1934 organist, St. Sulpice. From 1890, prof. at Paris Cons. Many works.



**Friedrich Wieck**—B. Pretzsch, Ger., August 18, 1785; d. Loschwitz, Oct. 6, 1873. Famous piano tchr. From 1840 in Dresden. Pupils incld. daughters, Clara and Marie; and R. Schumann.



**Marie Wieck**—B. Leipzig, Jan. 17, 1832; d. Dresden, Nov. 2, 1916. Pianist, tchr. In 1858 apptd. court pianist to Prince Hohenzollern. In 1915 appeared with Dresden Philh. Orch.



**Gertrude Wieder**—B. New York. Contralto, lieder specialist. European appearances. New York debut, 1930. Soloist with many choral groups, incl. the Apollo Club, Chicago. In the "Messiah."



**Theodor Wihmayer**—B. Marienfeld, Westphalia, Jan. 7, 1870. Comp., pianist, tchr. Studied at Leipzig Cons. from 1902-6, a teacher there. Since 1908 at Stuttgart Cons. Piano and organ wks.



**Henri Wieniawski**—B. Lublin, Poland, July 10, 1835; d. Moscow, Mar. 31, 1880. Comp., eminent violinist. Many tours with bro. Joseph. In 1873 toured U. S. with Rubinstein. Violin works.



**Joseph Wieniawski**—B. Lublin, Poland, May 25, 1837; d. Brussels, Nov. 11, 1912. Comp., pianist. Studied at Paris Cons. Many tours. Taught in Moscow, Warsaw, and Brussels. Piano works.



**Gabrielle Wietrowetz**—B. Lailbach, Carniola, Jan. 13, 1866. Violinist. Pupil of Joachim. European tours. First woman teacher at Berlin Hochschule. Leader of Wietrowetz Quartet.



**Joseph Ivanovitch Witol**—B. Volmar, Livonia, July 26, 1863. Comp., teacher. Pupil of Rimsky-Korsakoff, 1886 apptd. teacher at Petrograd Cons. Orchl. and ensemble wks., piano pcs. and songs.



**John C. Wilcox**—B. Sebewaing, Mich., May 5, 1870. Ch. al cond., voice tchr. Dir. of Music, Denver Coll. of Mus. Has cont. classes for teachers; also summer classes at Amer. Cons., Chicago.



**Harrison M. Wild**—B. Hoboken, N. J., Mar. 6, 1861; d. Chicago, March 1, 1929. Choral cond., org. recitalist. For thirty years, dir. Apollo Club, Chicago. Also dir., Mendelssohn Club, Chicago.



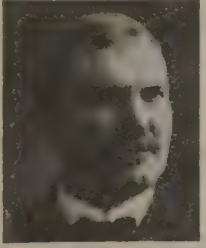
**Karl F. Wilhelm**—B. Schmalka'den, Ger., Sept. 5, 1815; d. there Aug. 26, 1873. Comp., choral cond. From 1839-64, dir. of Crefeld Liedertafel. Wrote many chor., incl. *Die Wacht am Rhein*.



**August Wilhelm**—B. Uster, Nassau, Sept. 21, 1841; d. London, Jan. 22, 1900. Eminent violin virtuoso. Toured Europe and America. Was prof. in Gullihall Sch. of Mus., London. Violin wks.



**Frank O. Wilkins**—Comp., dir. Has been active in Indianapolis, Ind. Originator and cond. of 125 Grand Piano Festivals. Pres., Wilkins Mus. Co. Comp. operettas and piano pieces.



**Hervi D. Wilkins**—B. Italy, N. Y., 1848; d. Rochester, N. Y., 1914. Comp., concert organist, teacher, writer. Pupil in Berlin of Kullak and Loeschhorn. Many years in Rochester. Etude contr.



**Adrian Willaert**—B. Flanders, bet. 1480-90; d. Venice, Dec. 7, 1562. Comp., tchr. Considered the founder of Venetian school of comp. Masses, motets, madrigals, and other chl. works.



**Healey Willan**—B. Ballam, Eng., Oct. 12, 1880. Comp., organist. Since 1913 active in Toronto. Since 1920, vice-princ. of Toronto Cons. Has written much church and organ music.



**John H. Willeox**—B. Savannah, Oct. 6, 1827; d. Boston, June 29, 1875. Comp., organist. For many years a pioneer organ recitalist in Boston; also an expert in organ construction.



**Georg Wille**—B. Greiz, Reuss, Sept. 20, 1869. Violoncellist. Pupil of Kienzel. Was solo violoncellist of Gewandhaus orch. In 1899, appointed, prof. at Dresden Cons.; in 1909, Royal Prof.



**Willem Willeke**—B. The Hague, Violoncellist. Former mem., Kneisel Quartet. Fdr. (1917) and member, Eishuor Trio. Apptd. by Mrs. E. S. Coolidge as life dir. Berkshire Mus. Colony.



**Alberto Williams**—B. Buenos Aires, Argentina, Nov. 23, 1862. Comp., cond. Studied in Buenos Aires and in Paris. In 1903 found the Conservatorio de Musica de Buenos Aires. Or. w.



**Christopher à Becket Williams**—B. Dorchester, Eng. Comp., writer, lecturer (on foreign affairs). Although active in other fields, his public musical works command serious recognition.



**Frederick A. Williams**—B. Oberlin, O., March 3, 1869. Comp., pianist, teacher. Pupil of J. A. Rogers, W. G. Smith, and W. H. Sherwood. Since 1890 active in Cleveland. Comp. of many works.



**Guy Bevier Williams**—B. Detroit, Mich. Comp., pianist. Studied in Berlin. Has appeared with leading symph. orchs. Soloist on tour with Jeanne Gorton. Wks. played by Minn. Symph. Orch.



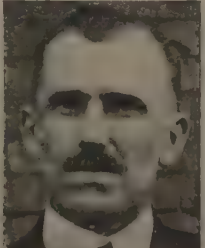
**H. Evan Williams**—B. Mineral Ridge, O., Sept. 7, 1867; d. Akron, O., May 24, 1918. Concert tenor. 1900-1896 sang at all princ. festivals. Gave nearly 1000 recitals, many exclus. English.



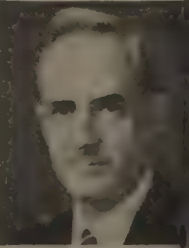
**Irene Williams**—American soprano. Sang with Hinslow's Mozart Op. Co. and Phila. Civic Op. Co. Specialist in interpreting Mozart, she has sung in many festivals of his wks. Res. Phila.



**John M. Williams**—B. Washington County, Texas, Jan. 1, 1884. Comp., pianist, lecturer. Has made frequent tours U. S. cond. normal courses for piano teachers. Many successful instruct. bks.



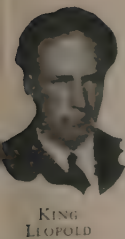
**Thomas D. Williams**—B. Wysox, Pa., June 5, 1865; d. Pittsburgh, Pa., June 3, 1936. Comp., cond., violinist. For many years active in Altoona, Pa. Piano, violin, organ, and orchestral works.



**John Finley Williamson**—Canton, O., June 23, 1841. Choral cond., educator, F. cond., Westminster Ch. Dayston, O. Educ. pres. W. minister Chur. Colle Princeton, N. J.



# THE WORLD OF MUSIC



KING  
LEOPOLD

**KING LEOPOLD OF BELGIUM** always arrives at the concert, opera or theater five minutes before the rise of the curtain: all members of the Royal Fam-

and of social families of distinction in the Belgian capital do the same, of course. At the rise of the program the King remains seated five minutes, whilst the audience applauds and artists make their acknowledgments of his courtesy. The National Anthem is then played, and the King departs. Perhaps, after all, it might be a good thing for America to have such a King for a while, just to show our social leaders good "theater manners."

**THE EIGHTEENTH CENTURY MUSIC** was presented in two series of concerts in the ballroom of the Governor's Palace of Williamsburg, Virginia (restored), the four programs occurring each evening from October 15th to 21st and from the 26th to 29th. Ralph Kirkpatrick, harpsichordist, and four visiting artists interpreted the programs.

**THE LARGEST ORGAN** in the Iberian Peninsula, built by Tamburini of Cremona, Italy, for the new Church of St. Juliao of Lisbon, Portugal, was recently dedicated.

**ANTONIO PUCCINI**, son of the composer, has instituted a scholarship at Rome for young Italian opera composers.

**SIEGFRIED WAGNER'S** humorous light opera, "*An allem ist Hütchen schuld (Everything is Blamed on Hütchen)*", has had its world première at the Stadttheater of Leipzig, with Count Gilbert Gravinga, grandson of Richard Wagner, conducting, and with settings designed by Siegfried's son Wieland.

**ALFRED CORTOT** has been appointed director of the Ecole Normale de Musique in Paris. Born of French parents in Switzerland, and educated at the Paris Conservatoire under Decombes, pupil of Chopin and Debussy, he, as a student, was keenly interested in modern music, especially in the work of Wagner, whose works he frequently played for private audiences. At thirty he had won recognition which led to his choice as the successor of Debussy at the Paris Conservatoire.



ALFRED  
CORTOT

**CAIRO, EGYPT**, MUSICIANS have organized a branch of the International Society of Contemporary Music, with its two sections devoted respectively to Oriental music and to that of European composers.

**SIR HENRY WOOD** has presented his immense musical library of twenty-eight hundred scores and nineteen hundred twenty complete orchestrations to the Royal Academy of Music, London. The collection contains many works not now obtainable, and Sir Henry will continue to have use of it during his lifetime.

**THE ORCHESTRE FEMININ** of Paris has given two concerts in Lisbon with the programs devoted to Couperin, Marais and others of the old French composers, with the Everard conducting.

**THE SCHUBERT SOCIETY** of Vienna celebrated its seventy-fifth anniversary with the performance of Orazio Vecchi's "Amphipar-

## Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

\* \* \* \* \*

**THE WORCESTER (MASSACHUSETTS) MUSIC FESTIVAL** celebrated this year its eightieth anniversary, from October second to seventh, with Albert Stoessel conducting the Festival Chorus of four hundred voices assisted by full orchestra and Metropolitan Opera soloists.

**DO NAMES ATTRACT?** Ask the New York Stadium or Hollywood Bowl management. With Heifetz, Hofmann, Pons or Tibbett announced, there will be an audience of some twenty thousand; without some such magnet, one-half to one-fourth this number.

**NELSON EDDY** won first place for popularity in the recent "Stars of Stars" election of the *Radio Guide* magazine in which seven hundred and twenty-nine votes were cast. He won also first place as a singer of classical songs, with Richard Crooks and Lawrence Tibbett as second and third runners up. In the women's division for singers of Classical songs, Margaret Speaks, Jessica Dragonette and Gladys Swarthout won first, second and third place respectively.

**HANDEL'S MUSIC** was used for a recent performance of Racine's "Athalie" at the Comédie-Française of Paris.

## Competitions

**GRAND OPERA PRIZE:** A Public Performance of an Opera in English by an American Composer (native or naturalized) is offered by the Philadelphia Opera Company. Contest closes August 15, 1940; and the successful work will be performed in the 1940-41 season. Judges: Leopold Stokowski, Eugene Ormandy and Sylvan Levin. Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia, Pennsylvania.

**A ONE THOUSAND DOLLAR PRIZE** is offered by the St. Louis Symphony Orchestra, for a symphonic work of ten to thirty minutes in length. The composer must be American; the composition will be performed during the present season of this orchestra; the competition closes February 1, 1940; and full information may be had by addressing the Manager, St. Louis Symphony Orchestra, Municipal Auditorium, St. Louis, Missouri.

**THE PADEREWSKI PRIZE COMPETITION** offers \$1,000 for the best work for Chamber Orchestra, and a second \$1,000 for a concerto or other serious

work for a solo instrument with symphonic orchestra. Works must not exceed fifteen to twenty minutes in length and must be received before February 1, 1940.

Full information from Mrs. Elizabeth C. Allen, Secretary Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

**PRIZE (AMOUNT NOT YET ANNOUNCED)** offered for a composition for mixed chorus and orchestra, of twenty-five to forty-five minutes duration. Competition closes June 30, 1940. Particulars from Oxford University Press, Amen House, Warwick Square, E. C. 4, London, England.

**A PRIZE OF ONE THOUSAND DOLLARS**, with a possible Six Hundred Dollars additional, is offered for a "Concerto for Violin with Orchestra" by a native American composer. The prize is furnished by an internationally known violinist, with the option of giving première performance of winning work. Competition closes April 30, 1940. Particulars from Violin Concerto Committee, % Carl Fischer, Inc., 56 Cooper Square, New York City.

**HAYDN'S "CREATION"** was recently performed in an English parish church (name withheld), when an eleven year old boy sang *With Verdure Clad*; a twelve year old lad gave *On Mighty Pens*; and two boys joined in *The Marvelous Work*. Just what an enthusiastic English choir would do!

**ELIZABETHVILLE, BELGIAN CONGO, Africa**, has a native choir of over a hundred voices, founded and trained by Father Lamoral. It recently gave a program including works by Palestrina, Vittoria, Bach, Handel, Haydn, Mozart, Martini, Rameau, and Schubert.

**BENNY GOODMAN** became something of a storm center when he recently engaged two Negro musicians—Charlie Christian, guitar soloist, and Fletcher Henderson, pianist-arranger, for his band. Latest reports have skies clearing, with professional musicians rather generally commending the policy so long as only musical merit is considered in the choice.

**THE HOLLYWOOD BOWL ORCHESTRA** had as its conductor for September 6th, Leopold Stokowski, with four prodigies as soloists. Six year old Sandra Berkova played the first movement of Mendelssohn's "Concerto for Violin"; seven year old Lewis Izumi, Los Angeles born Japanese, played the first movement of Mozart's "Piano Concerto in A"; maidenly modest as to her age, Linda Ware sang the *Parla waltz* song of Arditi; and nine year old Lorin Maazel conducted the *March Slav* of Tchaikowsky.



LORIN  
MAAZEL

**HONEGGER'S "JEANNE D'ARC"** had recently its first performance in Paris. It was first heard when given at Bâle, Switzerland, in 1938, and afterwards was performed at Orléans. Honegger is said to be at work on a "Passion" that will be heard next year at Salzbach, Switzerland.

**THE MUSIC TEACHERS NATIONAL ASSOCIATION** will meet from December 28th to 30th, at Kansas City, Missouri, with Edwin Hughes, president, in the chair. Problems of great interest to the profession will be discussed by outstanding educators, with renowned artists contributing programs for artistic entertainment. Particulars may be had from D. M. Swarthout, University of Kansas, Lawrence, Kansas.

**EUGENE GOOSSENS**, popular English born conductor of the Cincinnati Symphony Orchestra, is reported to have taken out his first papers as a step toward becoming an American citizen.

**THE METROPOLITAN OPERA COMPANY** announces eight new artists on its roster for this season, including Jarmila Novotna, Czech coloratura soprano and protégée of Reinhardt and Toscanini; Hilde Reggiani, coloratura soprano of Italy, the Continent and Buenos Aires; Eyvind Laholm, Wagnerian tenor; Lodovico Oliviero, character tenor; and of the three American singers two are Annamary Dickey and Mack Harrell, Auditions of the Air Winners.



HILDE  
REGGIANI

**A ROBERT SCHUMANN PRIZE** of five hundred reichmarks is to be awarded each year on June 8th, the composer's birthday, at Zwischau, his birthplace, for a work by a young composer.

**A NON-PROFIT CIVIC OPERA** association has been organized in St. Louis, for the production of opera with Metropolitan Opera stars in the leading rôles. To encourage St. Louis talent, a minor rôle in each production will be filled by a local singer chosen by competition. San Francisco was the leader in this type of opera. The Mayor of St. Louis is Chairman of the Board of Governors. Laszlo Halasz is to be conductor, and Dr. Ernst Lert is to be stage manager for the first season.

**THE HOUSE OF KARL VAN BEE-THOVEN**, at Linz, Germany, where his brother, Ludwig, often visited, has been demolished. It was there that Beethoven wrote the *Finale* of his "Eighth Symphony."

**LIVERPOOL PHILHARMONIC HALL**, built to replace the old one burned some years ago, was dedicated on June 20th by a concert of choral and orchestral music conducted by Sir Thomas Beecham. It is reported to possess excellent acoustical properties and to be finely adapted to its purposes. Hail to Liverpool and its wonderful spirit!

**LATE DISCOVERIES OF THEATRICAL MUSIC** in Italy are reported to be a melodrama by Alessandro Scarlatti, found by Signor Corio, head of Sammartini Music College; and a previously unknown opera, "La Doriclea," by Stradella.

**RIO DE JANEIRO** has its opera company composed entirely of Brazilian artists, which has given a season including productions of "Aida," "Rigoletto," "Madama Butterfly," "La Traviata" and other standard works.

**TORRE DEL LAGO**, where Puccini lived so many years, has been renamed by royal decree and is now Torre del Lago Puccini. (Continued on Page 829)



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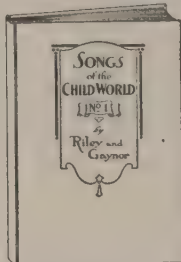
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# The Secret of a Merry Christmas

WHEN the first clear voice of the belfry rings out upon the frost sweetened Christmas morning air, let us rise within ourselves to a higher realization of the significance of the Christmas spirit. It remained for the noble, manger-born Jew of Nazareth to imbue this festival time with the splendid spirit of sacrifice, and to teach us that there is far greater joy in giving than in receiving.

It is the special mission of all art workers to give. It is within their power to contribute to the world a kind of wealth beside which the millions of the plutocrat seem paltry. The glorious Christmastide affords a fine opportunity for the musician to carry his tribute to those who need him most.

What shall be your frankincense and myrrh?

It might be a little song to carry some aged soul back to the golden days of youth, when the argosies were all coming in, when life was all hope, all joy, all love; it might be a soothing melody caressed from an old violin to ease the pain and mental anguish of some sufferer; it might be some happy little tune, played for the dear little ones in

an orphan asylum, to make them forget, if for only a few moments, what it means to spend Christmas—of all days in the year—without a mamma or a papa.

Come, do not let us fall into the venal convention of making Christmas an orgie of cheap tinsel and gourmandizing. Let us be completely filled with the jovial spirit of the day. Let us remember that it is the privilege of musicians to give certain gifts, not to be

found in the steel barred vaults of the multimillionaire. Let us realize that the best way to attain happiness is through making others happy. This is the secret of a Merry Christmas.

*The foregoing Christmas editorial was written for the twenty-fifth Christmas issue of THE ETUDE in 1907, thirty-two years ago. It was your editor's first Christmas editorial, and embodied the life thought of*

*the founder of THE ETUDE, the late Theodore Presser, to whom Christmas was a period of unbounded rejoicing and gratitude.*

*Since that time the world has made tremendous advances in many directions, and it has also gone through cataclysms too hideous to think about. Empires, great cities, huge navies and millions of men have been wiped out of existence, but these ideals of the Christ Spirit, the spirit of love and giving, enthroned in Christmas, are eternal. A millennium of wars could not crush them.*

*These ideals are still the ideals of THE ETUDE, now, in this materialistic*

*age, even more than ever before. They have sustained and fortified us. They are our everlasting Fountain of Youth, Faith and Joy. We are grateful for the unending fine responses that our readers have always given to them. They bring all of us closer together.*

*A MERRY CHRISTMAS TO ETUDE READERS, EVERYWHERE!*





## The Dudley Buck Centenary

IF YOU had asked almost any musician of fifty years ago who was the dominating American composer, the answer, in all probability, would have been, "Dudley Buck." Hardly a month went by in any Protestant Church of America without an opportunity to hear at least one or two of his works. His *Festival Te Deum*, in *B-flat* and *Fear Ye Not, O Israel*, were two of the most widely sold compositions in the whole field of religious music. It is not remembered now, however, that he wrote about fifteen notable cantatas, the best of which was possibly "The Light of Asia." He also wrote a comic opera, "Deseret," a grand opera, "Serapis," a symphonic overture, "Marmion," and much excellent organ music, as well as very widely sold instruction books for this instrument. As an organist, he was recognized as the greatest in the America of his day. He was also distinguished as a teacher of the organ and of composition. Your editor was one of his pupils, unfortunately for an all too limited period. He was an excellent, exacting pedagogue, although at times irascible and impatient after the manner of the old-fashioned schoolmaster. He could be inspiring, and frequently was very witty.



Dudley Buck

Dudley Buck was born March 10, 1839 on Ann Street, Hartford, Connecticut. On his mother's side, he was descended from President John Adams, and on his father's side from Pilgrims who came to this country on the second trip of the Mayflower. The father, Dudley Buck I, was a steamship owner. One of his vessels towed the Monitor to Hampton Roads for its memorable battle with the Merrimac.

His materially minded parents objected to the boy's following music as a career and forbade his playing. Upon which the boy painted a keyboard in black and white on a board and practiced upon that in the garret. When his father relented and bought a melodeon, he was amazed to discover that his son already had a technique; so he gave up all objections in the face of such persistence and sent his son to Europe, where the young man became a student at the Leipsig Conservatory (1858-9). His masters were Plaidy, Moscheles, Hauptmann and Richter. Later he studied with Schneider in Dresden, and then for one year with other teachers in Paris. On returning to America, he held many important positions as organist—at the Cincinnati May Festivals, in leading churches of Hartford and Chicago, and as assistant conductor to Theodore Thomas at the Central Park Concerts of New York City. He later became organist at three famous Brooklyn churches, Plymouth, St. Anne's, and finally at Holy Trinity, where he remained twenty-five years.

In April, 1889, Edward A. MacDowell played his own pianoforte "Concerto in D Minor" with the Boston Symphony Orchestra under Gericke. Here was a young man who painted on a broader canvas, with richer colors and a new brush. His genius was such that he commanded wide attention, and the works of his older colleague, Dudley Buck, were, in our opinion, unwisely eclipsed in public favor. We have a very strong feeling that many of Buck's works should be actively revived. They display sound musicianship, excellent melodies, and have a distinctive character. Many of them, upholstered with modern orchestral devices, would surprise present day musicians. Dudley Buck III has resided for many years in Chicago, as one of the foremost voice teachers in America.

Why not a Dudley Buck revival? The Buck field would offer many extremely effective features for 1940 programs.

## The World's Largest City School System

IN NEW YORK CITY, according to Dr. Harold D. Campbell, Superintendent of Schools, as quoted in the *Journal of the National Educational Association*, there is the largest and most heterogeneous school system in the world. One million and a quarter of school children are housed in one thousand buildings, representing an investment of half a billion dollars. This equals the population of the sixth largest city in the United States. The teaching and supervisory staff numbers approximately thirty-nine thousand. One school in Brooklyn has three hundred and forty-nine teachers and nine thousand, nine hundred and sixty-five pupils.

It costs \$152,350,000 a year to operate the New York City Public School System. The cost per student each year is one hundred and three dollars and five cents in elementary schools; one hundred and thirteen dollars and ninety-nine cents in Junior High Schools and one hundred and forty-four dollars and thirty cents in Senior High Schools. The number of persons engaged in teaching music in the Junior and Senior High Schools of New York City, according to Dr. George H. Gartlan, Director of Music, is five hundred and eleven. This does not include the departmental teachers of music in the elementary grades, from the first through the sixth year. Despite the hue and cry against art training in the schools, now unanimously endorsed by practically all educators, the proportionate percentage cost is very small.

## Studying with a Master

THE time-old debate as to the value of studying at an organized school or with an individual master will apparently never end.

The collateral advantages to be gained in studying at a great conservatory are obvious, but the value of a music school does not depend upon its buildings, its catalogued courses, or its name, but very largely upon the efficiency of the individual teachers in the faculty. Should these teachers become perfunctory in the performance of their duties, through the comfortable insurance of a sinecure, their value to the student is enormously reduced.

There is something very inspiring about a master teacher, a Salieri with a Beethoven and a Schubert, a Czerny with a Liszt and a Thalberg, a Leschetizky with a Paderewski, a Hambourg or a Gabrilowitsch, an Auer with an Elman or a Heifetz, a Marchesi with a Calve, a Gerster, a Melba, and an Eames. It is only human for the individual teacher, working independently, to take a very deep, very intimate, and very personal interest in the pupil. The sphere of the individual private teacher of high ideals, superior training and real teaching talent, is perhaps expanding rather than contracting. Pupils still continue to pay a high premium for the services of such a teacher.

In looking over the catalogs of a great many colleges, we have been surprised by the large number of members of the faculties of these institutions, who, even though they have graduated from some distinguished school or conservatory, take pains to indicate the particular masters with whom they have studied. All this points to individuality in art, and it is one of the reasons why all educational institutions are endeavoring to permit their faculty members to have as much artistic latitude as possible.

## Vision and The Etude

THE proverb, "Where there is no vision the people perish," is carved in stone by the portals of the New York Public Library. The Etude always has been a forward-looking institution. The next issue (January) will be a delightful surprise to our friends, wherever they be, because of its new and brilliant features, and its new "format," or size and proportions; but with all the fine old Etude values preserved. It will set many tongues wagging; and our friends will want to introduce it to musical circles everywhere.



Granville Bantock was born in London, England, August 7, 1868. He was a pupil of Frederic Order at the Royal Academy of Music (1889-1922), where he became the first holder of the MacFarren scholarship. While still at the Royal Academy, his overture *The Fire Worshipers*, ballet, "Rameses II", and his one act opera, "Medmar", were produced. From 1893 to 1896, he edited *The New Quarterly Music Review*. He then secured a post as conductor for the memorable George Edwards musical comedy companies of "Gaiety Girl" fame, and 1894-1895 toured the world with one of these sprightly musical organizations. In 1900 he became principal of the Birmingham and Midland School of Music; and in 1908, he succeeded Sir Edward Elgar as professor of music at the University of Birmingham, a post he held until 1934.

All his life he has been a moving spirit in supporting and developing talented young British musicians; and, while very modern, he has no inclination to become radical. It is interesting to note that Bantock was the first to conduct the works of Sibelius in England.

As a composer, he is best known through his work "Omar Khayyam", a setting of Edward Fitzgerald's translation of the Rubaiyat, in voices, chorus and orchestra. The work is in three parts and requires a huge chorus and a large orchestra. The first part was produced in Birmingham in 1906; the second at the Cardiff Festival, Wales, in 1907; and the third in Birmingham in 1909. He is also the composer of a large number of other major works which have been widely acclaimed. In recent years, Granville has been director of Trinity College of Music in London; and he has made many extensive tours for supervising examinations.

\* \* \* \* \*

IT IS LITERALLY IMPOSSIBLE to comment intelligently upon post-war music in Europe, because so much of it is apparently aimed at entirely different objectives from those which obtained in the previous century. Great music is always a development of the past, not a total revolution. The broad and rich art of Wagner finds its roots running all the way back to Palestrina and Bach. Wagner is more popular in Europe than ever. In fact a large part of the public in all lands is only now becoming able to appraise the transcendent beauty, the balance, the majesty, and the force and depth of philosophy of the great master of Bayreuth. After Wagner, Sibelius is looming very powerfully, from a standpoint of popularity. Sibelius is not affected by modern cacophonous experiments, nor was Richard Strauss. The work of these two masters, which manifests brilliant genius, is wholesome and sound, and is built upon technical and practical foundations, indicating a knowledge of the entire musical sphere, and not a little section. Intense study of the works of his predecessors did not hinder Wagner. It helped him, and he gives the impression of having lived in a gorgeous triumph of tonal ideas, which still intoxicate our souls with their undying beauty.

There has been a tendency through all the ages for young people to do things too quickly, to expect results before they were entitled to them. "Life is short and art long" calls Hippocrates down through twenty-two centuries. The trouble with some modern music is that it comes from half-baked minds; so there is small wonder that it is little more than dough and often very hard dough. Kalsushuk Hokusai (1760-1849), the greatest of all Japanese painters of the Edo school, once said, "At the age of twenty I had a desire to be an artist; when I was thirty I studied the rudiments; at forty I learned how to mix colors; at fifty I studied composition; at sixty I observed nature; at seventy I made sketches; at eighty I began to paint; at nearly ninety I have actually begun to paint." His dying words were, "If Heaven had lent me but five years more, I should have become a great painter."

*A Century for An Oak*

MUSIC STUDENTS READ of the phenomenal Mozart and Mendelssohn; and if the spectacular youngsters of today do not produce a symphony before

# What the "World War" Did for Music in Europe

By

SIR GRANVILLE BANTOCK

A Conference with  
the Distinguished English Composer  
and Educator



*Cordially and sincerely yours  
Granville Bantock*

Secured Expressly for  
The Etude Music Magazine

By

WILLIAM ROBERTS TILFORD

they are twenty, they feel that their instructors are at fault. Precocity and genius are not synonymous. Remember that while Brahms' "First Symphony" was written when he was twenty-two, his great "Fourth Symphony" was not written until he was fifty-two. Michelangelo and Titian were comparatively slow in their development through long years of experience. It takes time to season one's creations with long deliberations. The student who thinks that he will stumble upon the grand arcanum in a musical alchemist's laboratory, is doomed to humiliating disappointment. He never will find it. There is no gold in the baser metals. That is the reason why so much of the post-war music is played once and then forgotten. With all its wild wails and squeaks, it dies stillborn.

One naturally inclines toward favorite composers. Bach and Mozart are inevitable. I have always felt that Franz Liszt was greatly underestimated as a composer. Even some of his finely made fantasias for the piano, and his masterly arrangements of the compositions of others, are now looked down upon by many who are in every way incompetent to judge them. They are, as a matter of fact, very valuable contributions to the repertory of the piano. Few people realize that Liszt gave up public performance for composition, at the half-way of life. Of course, he made occasional appearances in his later years, but he did not regularly pursue the career of the virtuoso with incessant tours. Liszt unquestionably influenced Wagner as "Tristan and Isolde" and "Die Walküre" reveal. You see, while Liszt was only nineteen months older than his son-in-law, he had been a prodigy; and, when Wagner was struggling for recognition, Liszt was already one of the musical heroes of Europe.

Although I have always been an ardent admirer of the finer works of Franz Liszt, I never saw him but once. He came to England only twice. The first visit was in 1840, when he played before the Queen in Buckingham Palace. Despite his great renown on the continent, it is said that when he first appeared at Sheffield there were only fifteen people in the hall. Liszt, instead of being annoyed by the situation, played his program in magnificent style, after having invited his whole audience to be his guests at dinner. The failure to create a furore must, however, have affected him deeply, as he canceled the rest of his tour and did not return to England until 1886, forty-six years later. It was then that I saw him in St. James Hall, at a recital given by his pupil, the Scottish-born Frederic A. Lamond. The announcement that Liszt, then an internationally famous personage, would appear, had caused widespread curiosity and excitement. He was then seventy-five, and, after his hard and tumultuous life, was a very venerable figure. He did not play but went up to the platform so many times in response to the applause, that the audience finally desisted in sympathy for the elderly artist. After Liszt left the people in the audience also departed, and poor Lamond was obliged to finish the recital practically alone. Liszt died a few months later, in the midst of a Wagner festival at Bayreuth.

*Truth in Art*

ALTHOUGH AS A YOUNG MAN I was always looked upon as a radical, I feel that the only music that is worth while is that which is likely to become permanent, that is, as permanent as anything can be in art. So much highly lauded effort has been wholly transient. It is for this reason that I find that jewel of permanence in the works of Richard Strauss, Peter I. Tschaikowsky, Jan Sibelius, Edward Elgar and Frederick Delius, that I do not find in the compositions of some other modern masters. From this it must not be inferred that I do not admire Debussy, Stravinsky and others; but I cannot feel that these works have the structural solidity that imbues the works of the other composers I have mentioned. Perhaps they are not intended to have it. Perhaps they are designed as exquisite and transient dreams, too ethereal to be based upon a more material pedestal.

Music must mean something to me. It must have body and form and color, and it cannot be a mere parade of cacophonous ghosts. If you have ever tried to read the "Ulysses" of James Joyce, you will know what I mean. What sense



is there in strings of disconnected words which are nothing but nonsense to anyone but the author or a coterie of *poscurs* who pretend that they can comprehend such gibberish and who proclaim the writer a master largely because he is incomprehensible. Surely all sense has not left the human race, and we are not all going to continue to be the victims of such literary, artistic and musical bosh.

Edward Elgar is far and away the greatest musician that England has had since William Byrd, who it must be remembered was a highly successful music publisher. In fact, he and Tallis had a license from the crown which gave them a virtual monopoly of the business. He was a very active, cultured and intelligent man of great energy. He seemed to be in continual litigation over his properties. Both in England and abroad, he was known as the "Father of Musick." He wrote one hundred and seventy-three pieces, mostly for the virginal. His career (1543 or 1542 to 1623) should be especially interesting to Americans, since his music was that most likely to have been heard by the Pilgrim Fathers who were contemporaries of Byrd. These pious people, however, rarely permitted themselves to hear anything more than their lugubrious Psalms.

Fully recognizing the talent and genius of our other early English master, Henry Purcell, he is not generally regarded as highly as Byrd. It seems strange that such a music loving nation as Great Britain should be obliged to wait over three centuries before the appearance of another very great composer, Sir Edward Elgar.

### A Worthy Modern

ALTHOUGH SIBELIUS' works had already reached their eighty-second opus with his "Fifth Symphony", at the time the war commenced in 1914, his musical fame was extremely restricted, though he is now widely acclaimed in all countries. Music is certainly the most universal language. The best test then of a work of art is the question, "How extensive and how enduring is the appeal?" The works of Bach, for instance, are given regularly in all cultured countries; and, despite the fact that they are now practically two centuries old, they are heard by millions; whereas when Bach was alive they were known in only a small section of the world, and I doubt whether more than fifteen thousand people heard Bach's compositions during his lifetime.

The works of Sibelius have already had world-wide acceptance, and I am sure that they will last through the centuries. He did me the honor, in 1907, of dedicating to me his "Third Symphony, in C major." Since the beginning of the World War, he has written three other great symphonies, and I consider these the greatest contribution to the art in the post-war period. Richard Strauss' greater operas and symphonies were all written prior to 1911.

\* \* \* \* \*

### A Mistaken Idea

By

MARGARET E. FITZ-GERALD

ONCE IN A WHILE a teacher receives the following message, "Susan has not touched the piano since you were here, so it is useless for her to take a lesson this week."

A candid reply would be, "You are very much mistaken, madam, for the greater amount of time spent with the instructor, the more rapid will be the progress of the pupil. The student may not need further explanation on former matters, but a good teacher has ample means and knowledge with which she will occupy the hour to the advantage of the pupil."

\* \* \* \* \*

"It is quite impossible to avoid falling into an ecstatic tone when speaking on the true nature of Beethoven's music."

—Wagner.



## A Christmas Prayer

1939

Arise again! O Star of Light!  
That shone when Christ was born,  
And fill the hearts of men with love  
That now are battle-torn.

The sun still shines at Heaven's gate,  
The skies are blue and bright,  
And those who weep shall smile again  
When they have passed the night.

Bless those who strive for brother love,  
Put triumph in their hands,  
Exalt the glory of Thy name  
In all the stricken lands.

And all good will and joy and love,  
For which Thou liv'dst and died,  
Have not yet failed upon the earth,  
Save where they were not tried.

Sing! Angels of the Heavenly Choir!  
And dry each needless tear.  
Bring peace on earth to men once more,  
The Christmas dawn is here!

James Francis Cooke

## Amaryllis and Louis XIII

By IDA A. RICE

FEW INDEED are the persons who have heard or played *Amaryllis* as arranged by Henri Ghys. Whenever this composition is played it is generally accepted that King Louis XIII was the composer. But the French King did not have anything to do with this composition.

However there are many false compositions in music; and the *Amaryllis* was written by an Italian named Baltazarini before Louis XIII was born.

It was not named *Amaryllis* but *Clochette* by the composer. This from the fact that a little bell sounded all through the main theme.

Nevertheless Louis XIII did write *Amaryllis*, but it was a four part song, in praise of Mme. D'Hauteville. It was named *Amaryllis* in accordance with the tradition of the French court, but it should not be confused with the *Amaryllis* as arranged by Henri Ghys.

\* \* \* \* \*

## Dr. Damrosch on Musical Tolerance

DR. WALTER DAMROSCH was the speaker at the opening of the beautiful Hammond Organ Studios on West 57th Street, New York City. After praising in the highest terms, the well known Hammond Organ and the "Novachord" and stating, "I think that this invention will prove to be one of the greatest commercial projects ever connected with music, and one of the greatest contributions to the art," he discussed tolerance in Art. His address follows:

"I remember some twenty years ago that a lady friend came to see me and said, 'so many words, Mr. Damrosch, we are now in the midst of a war against Germany. You are playing Beethoven, Wagner in your symphony concerts. These two composers should be struck from your programs. We can acknowledge that they are great, but the greater they are and the deeper the impression that they make, the more the cause of Germany in the present war is thereby enhanced.'

"Well, that seemed to me very poor logic and I said so. Her husband was one of the directors of the Metropolitan Museum. I said that if I were no longer to give symphonies of Beethoven in my programs during the duration of the war, would your husband be willing either to destroy or to put into the cellar of the Museum those great works of the 19th Century German masters which are now enjoyed?

"It was unanswerable, he wouldn't; and so I continued during the war to give Beethoven symphonies together with the French, English or Belgian composers. That is the freedom of art which we all strive for, and this is contrary to what is being done today in totalitarian countries of Europe. They only enchain their citizens politically that they have neither thoughts nor rights politically of their own, but they cannot say what kind of music shall be written or performed or not performed. The state edicts what sculptors shall be encouraged or tolerated, what paintings should be shown. Of course, that is monstrous and is reducing these countries in the respect of art to a feudal state which art cannot endure and the time will come when these chains will be thrown off. Art must, and shall be free.

"Art should be never shackled politically. It must be free to follow its own dictum."  
(Continued on Page 815)



# The Night Before Christmas

A Musical Playlet  
for the  
Christmas Season

By

MARGARET  
FREEMAN  
TURNER

## THE SONG OF THE DRUM

### STAGE SETTING

The stage is made to represent a living room. In the center is a fireplace made of a frame, using imitation red brick (paper). Inside are andirons and red and yellow electric lights to represent fire-light glow. On each side is a ladder-back chair. At one side of the stage is the piano, and the Christmas tree is on the other side.

About five children are grouped around the fire. One is playing scales on the piano, one reading fairy tales, one little boy is whistling and another playing some kind of game on the floor. Barbara, the big sister, is arranging gifts on and around the Christmas Tree. As the pupils finish their numbers, they step behind the tree and assist Barbara in placing the gifts, in order not to detract from the child playing.

\* \* \* \* \*

But, oh, if extra fingers  
Grew on my hand some night,  
Then I'd have twenty fingers  
And never get things right.

She then takes her seat at the piano and plays When Snowflakes Leave the Sky (Grade III), by Ada May Piaget. Barbara comments on it and tells her she may hang her stocking.

BETTY: "Oh, let me hurry and play my piece so that we can go out and sing carols. It won't take long." She plays Christmas Eve (Grade IV), by Heins, and after Barbara's approval, hangs her stocking.

BARBARA (speaking to one of the boys who is busy whistling): "Aren't you going with the others to sing carols, Clyde?"

CLYDE: "Yes, Barbara, if they'll wait until I get my sling shot fork made."

Barbara then tells Clyde to play his piece. He plays The Indians (Grade II½), by Frank Grey. The children rush out, joyously anticipating the fun in store for them. They leave amid confusion, each making

some kind of remark about wanting a sweater, a hat, or something. Sleigh bells outside.

Wilton (dressed in boy scout uniform) rushes in looking for something. He seems in a great hurry.

BARBARA: "Wilton, what are you looking for, and why the big rush?"

WILTON: "I'm going to a scout meeting, sis, and I'm late now. Where's my scout knife I left here on the table?"

BARBARA: "It's right there where you left it; but wait a second, young man. Before you go, I want you to go through the piece you're to play in the recital, just to see if you know it well enough. It will take only a minute or two. Come on."

WILTON: "Gosh, I know it about as well now as I'll ever know it!"

He hurriedly takes the seat at piano, and runs through his piece, The Boy Scouts' Hike (Grade II), by Walter Rolfe. He jumps up and grabs his hat and rushes out, calling over his shoulder,

"Bye, sis, see you later."

During this time, Jimmie has been sitting at the left and reading the Fairy Tales one of the girls left.

JIMMIE (looking up): "Gee, I'll be glad when I'm old enough to be a scout!"

Two older girls, Norene and Edith, come in, dressed to go to a dance. They are talking animatedly about their dance dates.

BARBARA: "How lovely you look, girls, and where is the big affair, may I ask?"

NORENE: "Bob and Tom are taking us to the Christmas Dance that Nancy is giving. We heard about the lovely tree you are having and decided to let the boys meet us here so we could see the tree. We're leaving tomorrow, you know, to visit Marion. And here are our little gifts for you, Babs. By the way, Edith, while we're waiting on the boys, how about playing Blue Danube Waltzes (by Johann Strauss)? You know, that's a beautiful thing, such good music and rhythm for dancing."

EDITH (plays the Blue Danube Waltzes. She remains seated at the piano but turns to Norene): "Norene, what is the name of the piece you were playing at Sue's last night? I'm just crazy about it. Let's see, it goes something like this (playing a few notes). How about playing it for us?"



ANABEL: "Oh, I just hate to practice! I'm so tired of running the same old scales, making the same old mistakes and never getting anywhere."

ETTY: "You should be one of the little girls in this fairy story book Grandmother gave me, then you wouldn't have to practice. That's what is so nice about being a story book girl."

MMIE: (playing with tops on floor): "Won't you read or tell us a fairy story?"

BARBARA: "Remember, children, Miss Mae told you to practice hard every day for the recital tomorrow, so how about playing your pieces over, and letting me see how well you know them. When you have finished, you may hang your stocking for Santa Claus."

MARY ALICE: "And may we all go serenading to sing Christmas carols, when we've finished?"

BARBARA: "Hum—That is if you play your piece well enough."

Anabel plays her piece, Chimes at Christmas (Grade III), by B. Greenwald.

BARBARA: "That was lovely, Anabel. You may hang your stocking for that. Now, Mary Alice, let us have your piece."

MARY ALICE: "Oh, sister, I know mine already. Must I play it again?"

BARBARA: "Certainly. If you hang your stocking and go out with the others, you must. Don't you think it would be much better to play?"

Mary Alice sighs and goes over to the piano to play. She pauses, holds out her hands and recites the following poem by Elizabeth Winstone.

I take piano lessons,  
I practice hard each day;  
But I've so many fingers  
They're always in the way.

My third comes down in thumb's place,  
And thumb and second fight;  
I make so many blunders  
I seldom get things right.



NORENE: "Oh, that's *Valcik*, by John Mokrejs. (She goes to the piano and plays it. If possible, when piece is just about finished, have a doorbell to ring as if the boys have just arrived.)

EDITH: "There they are now, right on time." (Both say "Good-bye" to Barbara.)

BARBARA: "Good-bye, and have a good time!"

*Nell and Martha, two little friends of the family, enter.*

MARTHA: "Where are the others, Barbara? We came over to go with them to sing Christmas carols."

NELL: "Oh, what a beautiful tree! I do believe, Barbara, that is the prettiest tree I ever have seen; and I know you must have had fun fixing it. We hope you will be at the recital tomorrow, and we hope we know our pieces (laughs)."

BARBARA: "I'm afraid I won't be able to go, but how about playing them for me now. I'd love so much to hear them."

*Nell plays Christmas Song (Grade III), by Krug, and Martha plays Snowflakes (Grade III), by George Hamer. Barbara comments on how well they play, and they leave to join the others in singing carols. They bid Barbara good-night and wish her a Merry Christmas. As they are leaving, they hum Jingle Bells, in order to make a less awkward departure.*

JIMMIE: "Would you like to hear my new piece, sis? Miss Mae says I play it swell."

BARBARA: "Yes, Jimmie, I was going to ask you to play before you went up to bed." He plays Song of the Drum (Grade I½), by Anna Priscilla Risher.

*(A very pretty effect, and also an amusing touch, can be achieved by having a very little boy in his "nighties" come out playing a toy Christmas drum, as shown in the accompanying picture.)*

BARBARA: "That was simply fine, Jimmie. Now hang up your stocking and run along to bed."

JIMMIE: "But, sis, it's Christmas Eve!"

BARBARA: "Yes, and that is just the reason you should get to bed early. Big day tomorrow."

JIMMIE: "O. K. sis, but—"

BARBARA: "But what, dear?"

JIMMIE: "Well, I just thought, well, mother always read *The Night Before Christmas* for us on Christmas Eve."

BARBARA: "Yes, of course, I remember now. Sure I'll read it. Run up to your room and get it."

JIMMIE: "I have it here! (as he digs it from under a pillow on the sofa)."

BARBARA: "Are you ready?"

JIMMIE: "Yes, sis, but we ought to have candles."

BARBARA: "That's right. We'll have them just like mother did. Will you get them?"

JIMMIE: "Sure!" (He goes out, and returns a little later carrying two candles.) "May I light them, sis?"

*Barbara strikes a match and places it in Jimmie's small fingers. She remains silent while the child walks across the room and turns out the light.*

BARBARA: "Come, let's sit here on the sofa, where we can read by the candlelight." In a throaty, sad voice, Barbara begins reading "Twas the night before Christmas"

JIMMIE (when she has read only a line or two): "Oh, no, sis, not like that."

BARBARA: "What's wrong, darling?"

JIMMIE: "Oh, mother made it sound—aw—funny and—aw—I don't know, but not like that."

*Barbara begins reading again, this time with a lot of pep and trying to make it sound lively. She finishes reading.*

JIMMIE: "Sis, do you believe in fairies?"

BARBARA: "Well, you see, Jimmie, there are no fairies, as real creatures to be seen; but sometimes we feel that one of them would like to tell us something. But they can't talk; so, if they play we can understand. You see, music is a language that everyone, young and old alike, can understand. I'll tell you a Christmas story (Grade III),

by Stephen Heller, by playing it to you. That will be my way of telling you a fairy tale and of letting you get acquainted with some of these little creatures through music."

*Before she has quite finished playing, Jimmie falls asleep. Barbara tiptoes from the room. Outside the children are softly singing There's a Song in the Air.*

*Arrange for blue lights to come on, and have a little girl dressed as a fairy come in and dance around the room, waving her wand, and then recite, not too loudly.*

"Perhaps you'll be surprised to find that fairies know how to walk,  
Perhaps you'll be surprised to find that fairies can also talk.

*He then plays Soldiers Marching.*

*The Fairy waves her wand, and another child appears in Gypsy costume. She plays About Gipsies, by James H. Rogers.*

*The Fairy waves her wand and a child, dressed to represent the Spirit of Christmas, enters and recites Christmas Everywhere.*

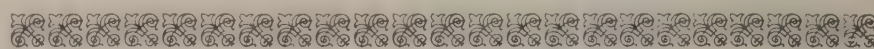
CHILD:

"Everywhere, everywhere, Christmas tonight!

Christmas in lands of the fir-tree and pine,

Christmas in lands of the palm-tree and vine;

Christmas where snow peaks stand solemn and white,



## FIFTY YEARS AGO THIS MONTH

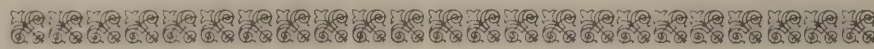


JOHN C. FILLMORE, widely recognized American piano teacher and musical historian, contributed the following very helpful passage on the singing touch while discussing "The Requirements of Modern Pianoforte Technique."

"Now, what are the requirements of lyric playing? First and foremost, the production of a pure tone. This depends absolutely upon the touch of the player. And the prime quality in a good touch is independence of finger, the individualization of the fingers—the power to determine the whole nervous force of the flexors of the forearm into any one finger, while all the others are perfectly in repose. The least rigidity, the least nervous constriction about the hand or arm is fatal to the quality of tone. When the player telegraphs to any given finger to perform a given motion, he must be able to refrain from telegraphing to any other finger to do anything whatever. The rest are to be absolutely quiescent and wait their turn. A hand thus quiet, elastic, flexible, admits of the firmest and most powerful stroke, or rather *pulling-in pressure* (for that is the indispensable basis of a good touch), which any one finger can produce when impelled by the whole force of the muscles which flex all the fingers. This is the first thing to be done—to acquire the ability to use any given finger to its fullest capacity without disturbing any other.

"This is the basis of lyric style and also of the attainment of discriminative emphasis. The two qualities may or may not be combined in any given piece. Lyric style implies simply a melody, which is to be prominent, and an accompaniment, which is to be kept subordinate. One hand may play the melody and the other the accompaniment. Discriminative emphasis implies a melody and accompaniment to be delivered in their proper relation of prominence and subordination by the same hand at the same time. This requires the utmost control of the nerves and muscles, the utmost individualization of the nerves and muscles, and the utmost development of power, to be determined into the individual fingers at will.

"A good Chopin or Schumann player must be able to produce any degree of power of which his fingers are capable with any given finger, especially the fourth and fifth, while he produces at the same time any given subordinate degree of power with one or more of the remaining fingers of the same hand. This quality is often embodied in full chords, the upper note of which requires to be made more prominent than all the others put together."



That our vocabulary is small, you'll surely understand

The shoe will be on the other foot, when you're in Fairyland."

*She plays Fairy Footsteps (Grade II½), by Frederick Emerson Farrar. When she has finished, she waves her wand, and another little girl appears in the costume of Little Miss Muffet. She recites the poem and then plays the piece by that name. The fairy waves her wand, and a little boy in a soldier's uniform appears.*

LITTLE BOY:

"Oh, it's fine to be a soldier and have a little gun,

Oh, a war must be a frolic and a battle lots of fun,

Oh, it's fine to have a swelling chest, and back that hollows in,

And sure I think those shiny little shoulder-straps no sin;

Oh, I am just a-pining for the battle to begin,

Bzz-z-zt!

Biff-bang!"

Christmas where cornfields stand sunny and bright;

Christmas where children are hopeful and gay,

Christmas where old men are patient and gray;

Christmas where peace, like a dove in his flight,

Broods o'er brave men in the thick of the fight;

Everywhere, everywhere, Christmas tonight!

For the Christ-child who comes is the Master of all;

No palace too great, and no cottage too small."

*She then plays Christmas Day in the Morning, author unknown. When she has finished, the others tiptoe back into the room, gather around the Christmas Tree and begin singing softly. Silent Night. This awakens Jimmie, and he gets up, yawns, walks toward the middle of the room, rubs his eyes, and then goes over to the tree to join the others.*

CURTAIN

## Let Us Give the Piece a "Rub"

By MAE-AILEEN ERB

ROBERT AND MARY want to go down the street with their bicycles glittering. He shall we get them just as much interest in rubbing the dust off their pieces.

After such details as notes, rests, fingering, and tempo have been mastered, a piece cannot be considered as "polished" until an interesting interpretation makes it "shine", too. Can't we get our Mary to Robert's to be just as interested in the brightness of their pieces as of their bicycles?

Separate passages should be played over and over again to attain the proper shading. This process of repetition is taken for granted in learning the piece generally, but rarely is it applied with enough perseverance in getting well balanced tonal effect. Go to the average pupils' recital and listen. Beautiful tone and singing *legato* are too much "among the absent."

But shading should be taught to the youngest pupil; and then by the time a few years have passed it will become second nature. In fact a small child becomes very much interested if a story is told to stimulate the imagination, or if pieces are selected which are written especially to stress interpretation, such as a *Huntsong* or those with such titles as *Cuckoo* or *My Echo*.

We recently heard an elderly musician tell how one of her most treasured memories was once having been in an adjoining suite to that occupied by Fannie Bloch-Zeissler on the day preceding a concert she was giving in Chicago. After hearing her repeat a certain passage an infinite number of times, she began counting and was amazed to find that Bloch-Zeissler played that four-measure phrase fifty times before reaching the particular nuance for which she was striving.

If a famous concert pianist considers it necessary, the average piano student should not rebel at the paltry ten or fifteen times prescribed by his teacher. The willingness to do this painstaking polishing is what lifts a pupil out of the mediocre to the distinguished class.

## The Pencil

By

GERTRUDE GREENHALGH WALKER

SCHOOL AUTHORITIES everywhere agree that written work quickly and firmly established in the student's mind subjects that must be memorized. Spelling, "Time Table" poems, and so on, must be written as well as presented orally to the teacher.

Thus it is well for the music teacher to emulate the school system by requiring written work whenever possible.

All musical terms occurring in an assignment not only should be looked up in the musical dictionary but also should be written out on paper and handed in to the teacher at the next lesson. The teacher should carefully peruse the work to see that all terms are spelled correctly. The phase of the lesson should be insisted upon until the student not only knows the interpretation of the terms but can spell them aloud whenever requested. After which the teacher at his discretion may require drilling only on unfamiliar material.

When wrong phrasing, or fingering is played, the pupil should be handed a pen and be required to make the necessary correction. Lesson assignments are remembered in full, if the pupil writes them out for himself. The pencil is a necessary part of a studio equipment and is an important factor in recalling the teacher's criticism to the pupil; but it becomes doubly efficacious when used by the pupil.



A TYPICAL MAJOR BOWES  
AMATEUR AUDIENCE

IF YOU HAVE ANY DOUBT in your mind as to the value of a personality, you need only look at the theurgic success of Major Edward Bowes, showman extraordinary, keen business executive, and the best "emsee" of the age. If you are not a pilgrim on the "Great White Way", or if you are not a subscriber to "Variety", or the "Billboard", you probably do not know what the noun "emsee", or the verb "to emsee", means. "Emsee" is simply post-depression jargon taken from the night club performers who are masters of ceremonies (M. C.). These, "we have with us tonight", and "give the little girl a great big hand", folks, who can unblushingly exaggerate a backwoods prima donna into an "amazing artiste", were sired by the old-fashioned toastmasters and trained in the school of ballyhoo.

Major Bowes, of course, does his "emseeing" over the air, does it in a more dignified manner, and is extremely droit in his field. For years before he introduced his Amateur Hour, he "emseed" his Sunday noon musical programs, coming from his famous New York Capitol Theater. In these programs he inserted little bits of homely philosophy and an occasional poem, usually highly sentimental and moral. These he delivered with the proper confidential, or lachrymose accent, savoring of his Hibernian ancestry. When an Irishman is sentimental, he is

# The Story of Major Bowes and His Amateur Hour

By

ANTHONY J. BRANSON

sentimental. The Major knew that the world is always short on sentiment, and he has made a real contribution to a mechanized age by his homely and sometimes tearful contributions. He published these very appealing and human poems in a book called "Verses I Like", and Theodore Roosevelt thought enough of them to write a very laudatory three page "Foreword" to the book. Unquestionably his scattering of the philosophy of kindness, tolerance and optimism has helped millions. But, if sentiment is a grace of the Irish mind, so is wit; and when the Major laughs and chuckles you can almost see the loud-speaker grin.

Major Bowes was apparently endowed with the Midas touch. Almost everything to which he has turned his hand has succeeded. He has won the favor of millions in all classes of human endeavor. Therefore, to the would-be footlight aspirant, the favor of the Major is looked upon as a kind of theatrical rabbit's foot. His success in his particular field, in which music has played a conspicuous part, is so startling that anything pertaining to it is of curious and profitable interest. As a showman, he is a master of the art of pleasing people; and his "mike" technique is worthy of study.

## Biographical and Hereditary

MAJOR EDWARD BOWES was born in San Francisco, of Irish parents. The Major does not give his age, not even in a "Who's Who" in America. He is one of those perpetually young people over fifty, who might be between sixty and seventy—and who cares. Around the beginning of this century he had already established himself as a wealthy business man in San Francisco. His grandfather



MAJOR  
BOWES

## A Million Dollar Idea Carried Out By a Million Dollar Personality

was a North of Ireland Methodist Clergyman. There is to this day a relic of a Wesleyan pulpit effulgence in the Major's voice. He always seems to be talking to his congregation.

In his youth, young Bowes was moderately trained in music. However, he has not had the audacity of his former satellite, "Roxy", who, with no musical knowledge whatever, did not hesitate to conduct imposing symphonic works played by large orchestras. The Major's first business enterprise, as a very young man, was that of writing business and calling cards, at a time when the art was mixed up with making fanciful pictures of birds. His handwriting is today such that he could return to his juvenile spencerian undertaking. A job in a real estate office, at three dollars a week, determined the Major's career. He has always been in the real estate business on the side and has owned a vast amount of property. His rise was rocketlike. He became the best real estate operator in the city of "The Golden Gate." As fortune favored him, he became interested in yachting, in a training stable, and in automobile racing. He once took the wheel and won a fifty mile non-stop race, in the days when every racing

driver was a daredevil. Life was an everlastingly new and exciting adventure for young Bowes, and he was continually upon the lookout for more thrills. This he found next in politics.

In 1904, San Francisco's municipal rule began to sink to new lows in American affairs. Corruption was a commonplace, and not since the days of the vigilants had the city government been such a national scandal. Here was a grand fight for an Irish-American heart! Major Bowes was appointed upon a Grand Jury, and, the more he learned of the depravity of the city, the more his anger soared. He soon found himself heading a reform movement with Hiram Johnson (later Governor Johnson and then Senator Johnson) as his attorney. Theodore Roosevelt became aware of the situation and, at Major Bowes' solicitation, sent the famous detective, William J. Burns, to his aid. Bowes knew that the greatest asset he could have was an aroused public sentiment, and he employed his publicity methods to tell the good people of the city of some of the dangers surrounding them. Part of his raid upon crime was devoted to a battle to end the Chinese tongs, with their record of uncanny oriental



murders, and part to the drug traffic. Major Bowes attacked these fearlessly, often going personally and single-handed into situations that would make a moving picture thriller. With him was the courageous District Attorney, Francis J. Heaney, who later was shot down in open court. Ultimately all of the malefactors were put behind bars and San Francisco was placed upon a new civic basis.

### When Nature Took a Hand

THIS WAS NOT THE ONLY EXCITING EVENT in Major Bowes' San Francisco days. After he had made a trip to Ireland to visit the birthplace of his parents, he returned upon the night of the momentous debut of Caruso in the San Francisco Opera House. The occasion was momentous indeed, because the applause for the great tenor had scarcely died out when the great earthquake and fire took place. The Major's fortune was largely in real estate, and his buildings were soon in ashes. While the embers were still white hot, he interested capital and engaged workmen to erect an office building, with firmer foundations, on the site of his ruins. The Major was following the optimistic doctrine he had preached for years. By guessing right as to the location of his new building, he reestablished his fortune.

elevate musical taste in America. Major Bowes weekly "Family" Programs led to the development of a huge radio audience; and, when he came to start his Amateur Hour, he had little difficulty in enlisting the interest of millions.

Fate has played too big a part in the career of Major Bowes not to influence his interpretation of life. His familiar introductory line of his Amateur Hour, "Again we have the Wheel of Fortune. Around and around she goes, and where she stops nobody knows," is nowhere better illustrated than in the Major's own career. There have been amateur contests in vaudeville for four decades. Once the idea was so popular that the amateurs actually became professionals, making tours of the theaters and acting the rôles of amateurs. This fraud was easily penetrated, and the public soon turned its back on amateur hours.

Whether the amateur hour on the radio came as an inspiration or as a carefully worked out plan, the Major has not told. The appeal of the idea is multifold.

First, there is the appeal to the performers, who feel that the hour gives them an escape from oblivion provided by fate, dangling before them possibly immense financial returns.

Second, it affords to hundreds a means of expressing themselves to the

theater of the ether. The others must be told to go home and try again, or that there is no chance whatsoever.

### Grist from All Climes

THE MAJOR'S PROGRAMS are catholic, in that they include almost all kinds of human expression, from the scalp to the feet. Their audience is, therefore, almost universal. It



DORIS WESTON,

moving picture star, is a Major Bowes discovery.

is very doubtful, however, if these programs could succeed without the Major, who is the biggest part of the show. His reassuring voice and simple presentations are the Major's own inimitable brand and contribute enormously to the amusement of the hearers. Most of all, the writer feels, however, the first appeal of the hour is in "Fate": "Who will fate favor tonight?" The Major, in all probability, got his famous line from the Chinese sage, Confucius, who said, "The Wheel of Fortune turns round incessantly and who can say to himself, 'I shall today be uppermost?'"

The uncertainty of destiny in an amateur program, the thing which has made thousands invest in the Irish Sweepstakes, is another form of the magnet of chance, which draws thousands of performers and listeners to the Amateur Hour. A man turns up from "nowhere", suddenly Fortune gives him his chance, and he is actually heard addressing the entire nation. Such a case was that of Harvey Mearns, a salesman for bakers' supplies in Philadelphia. He learned bell-ringing, musical rattles, the tubular harp and Javanese chimes. Major Bowes introduced him to Destiny on an Amateur Hour. He made good and was immediately engaged for a tour with one of the Bowes' Theater Units. He saved his money, and, on returning to Philadelphia, found that his former employer was obliged to give up his business. Mearns bought it with his savings. Note, however, that if he had not had the opportunity presented by Major Bowes, he could not have grasped the opportunity which put him in a successful business. No wonder Lord Bacon said, "A wise man makes more opportunities than he finds."

The Major's script or program routine must be very carefully prepared. The time limits of the radio make this imperative. Of course much of the banter and fun that the listener hears is really spontaneous. It all, however, must have the semblance of being spontaneous. Just who thinks up the spurts of precocity which come bubbling from the mouths of children on the program, we do not know; but evidently it is all as ingeniously prepared, as is the copy advertising the wares of the sponsors. The Major and his Amateurs must sell automobiles, or the public would be deprived of one of its leading weekly entertainments. The Chrysler interests are not concerned in giving away free entertainment. They must move motor cars as rapidly as possible from the line in the garage.

Variety is one of the problems of the Major's programs. Anyone who ever has served as a judge in a musical contest knows how certain musical "war horses" keep continually tramping to the front. The Major has probably heard the *Prologue* from "I Pagliacci" and Victor Herbert's *Gypsy Love Song* enough times to give him blind staggers. Applicants with musical "fresh meat" of real interest to the general public must be as much of a thrill to the Major as they are to his listeners.

The Amateur Hour is now nearly five years old. It started March 24, 1935. It is estimated that consideration has been given to over fifty thousand applicants. This does not mean merely an audition, because nearly every applicant has a struggle story. Major Bowes and his staff have heard enough life romances to fill a thousand books. All this is important to the attractiveness of the Amateur Hour, because the greater the struggle, the greater the drama, and the greater the appeal to the audience.

### A Theatrical Flair

THE AMATEUR HOUR of Major Bowes has the advantage of being presented before a real audience in a real theater. The building is a former Broadway playhouse, taken over for such purposes by the Columbia Broadcasting Company. The seats are free, but passes must be secured in advance. The house is always "packed". The audience, and its applause, then become parts of the air show. The wary Major knows the value of this. The audience sees the performers and the effect of appearance and personality is unfailingly indicated. A tubby, spongy-nosed baritone from Askalulu, with a good voice but an impossible appearance, would not under these circumstances have the same appeal as a delightful young coloratura from the Mulberry Street Riviera, whose voice might not be top notch, but whose smile and manner carry a fortune. The Major is probably the only man in the theatrical field whose "try outs" are free. Like the automobile manufacturer, his product goes right from "the line" to the dealer and the consumer. The applause in the theater and over the air lets the manager know what he is engaging. The plan is what the French term "*étonnant* (astonishing, marvelous)"; there never has been anything like it. The audiences in the theaters know that they at least will see performances that thousands have already



ELMER TRUDGEN, a Canadian farm boy, pictured with the "One Man Band" he assembled and played on one of the Major Bowes' Amateur Hours over the air. His band includes Piano, Violin, Guitar, Drums, Triangles, Wood Blocks, Cymbal, Bells and Chimes.

CLYDE BARRIE, called one of the greatest Negro singing discoveries since Roland Hayes. Clyde Barrie, baritone, is a Major Bowes discovery. Barrie worked as elevator boy, red cap, clerk, and so on.



In 1903, Major Bowes married the famous actress, Margaret Illington; they moved to New York where Major Bowes acquired an interest in the Cort Theater (also the Park Square Theater in Boston); and he commenced producing plays. In 1918, he built the Capitol Theater on Broadway in New York, which at that time had the largest seating capacity of any modern playhouse. It was the first of the huge "Cinema Cathedrals" in New York City. There he instituted a new form of musical, vaudeville, and moving picture entertainment, which has been widely imitated. In 1925 he started to broadcast a weekly "Family" Program on Sunday, with a very humanistic personal musical appeal. The music was always of a very high order and remains so today. This type of program led to the development of moving picture symphony orchestras in all parts of the country. H. L. Rothafel ("Roxy") also had a big part in this movement. The sound pictures put an end to many of the orchestras, but not to the Major's. He knew their value in bringing customers to the box office. The symphony orchestras in the movie theaters called for the expenditure of millions of dollars and did much to

world and thus releasing pent up ambitions.

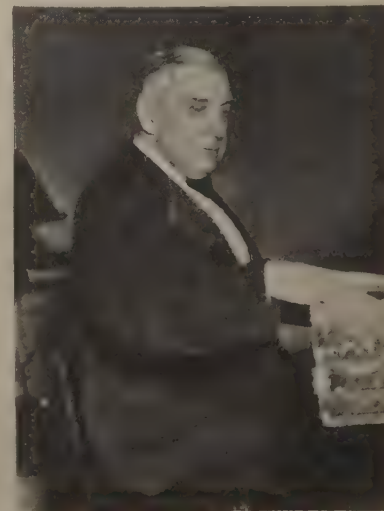
Third, it puts the idea of a contest before the radio audience.

Fourth, it provides a varied and interesting program.

Fifth, it has a curious human appeal, in that the Major very cleverly introduces little personalities which range from burlesque to tragedy.

Sixth, it presents the always admirable picture of a human individual in a tense struggle to succeed; and the essence of drama is struggle.

Naturally this has brought myriads of all kinds of people to Major Bowes' doors. If you were to spend a day in his anteroom, you would be torn between laughter and tears. Only a comparatively few of those who enlist for auditions ever reach the



CHARLES M. SCHWAB, the late Steel King, as an alert photographer caught him at Major Bowes' Amateur Hour broadcast.

approved. Smart Major, smart audiences smart idea!

Major Bowes has an uncanny sense of musical selectivity. That is, he knows a good thing when he sees it and hears it. It was Major Bowes who gave Erno Rapée his opportunity as a conductor. Later on Eugene Ormandy came to the orchestra as

(Continued on Page 825)



A PROPERLY DESIGNED AND ARRANGED studio is helpful in acquiring students. It should be more or less centrally located in the area from which the teacher expects to draw pupils. A location which will contribute to an atmosphere of professional dignity is likewise desirable.

Perhaps one's career must be started in his own home; in that case a comfortable little studio can be arranged in the front room. In any event, consideration should be given to proper temperature which will make the room comfortable for the student, and to the interior decorations which should be simple and in good taste.

A comfortable couch, a hat-rack, and suitable reading material should be provided. *THE ETUDE* is a very fine magazine for the studio, as it has a Junior section of interest to most children. At all times the studio should be kept in order and have an air of freshness.

A suitable studio sign is required. It should be designed with letters sufficiently large to be visible across the street, and it must be neat. A good size is about sixteen by twenty inches. The lettering on the sign may include the words: "Piano Studio" with the name of the teacher in the lower right hand corner, or perhaps the teacher may prefer to feature his name in the lettering and put "Piano Studio" in the corner. Either arrangement is acceptable. If the sign is purchased locally, another opportunity will be afforded to get acquainted.

The studio piano should be well tuned, with necessary adjustments made to insure freedom of action. There should be no keys that stick, or keys that fail to sound. The keyboard should be kept clean at all times. After all, the piano is the teacher's chief tool; and it should be a recommendation for him.

Decorations in the studio may include a picture or two of the music masters. A plaque on the wall, or a bust on the piano is a suitable adornment. They contribute to a musical and educational atmosphere.

### The "Fee" Problem

THE TEACHER SHOULD DETERMINE upon a reasonable fee, giving consideration to the income of the average family in the community. Thereafter, he should make no exceptions. It should be universally the custom to pay in advance for piano lessons.

Teachers may stress the point in conversation with parents that lessons are more successful when paid for in advance. Certainly it makes for less bookkeeping and more certain revenue for the teacher (to which he is unquestionably entitled, as he usually has no other source of income). Occasional exceptions may be made when parents have reliable credit standing in the community, own their own property, or give other evidence of reliability. In any event, the teacher should not hesitate to arrange for a definite payment schedule.

When lessons are not given in the studio, but in the home, a somewhat higher fee is justified, which will defray transportation costs as well as time lost from the studio. With a full teaching schedule, the teacher can accommodate fewer students by going to the homes than at his studio. On the other hand, collection

is easier when one calls regularly at the child's home; as it serves as a constant reminder to the parents and usually avoids any necessity of dunning persons who might otherwise be slow pay.

In a competitive community the fee may be set about the same as the prevailing fee; or, the teacher may prefer in some cases to offer a shorter lesson at lower cost. Lessons may be given in the half hour period; a popular time in many communities is forty minutes; and as a rule

# How to Make Money by Teaching the Piano

By

WALTER ELLIOTT

Prominent Piano Pedagog of the Far West

## Part III

the more advanced students will require an hour lesson each week. A very young child may require three twenty minute lessons per week, in order to give the teacher a chance to direct his daily practice and progress.

There are no universal rules to be laid down in the field of teaching. Each child will be an individual case and will require individual attention. The more that the teacher knows of the child's background, interests, and family, the more intelligent his approach will be.

From the start, the teacher should relinquish any impulse to develop prodigies. He should be satisfied with average results, with average daily practice, and be content to allow the child to take its natural course of development in piano studies. Overenthusiasm is to be avoided; it is much safer to teach the child material that is within his grasp than to discourage him by a composition that is far above his ability. At all times, good judgment should be used in selecting compositions adapted to each child's needs.

Over a period of time, the child advances most rapidly if he proceeds uniformly with material within his technical grasp, or slightly above his ability. The average child will pass the first grade of musical development in about the same time as a school term. Exceptions, of course, will be noted with brighter and duller students.

### Study the Student

EXCEPTIONALLY BRIGHT PUPILS may master a greater number of studies, or they may show their aptitude in some particular line towards perfection of study or interpretation. It can be said that a slower student who passes fewer studies is on the same achievement level as a faster student, if he knows those studies very well. No anxiety should be felt for the progress of either student. Childhood abilities undergo fluctuation, and unexpected aptitudes and interests may

emerge at any time.

A cheerful patience on the part of the teacher must be maintained all the while. A child is often quick to seize upon an impatient reproof; he can be unduly hurt, and his progress be greatly impeded.

The use of marginal notes in the pupil's exercise book is advisable; they serve to remind him of the technical points to which he is to give particular attention during practice. Quite often there will be several little points to

be studied by the pupil; and, without these notes to remind him, he will overlook some of them.

### Some Working Rules

THERE IS PERHAPS ONE RULE which will be applicable in all cases—the pupil must be taught to think for himself. It is wise to encourage this by means of brief reviews from time to time. The pupil may be questioned during review concerning the significance of what he has studied, and then may be placed on similar compositions with somewhat different and more advanced material. Each selection may teach the pupil a few points, but not too many, at a lesson.

There is another rule of general application: Tell the student the correct way to do things; avoid stressing or demonstrating the wrong ways of playing. This may be termed the positive view of teaching. In teaching finger action, for example, the teacher should show the child the proper way to strike the keys instead of pointing out the wrong technic which the child may be using and making it stick in his mind. As the child recalls his lesson, he should recall correct methods, encouraging words, and pleasant experiences.

The teacher should avoid speaking too rapidly in describing the various points of the lesson. It is also well to avoid covering too many points. One should start with a rough outline of the lesson, then gradually fill in correlating material.

### And Then to Discipline

THERE IS PRACTICALLY NO NEED of discipline when teaching students individually. It is in teaching groups of pupils that discipline becomes a factor of importance. Exceptions may arise in teaching individual students, but in such cases the reasons for perverse behavior are usually evident. Here the teacher may reason with the student and gain his confidence. The average student has a good sense of coöperation, and, if approached with tact, will prove tractable.

In some instances it will be necessary for the teacher to be more than generous with a student. It must be remembered that the teacher's job is to make music a thing to be enjoyed. In his beginning years of experience, he will encounter various trials that will call for all his patience and ingenuity, if he is to succeed in his profession. This is, of course, something that the teacher must take in his stride.

A temperamental attitude is to be avoided. Some beginning teachers tend to develop such an attitude after acquiring a few students, and it is unfortunate when they must learn their mistake at the loss of several pupils that might have continued. A pleasing personality must be cultivated for the purpose of retaining students as well as for obtaining them.

Tactful teachers will give the proper information concerning the lesson, at the time when it is needed. They must endeavor to observe this point, even if the pupil's attitude is not what it should be. The teacher who loses his patience loses likewise the respect and confidence of the student. It is better to let the student think he is doing his best at the time, and later when he sees his mistake he will probably make an apology, later avoiding hasty decisions. Patience is the cardinal virtue to be practiced by the teacher.

An understanding attitude is especially helpful to the timid student; he is poorly benefited by an impatient reprimand. Usually the retiring type of child progresses more rapidly when he takes his lesson at home in familiar surroundings. The teacher may keep a notebook in such cases, in which he may enter the child's needs and course



GEORGE LIEBLING WITH THE AUTHOR  
*Walter Elliott (right) with the noted Liszt pupil, George Liebling, at the latter's home in Hollywood. George Liebling is a brother of the late Emil Liebling, beloved by many successful pupils.*



of progress, which will be a stimulant to him.

The spoiled child is a serious problem: he takes little interest in his lessons and is un-receptive to the usual teaching suggestions. The teacher may try several methods of interesting these pupils. Martial music, with its strong rhythms, will occasionally be found effective; and duets may be arranged with the proper partner. Any kind of competition will usually help this type of pupil. When a boy is encountered who has the idea that music is "sissified", a man to man talk about sports which interest him is often helpful. It may be pointed out that most composers and great pianists are men, and that they can do many other outstanding things besides play and compose.

### The Practice Problem

THE STUDENT SHOULD MAKE HIS PRACTICE a daily routine, as he does his meals. Where routine is lacking in his daily life, his practice will be irregular and his advancement hindered. There are many things to distract the child's attention, especially in urban districts; and for this reason the teacher should plan the pupil's lessons ahead of time, making them as attractive and interesting as can be. It is purely competition between the teacher's ability to make the lesson interesting enough to overcome distractions; as there will be always something to misdirect the child's attention. The distractive competition must be reduced to a minimum.

### The Missed Lesson Jinx

THE PUPIL SHOULD START OUT with a clear understanding that lessons are not to be missed. The habit of missing lessons every other week, or so, leads only to complete failure. There are a number of reasons for students missing their music lessons, as for missing any other lessons; and if the teacher has such a pupil he should look into the matter promptly and determine what was the reason for the student's absence. It may be found that the hour is inconvenient. In this case, correction can be made more or less to meet the needs of the student. Or the pupil may lose interest and present various alibis. In this case it may be that, in all fairness, the teacher should speak frankly, considering the student's viewpoint. It may even be necessary for the teacher to call at the student's home and clarify the problem with the parents.

When a lesson is inevitably missed, the teacher should endeavor to have the student make it up within a day or two. The complete missing of lessons is to be avoided upon every occasion.

### And There Are "Methods"

THE METHOD IDEA CONSISTS of featuring one method of instruction with which the teacher is satisfied as providing a properly developed and rounded course.

A recommended instruction book is the "Standard Graded Course" by W. S. B. Mathews. This fine book is standard among popular piano teachers, because it uses the modern method of the "Middle-C approach" and starts the child off on the first exercises using the proper finger action of all ten fingers. The first exercises use whole notes; and, as the lessons increase in difficulty, half notes and quarter notes are introduced. A continually graded rate of development is maintained, and rests are introduced along with time values of notes and meter. Succeeding lessons properly develop each finger in turn.

A great advantage of this method is the fact that the child is encouraged to listen to his own playing, which trains his ear and teaches him to detect his own technical errors.

Simple duets are introduced early in the course, between the child and teacher. This tends to stimulate the pupil's interest. Other melodic exercises and easy compositions continually add interest to the course. Supplemental compositions are listed at the bottom of each page; these are attractively composed and keep the student practicing

the technic taught in the course. This sheet music is printed with attractive pictures on the covers; it is sold separately from the course.

Some of these selections are provided with words, and they can be taught by having the child learn to sing the melody and later to play it at the piano.

The course covers the ten grades of musical development, ending in the highest stage of virtuosity.

### Mainsprings of Interest

THE PIANO LESSON should be a time of continual inspiration for the pupil. At each lesson, the teacher should play for the student all the material with which he is occupied at the time. This shows the child the correct manner in which to play the exercises and presents the essential musical idea therein. Now and then at the end of a lesson the teacher should play one of his own good interpretations and display his ability. This is a fundamental method of interesting the student, and other devices are more or less artificial. It is always well for the teacher to have at hand several brilliant compositions; this is an aspect of showmanship. The selections may be highly classical and rather over the heads of the juvenile audience; but so much the better—the student then obtains an idea of the goal toward which he is striving.

Merits and Emblems are of value in encouraging effort. A rather informal merit

system can be used to excite interest among the students. The old idea of using gold stars for perfect lessons has always been successful. Stars can be used only for young pupils. For the older students, a certificate may be presented at the end of a year's work. This can be done at the home or during public recitals.

Gold and silver pins, used as emblems of merit, are very good. They will have the same function as the certificates.

For very advanced students, an engraved diploma may certify his accomplishments and proclaim him to have attained a certain higher grade of piano playing.

### The Young Teacher's Library

Teaching Music and Making It Pay,  
D. K. Antrim  
Music As An Educational and Social  
Asset.....E. N. C. Barnes  
Business Manual for Music Teachers,  
G. C. Bender  
What to Play—What to Teach.H. Brower  
Principles of Expression in Pianoforte  
Playing.....A. F. Christiani  
Juvenile Examination Questions,  
L. R. Church  
Mistakes and Disputed Points in Music  
and Music Teaching.....L. C. Elson  
The Etude Music Magazine,  
Theodore Presser Co.  
Elementary Piano Pedagogy.C. B. Macklin  
(Continued on Page 816)

## Music of Worth in the Movies

By VERA ARVEY

APPROXIMATELY THREE YEARS before the United States Postal Department announced that Victor Herbert had been selected by President Roosevelt as one of five American composers to be portrayed on postage stamps, Paramount Studios in Hollywood had acquired the screen rights to all the Victor Herbert melodies and had started preparations for a biographical picture based on that composer's life. The scene is to be New York after the turn of the century, for Herbert's life span was from 1859 to 1924. Ella Herbert, daughter of the composer, was engaged to act as technical advisor; while Walter Connolly, well known character actor, is to portray the composer himself and is to be seen conducting (after careful instruction in that art) in the completed film. Connolly is said to resemble the composer more than any other available actor.

Thirty-four songs have been planned for this film, and all music heard will be that of Victor Herbert. No Hollywood composed music is to be used, though Arthur Lange is doing all the reorchestrating and giving the familiar tunes new treatments. The story itself revolves around two romantic young people in the entertainment world who specialize in the singing of Herbert songs: Allan Jones and Mary Martin, whose much publicized singing of *My Heart Belongs to Daddy* failed to reveal the fact that she really has a fine voice which she is able to use with true artistry, Andrew Stone is producer and director of "Victor Herbert."

It will be recalled that in a recent film issued by Paramount, "The Star Maker", in which nine of Gus Edwards' songs were used, there were also heard Tschaikowsky's *Waltz of the Flowers*, Ardit's *Parla Valse* and parts of Beethoven's "Fifth Symphony."

The report that Fox Studios plan to star Lily Pons in a film based on the life of Offenbach is false, according to authorities; but this studio does have in production "Swanee River", based on the life of Stephen Foster, another American composer officially honored by his own government on a postage stamp. Like "Victor

Herbert", this film is not scheduled for release until after the first of 1940. It will have versatile Don Ameche playing Stephen Foster, and Al Jolson playing Edwin P. Christy, the renowned minstrel man of bygone years. Of course he will sing many Foster songs in the picture. Nancy Kelly has the feminine lead and Sidney Lansfield is the director.

An unusual parallel prevailed in Hollywood, when Warner Brothers' Studio filmed "We Are Not Alone," starring Paul Muni, and Selznick filmed "Intermezzo," with actor Leslie Howard. The former is a picture in which Muni plays the rôle of a music lover who turns to playing the violin for solace; and in the latter film, Howard impersonates a concert violinist who falls in love with his accompanist (*Ingrid Bergman*). Oddly enough, both male stars are reported to have been excellent violinists in their youth, to have practiced hard in preparation for their forthcoming films, and to do the actual playing of this instrument on the screen. "Intermezzo" contains music by Grieg, Schubert, Tschaikowsky and Beethoven. It also enlists (in addition to actress Edna Best) the services of a new child discovery, ten year old Maria Flynn, ballet dancer, linguist and accordionist.

Walt Disney has not yet committed himself to a definite date of release on his much publicized concert feature (with Mickey Mouse in *Dukas' The Sorcerer's Apprentice*, Tschaikowsky's "Nutcracker Suite," Debussy's *Clair de Lune*, Beethoven's "Seventh Symphony," Bach's *Toccata and Fugue in D minor*, and Stravinsky's "Rites of Spring") except to say that it will not appear until "Pinocchio" is done, a matter of many months hence. However, the music has been already recorded, in Philadelphia, by Leopold Stokowski and the Philadelphia Symphony Orchestra. Because Disney thought of having Deems Taylor add program notes to this feature, in an endeavor to unify it, he held a summer conference with Mr. Taylor and Mr. Stokowski. He is enthusiastic over the new feature and declares it will surpass "Snow White and the Seven Dwarfs"!

# Radio Flashes

By PAUL GIRARD

IT HAS BEEN GRATIFYING to have the dissemination of war news on the air reduced. It is equally gratifying to find that the harrowing news from Europe does not dominate radio, and that we, as a neutral nation, can still enjoy our favorite musical programs.

Not until his honeymoon with Lily Pons last year, did the CBS orchestra leader, André Kostelanetz, know there was such a dance as the *samba*. But everywhere he went in Brazil he found people playing, or dancing to, its fascinating rhythm. So on his return home he played a series of Brazilian records over and over again until he found the best example of the *samba*. After arranging it to suit his own orchestra, he introduced this lively dance to his American listeners. Kostelanetz, who, with his forty-five piece orchestra, is heard every Monday over the Columbia network (8:00 to 8:30 P.M., EST), is an ingenious arranger. Some of his effects are not only novel, but also most original.

"The Story of the Song", one of our favorite programs, has been changed to 3:30 P.M., EST, Tuesdays. It is customary, in these broadcasts, to feature a single composer, and by following them regularly one will find many unfamiliar as well as familiar composers presented. The singers vary, but all, in our experience, have been good.

It has become a radio tradition in this country to tune in on Fridays from 2:00 to 3:00 P.M., EST (NBC—Blue Network) to hear the NBC Music Appreciation Hour with the veteran American orchestral leader, Dr. Walter Damrosch, as conductor and master of ceremonies. This is the twelfth consecutive season that Dr. Damrosch has been on the air. One of radio's most outstanding features in the field of music education, this program will appeal to old and young alike. For those interested, a twenty-four page Instructor's Manual can be procured for twenty-five cents. These contain program notes on the broadcasts.

The series of recitals given by the Dorian Quartet since July, over the Columbia network, Saturdays 11:30 A.M., EST, have been most interesting. Alexander Cores, the first violinist, has delved deep into a century of chamber music composition in America and has presented a group of distinctly worth while American works.

If you like Negro spirituals, do not miss the broadcasts known as "Wings Over Jordan", heard Sundays from 9:30 to 10:00 A.M., EST (Columbia network). Since January, 1938, this program has been broadcast without interruption. The choir of thirty-five mixed voices was recruited from ten representative Negro churches in Cleveland, by the Rev. Glenn T. Settle, in an effort to promote better understanding between the races.

The Cincinnati Conservatory of Music early in October resumed its sixth year of Saturday morning concerts (Columbia Network—11:05 A.M. to 12 Noon, EST). The excellent school orchestra and string ensemble are directed by Alexander von Kreisler. Student and faculty artists participate again this year in the programs. The Curtis Institute of Music program, featuring the Curtis String Quartet, also returned to the airways in October in a series of Monday afternoon concerts (Columbia—4:00 to 4:30 P.M., EST). On November 20, the first this season of Saturday evening concerts (10:30 to 11:00 P.M.) by the Curtis Institute was given.



WILLIAM BILLINGS WAS PICTURESQUE, even on the streets of old Boston. An uncouth, eccentric prodigal, he was a tanner by trade, and probably a pretty good one at that, for at one time he had his own shop. His robust, happy heart, however, was less concerned with the conditioning of his hides than in chalking down on them little tunes that came to him as he worked; and there came a day when he made an abrupt turn to the left and became America's first professional musician.

Billings was one of God's oddlings. Blind in one eye, with a withered arm and a short leg, he was often openly and unkempt about his person. He had lusty habits of inhaling his snuff from an open palm, of loudly howling and wheezing as he proceeded down the street, and of having his clothing always plentifully powdered with tobacco dust.

With these peculiarities, he naturally became a butt for the derision of the rowdies of Boston, who stood outside his singing classes and caterwauled in imitation of the singers. One of the town wits once came to him with the question, "Should snoring be classed as vocal or instrumental music?"

Billings replied, "With a nose like yours it would be instrumental." Billings had a sign over the door of his little shop, "BILLINGS' MUSIC." Some of the village roustabouts tied two cats by the tails and hung them over the sign, to the great amusement of the townspeople.

#### *Tanner Turns Tunemaker*

BILLINGS WAS BORN in Boston nearly two hundred years ago, on October 7, 1746, to parents of moderate

means and ambitions. In his early youth he was apprenticed to a tanner. When he was eighteen years old, in opposition to his young wife and the advising elders of the commonwealth, he abandoned his tannery, opened a music shop in Boston, and set his defiant, wayward feet on the unwavering road to the unknown grave in Boston Commons Cemetery which now houses him.

In pre-Revolutionary America, there was no such thing as a native professional, and the Europeans, even while they were successfully stirring up sizable interest in concerts in the cities, were having a slim time of it.

Billings managed to make a go of it by selling tickets to musical events, of which there were quite a few, and by handling such musical merchandise as scores, strings, frets, and a few instruments.

Six years after opening his shop, Billings published his first work, "The New England Psalm Singer" came out in 1770 and gained in recognition and popularity all that Billings' wildest dreams could have pictured. This was the beginning of twenty unbelievable years when his wild little compositions, which he called fugues, would dominate the music of the churches of New England, even to its most remote corners. His music was filled with errors. He laughed at parallel fifths and octaves and correct resolutions, but his public was not equipped to be critical.

#### *America's First Music Book*

AT THE TIME BILLINGS PUBLISHED his first book, the colonists had been, for a century and a half, droning in confusion and discord the few psalm songs the Pilgrims brought with them from England. One hundred and fifty years without score or instrument to guide them was giving the ministers themselves the screaming jitters. One preacher declared that that to which he had to listen on Sunday mornings was enough to drive a man to popery. Some of these ministers were doing what they could to restore the psalms to their original selves by bringing out their own editions of new or corrected arrangements, prefacing them with "rules for tuning the voice" and elementary instruction in the art of "musick."

Four part psalm singing was not Billings' meat. He had a new idea. No longer content with simple harmony, he must needs give each voice its own tune, independent, inter-related. This he called a fugue, although it did not in any way bear out the laws of fugue after the manner of Bach. So bumptious and excited was he with this miracle of his creation that he wrote: "It has more than twenty times the power of the old slow tunes; each part straining for mastery and victory, the audience entertained and delighted, their minds surpassingly agitated and extremely fluctuated, sometimes declaring for one part and sometimes for another. Now the solemn

bass demands their attention; next the manly tenor; now the lofty counter; now the volatile treble. Now here, now there, now here again. O, ecstatic! Rush on, ye sons of harmony."

This was riding high, but Billings was not abashed. Probably totally unaware of his incompetence, and allowing his instincts to guide him, he staggered together

his pleasant, ingenious little tunes with a rhythmic spark and raucous liveliness that were to emerge one hundred and fifty years later as jazz. These tunes have become known as "Billings' fuguing tunes."

Musically he was the man of the hour, for his tunes caught on. They were vigorous, in contrast to the monotony of the psalm songs. His rhythms moved. His songs were easy to memorize for all their multiple construction, and they were not above the heads of the people. Also they took more expertness on the part

of the choir than had previously been required. Many an ambitious village soprano, eager to show off the voice, must have clutched the Billings book to an eager breast and, in any event, have closed a not very critical eye to such shortcomings as might have come to attention.

#### *Singers' Foibles Rebuked*

THIS FIRST BOOK WAS COMPOSED of some one hundred and twenty tunes covering one hundred and eight pages. There were hymns and anthems, and twenty-two pages of instructions in which he set forth such good advice as, "Many ignorant singers take great license with these trills and without confining themselves to any rule, they shake all notes promiscuously and they are apt to tear a note to pieces, which should be struck fair and plump as any other. Let such persons be informed that it is impossible to shake a note without going off it, which occasions discord."

At this time the influence of the florid religious choruses of the English writers of the elaborate ecclesiastical school was beginning to be felt in the Colonies. This was partly because of their introduction by foreign musicians who touched upon our shores, and partly because the singing schools which had sprung up all over the country were interested in, and competent enough to handle, something more complicated than the four-part wail of the psalms.

Billings' efforts to realize the emotional and intellectual excitement of the fugues of the masters met with a better general response than a real fugue by Bach, which pure art at that time could have been appreciated in the hearts of only a few. As it was, he did achieve a kind of excitement and some fortuitous phrases which, written singly or in counterpoint, were cheerful and rhythmic, and an enormous contrast to, and relief from, what had come before them. New England never before had seen his like.

#### *A Law Unto Himself*

BILLINGS HAD READ A TREATISE or two on harmony but was neither impressed nor dismayed by what he had to learn. His first attempts at harmony were written in the tannery, with a piece of chalk, on sides of leather. His technical knowledge was crude. He rather flamboyantly boasted of his ignorance of the most intricate of arts, and did not hesitate to assume leadership. He wrote, "To All Musical Practitioners: Perhaps it may be expected by some that I should say something concerning the rules for Composition; to these I answer that NATURE IS THE BEST DICTATOR, for all the hard dry studied rules that were ever prescribed will not enable a person to form an Air. . . . It must be Nature. Nature must lay the foundation, Nature must inspire the thought. . . . For my part, as I don't think myself confined to any rules of Composition laid down by any that went before me neither should I think (were I to pretend to lay down rules) that any who comes after me were in any ways obligated to adhere to them any further than they should think proper. So in fact I think it is best for every Composer to be his own Carver."

Billings grew up during those turbulent years when the situation between England and the Colonies was becoming acute. He was a friend of some of the prominent men in Boston who shaped the policies of the colonies during these





years. Governor Samuel Adams, the most defiant and successful agitator of them all, was one of them, and he must have rejoiced in a kindred soul as he surveyed the ugly little tanner roaring above the crowd and drowning out the choir.

Two years before the Revolutionary War, Billings gathered about him, in a little singing class conducted at the home of Robert Capen of Stoughton, Massachusetts, a group of forty-eight men and women. After the War the group grew larger and in 1786 was formally organized into "The Stoughton Society," named for the little town just outside of Boston, where it was organized. The Society is in existence today and is the oldest in the country. The men and women were not cultured amateurs nor semiprofessionals. They were people with no cultural pretensions at all beyond a pleasure in choral singing, which drew them together under the ardent baton of William Billings.

Billings had some ability as a leader. Whether he had any technic or not, he knew what he wanted. His own voice was said to be very rasping and disagreeable; but he had a mental conception, an ideal, toward which he worked with some success.

It was the custom of the day to exchange ministers from pulpit to pulpit. As the preachers passed through Stoughton the fame of the excellent singing of its Society spread until some time later the choir of the First Parish of Dorchester, Massachusetts, challenged the Stoughton singers to a contest. The Stoughton Society sent twenty men who sang unaccompanied. The Dorchesterians brought along a bass viol. When the Stoughtons finished up with singing without score or accompaniment, Handel's *Halleluiah Chorus*, the Dorchester singers acknowledged themselves defeated. Beyond this contest there is no record that The Stoughton Society has accomplished anything very momentous, during its one hundred and fifty-three years of existence, that is more wonderful than the mere fact of its survival.

### The Musical Patriot

THE REVOLUTIONARY WAR came on and Billings was one of the most fiery patriots on the scene. Undoubtedly a member of the tea dumping party organized by Samuel Adams in Boston Harbor, Billings carried on through the conflict, going into the camps with his hearty, cheering war songs. With the war actually on, the religious conscience of the colonies quieted down and Billings suited his material to his need. The British occupied Boston, and blandly he paraphrased:

"By the rivers of Watertown we sat down  
Yea, we wept as we remembered  
Boston."

Then he came out with *Chester*. *Chester* is the war song that helped win the Revolution. Composed first as a hymn, Billings wrote new words for it, snapped up the rhythm, and passed it out among the troops:

*Let tyrants shake their iron rod  
And slavery clank her galling chains,  
We'll fear them not:—we trust in God,  
New England's God forever reigns.*

*When God inspired us for the fight,  
Their ranks were broke, their lines  
were forc'd,  
Their ships were Shelter'd in our sight,  
Or swiftly driven from our Coast.*

*The Foe comes on with haughty Stride,  
Our troops advance with martial noise,  
Their Vet'rans flee before our Youth  
And Gen'als yield to beardless boys."*

Many a hearth and camp fire were encouraged and heartened during the long winters of the Revolution by the singing of these verses.

The war was still on when Billings published his second book. Officially entitled "The Singing Master's Assistant," it became generally known as "Billings' Best" and was possibly an improvement over the first book. It contained *Chester* and was a great popular success. Nearly every home and choir stall had a copy, and the Continentals carried it from camp to camp.

### Introspection Sets In

BY NOW BILLINGS DID NOT FEEL quite so good about his first book and he prefaced this one with, "Kind reader, no doubt you remember that about ten years ago I published a book entitled 'The New England Psalm Singer,' and truly a most masterful performance I then thought it to be. How lavish was I of encomiums on this my infant production! 'Welcome, thrice wel-

come thou legitimate offspring of my brain; go forth and immortalize the name of your author. May your sale be rapid and may you speedily run through ten thousand editions.' Said I, 'Thou art my Reuben, my first born, the beginning of my Strength, the excellency of my Dignity and the excellency of my Power.' But to my great mortification, I soon discovered that many pieces were never worth printing nor your inspection."

Then in 1781, when the war was over and the soldiers dismissed, Billings brought out his third book, "The Psalm Singers Amusement." Following this, 1786 saw the "Suffolk Harmony." The star of William Billings was in its ascendant. He published a few anthems in separate editions, some of them becoming quite generally used. *The Rose of Sharon* was most popular

and was programmed even on some of the more distinguished presentations of the day.

By 1790 Billings' career was at its peak. There was hardly a collection of hymns that did not contain something by Billings. He had achieved something few American composers have had the satisfaction of knowing. He was a part of the main stream of the life of his times. No chauvinism nor promptings from the side were required to interest the people in what he wrote. He was accordingly famous and honored, even regarded by many as a genius.

### The Penumbra of Eclipse

BUT NO STAR EVER SANK more precipitately than his. Not only were better equipped  
(Continued on Page 816)



## Old Familiar Carols Game

By FRANCES E. LESLIE

ALL OVER THE WORLD the Christmas season is ushered in by the singing of carols, the beautiful songs of Christmas, which have been handed down through the centuries. In this busy new age we hear the Christmas melodies over the radio, on the street, in the great stores, in the churches. Ofttimes we let other people do the singing for us, and some of us have forgotten the words.

Let a musical member of your family conduct the following game at your Christmas party.

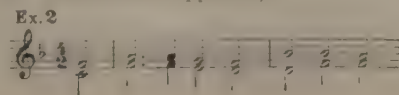
Give each player a pencil and sheet of paper. Let each one write numbers from one to twelve. The conductor of the game will read the Christmas story as follows. When he comes to the music, the first line of a familiar carol, he will play it on the piano or any other musical instrument, without so much as a whisper of the words. The players will write down the words of each title, ere the story continues. A Christmas present could be given to the person with the highest score.

"And there went out a decree from Caesar Augustus, that all the world should be taxed. And all went to be taxed, every one to his own city. And Joseph with his wife Mary went up from Galilee out of the city of Nazareth, into Judea, unto the city of David, because he was of the house and lineage of David." St. Luke 2. 1-4

And so it came to pass that one



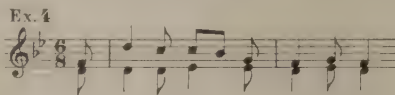
when the sky was aglow with the brightest star that had ever appeared,



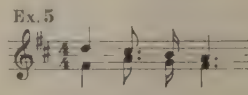
in a field, on a hillside, just outside



that Mary and Joseph were obliged to stop for the night. The inn was full, but they found a place in a cave in a nearby hill, where the cattle were wont to shelter. While all the world was sleeping,



that to Mary, her first-born son, the little baby Jesus was born, destined to be the greatest



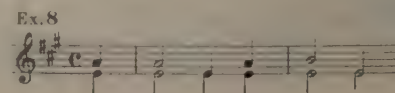
High in the heavens, to the shepherds, came the sound of



The shepherds whispered one to another



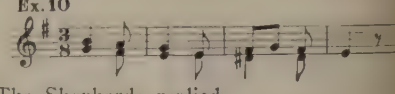
So greatly amazed were they, that they left their sheep to graze under the stars, saying with one accord



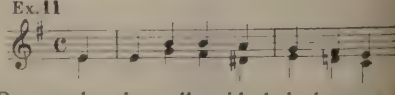
When they came to the place where,



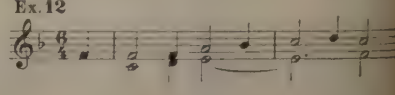
the little Jesus lay, they heard the voices of strangers, who hailed them saying,



The Shepherds replied,



Reverently, they all paid their homage to the new-born babe and went forth to tell the world their wondrous story. Today that story is still being told, and we will end our telling of it with a Christmas song of rejoicing,



\* \* \* \* \*

### ANSWERS TO OLD FAMILIAR CAROLS GAME

1. Silent night.
2. While shepherds watched their flocks by night.
3. O little town of Bethlehem.
4. It came upon the midnight clear.
5. Joy to the world.
6. The first nowell.
7. Hark, the herald angels sing.
8. O come all ye faithful.
9. Away in a manger, no crib for a bed.
10. We three kings of Orient are.
11. God rest you merry, gentlemen.
12. Good Christian men, rejoice.



# "Music Is My Hobby!"



**WALTER ROBERT SCHUMANN**  
*Stamp Editor of the New York Sun. Great grandson of Robert and Clara Schumann*

SOMETHING OVER TEN YEARS AGO, two distinguished musicians plunged themselves into a lively discussion on the subject of music. There is no news, certainly, in that fact. There is news, though, in the fact that this chance discussion became the direct means of opening the door upon a new interest and a new stimulus to millions of Americans who otherwise might never have had it.

Back in the 1920's, the late Ossip Gabrilowitsch spent a pleasant afternoon in the office of his friend, Walter Koons, now of the National Broadcasting Company. It led to music making, music making led back to talk, and presently the two gentlemen found themselves deep in one of those questions which can have a thousand answers, or none at all: *What is music?* The afternoon ended without a solution to the question, since every definition of music contrived to arrange itself in terms that took something, at least, of the art for granted. Webster's Dictionary does not even list the word! As a matter of accuracy, the ultimate answer to "What is music?" has not yet been found; but the quest has led to something of far greater practical value than an abstract definition.

Mr. Koons became absorbed in the question, asked a number of distinguished professionals to answer it, and as many interesting replies. This led to his next step, the question to a group of non-professionals—



**REAR ADM. R. E. BAKENHUS (RETIRED)**  
*Distinguished naval authority, pianist*

*The Engaging Story of How Successful Business and Professional Men and Women Avoid Life Monotony and Insure Against a Dull and Profitless Old Age by Taking Up Music Study*

By

**ROSE HEYLBUT**



**HENDRIK WILLEM VAN LOON**  
*Eminent historian, geographer and excellent violinist*

business men, engineers, lawyers, doctors, housewives, and the like—in order to discover what music means to the average layman. And the answers bred a new conviction in Mr. Koons. He saw that the number of people who are genuinely interested in music, who put forth efforts to maintain a high degree of skill in it, regardless of the pressure of other interests and other work, is far greater than one generally supposes it to be. From this point on, the story becomes one of action rather than one of theory; and the action is entirely Mr. Koons'.

## *The Birth of a Reformation*

HE "DID SOMETHING" about his beliefs. He suggested to NBC that it might be valuable to present a radio program which would give pleasure to listeners at the same time that it accomplished three things:

1. *The presenting of good, well performed music without the aid of "big names" and professional embellishment.*
2. *The discovery of amateurs, in all parts of the country, of sufficient skill to maintain such a program.*
3. *The demonstration to the millions of NBC listeners that personal music making, on a strictly non-professional basis, is a tremendous lot of fun.*

The suggestion was received with interest, but also with doubts. How would a program of amateur music "go over" with people who turn on the radio for entertainment? Would there be enough first rank amateur

performers? What would be the effect on an audience that comprises the vastly varying backgrounds and tastes of the entire nation? Still, Mr. Koons wrapped himself in a mantle of faith; and, under his personal supervision there appeared, in February of 1933, an entirely new venture in air programs. It was the popular "Music Is My Hobby." It was also the first amateur program to appear on any major network; and, with brief seasonal interruptions, it has continued on the air for more than six years. The program has never been commercialized, eager sponsors being advised that the best interests of the program were served by keeping it as a cultural and educational feature. It never has varied from that level. It never has lowered its standards to "stunts"; it never has been used as a short cut into professional music. The people who have appeared on "Music Is My Hobby" cultivate music strictly as an avocation, for the "after hours" of busy professional or business lives; they have come before the microphones for the sole purpose of sharing their enthusiasm with other amateurs, and of encouraging potential amateurs to join in. And thousands of American listeners have heard, enjoyed, and been stimulated to take a turn of their own at the fun of making music.

## *A Roll of Doers*

WHAT SORT OF PERSON finds his after hour recreation in singing and playing? Among the three hundred odd performers who have "guested" on Mr. Koons' program, we find:

The late Hayward S. Kirby, Vice President and Secretary of the Irving Trust Company. Pianist.

Archibald MacNichol, partner in the stock brokerage firm of Shippee and Rawson. Violinist.

Hartwell Cabell, prominent attorney, and cousin of James Branch Cabell, the writer. Pianist. (By way of

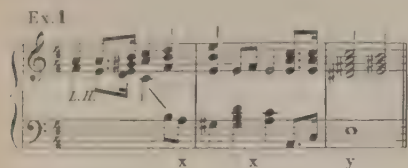


**PROF. VLADIMIR KARAPETOFF**  
*World-famed electrical engineer*

parenthesis, Mr. Cabell demonstrated that his musicianship goes deeper than a mere playing of notes. Although he plays from memory, the music was placed before him at his broadcast. In the nervous excitement, from which  
(Continued on Page 824)



IN THE FOLLOWING EXAMPLE you will find a spot at which there are no less than four foreign notes. This four-ply suspension (actually unprepared suspensions, or appoggiaturas) makes a terrific wrong, as you can hear for yourself when you play it, and the listening ear is heartily relieved when the wrong is righted. It is from *The Raven's Wedding, an Old Norse Air*

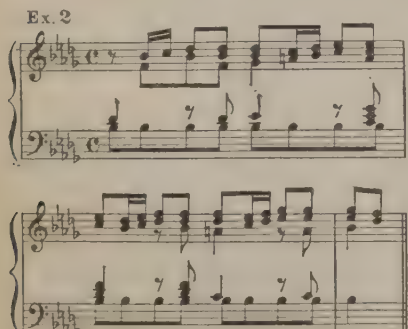


The places marked by *x*'s are merely passing notes. It is at *y* that the quadruple-barreled suspension takes place. These four foreign notes appear "out of the blue" and are therefore to be classified as "unprepared suspensions."

### Another Foreign Note—the Pedal Point

WHENEVER WE RUN ACROSS a three-note or four-note suspension, such as the one just illustrated, we are apt to raise questioning eyebrows at the suggestion that all four upper notes are wrong, and only the bass note correct. We are reminded all too forcibly of the old gag about "everybody being out of step but father." And our skepticism becomes even stronger when we meet passages in which a multiple suspension is prolonged—in which the bass note solidly stands its ground for several measures while the other notes above it move in groups of two, three or four, as if they were complete chords in themselves.

Take this passage, for example, from the *Prelude No. 22*, from Volume I of "The Well-Tempered Clavichord" by J. S. Bach.



If we ignore the monotonously repeated B-flat in the bass, we can explain the harmonic structure of these measures very easily. Only three chords are used: tonic triad, subdominant seventh chord and leading tone seventh chord in the key of B-flat minor, with a few passing notes and suspensions thrown in for variety. But if we try to fit that repeated B-flat bass note into our theory, it explodes. Most of the time B-flat simply does not belong there.

There is another, different way in which we can explain the presence of the continual B-flat bass. We can say that the entire passage has as its underlying harmony the tonic triad—B-flat, D-flat, F—and that all the other notes are suspensions or passing notes. According to this viewpoint the entire phrase is one grand, prolonged suspension which plays its game of hide-and-seek and finally comes to rest on the chord which has been so insistently hinted at by the B-flat bass.

Every passage of this sort can be looked at from two angles. It all depends on your particular viewpoint of the moment, whether it is "father" or "the rest of the regiment" which is out of step. The question need not trouble you, however, for it is just about as immaterial as the more famous question concerning the chicken and the egg. The monotone bass effect happens to be a well-recognized phenomenon in music; it goes by the name of *pedal point*; and if you can

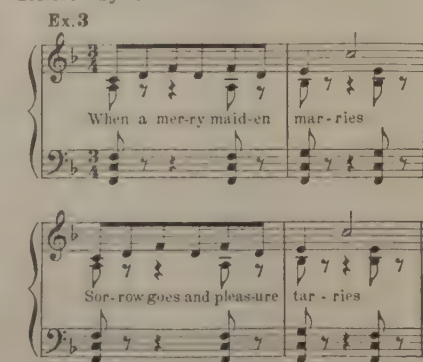
recognize it and label it as such, that is enough.

Why "pedal point"? Because this device first became popular in organ music. As you know, the low bass notes of an organ are played by stepping on a row of large wooden pedals, arranged in keyboard fashion. When an organist wants to play a passage which sustains a single bass tone through shifting harmonies, he holds one foot motionless on a bass pedal while his fingers roam the keyboard. Hence, the effect has come to be called a *pedal point*, or, sometimes, an *organ point*.

The chief effect of a pedal point is to emphasize the home key by constantly reminding us of its presence even when the harmony tries to wander into other fields. Most pedal points hammer away at either the tonic or the dominant note.

One of the simplest and most effective pedal points is the drone bass so characteristic of Scotch bagpipes. These instruments impart a primitive insistence as well as a certain discordant gaiety to the music they play.

Sir Arthur Sullivan harmonized many of his tunes with drone bass accompaniments. The scores of Gilbert and Sullivan operettas are well sprinkled with them, in the manner of this quotation from *When a Merry Maiden Marries*, from "The Gondoliers" by Sir Arthur Sullivan.

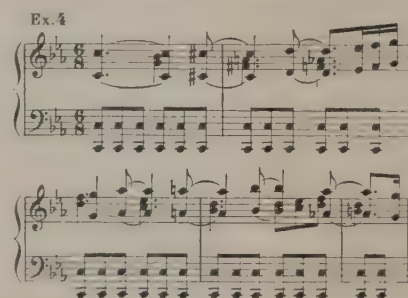


These measures are reproduced by special permission of Mr. D'Oyly Carte, owner of their copyright.

Simple tonic and dominant harmonies, enriched by the sustained F in the bass. In both the second and fourth measures the sustained F is foreign to the chord above it.

One of the greatest and most stirring pedal points in the literature of music is the monotone hammered out so ominously by the kettle-drum and string basses at the

very opening of the "First Symphony, in C Minor" by Johannes Brahms.



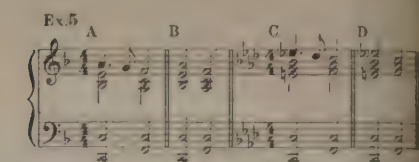
For a more restrained use of pedal point we can turn to the Russian symphonist, Tchaikowsky. In the opening movement of his "Pathétique Symphony" he introduces as his second theme an eloquent, soul-baring melody for the violins (probably an old acquaintance of yours) which moves above rich, shifting harmonies; and beneath it all the bass viols hold a low, unobtrusive tonic D, like an anchor to windward in a stormy sea. Listen for this the next time you hear the symphony.

### Foreign Notes That Fail to Become "Naturalized"

BEFORE WE LEAVE THE SUBJECT of foreign notes there is another point worth mentioning. We usually think of a foreign note as being like a mistake which needs to be corrected. If a composer upsets us by permitting a foreign note to intrude, he is obliged to pacify us forthwith by "resolving" that note into one which belongs to the chord, thereby replacing discord with concord. It sometimes happens, however, that a foreign note has only a fraction of an instant in which to correct itself, and fails to take advantage of that brief interval. Or, again, it happens that even if the note has plenty of time to change it hangs on until the last minute, just to tease us, and then, before it has had a chance to move to the spot where it belongs, the chord beneath it changes. When this occurs, the wrong remains uncorrected.

Ordinarily this would be annoying to a musically trained ear. But if the first chord happens to be a chord of motion (dissonance), and the second a chord of rest (consonance), we are perfectly willing to allow the composer to skip the job of making the discordant foreign note blend into the chord, as long as he accomplishes the job of mak-

ing the discordant chord-of-motion move to a peaceful chord. To illustrate:



Instead of Ex. 5a, we are willing to accept Ex. 5b; and instead of Ex. 5c we are willing to accept Ex. 5d.

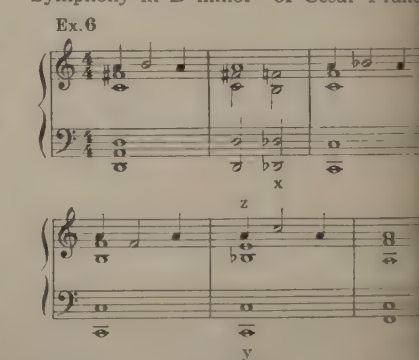
In the F major example the foreign note is A. It ought to move to G in order to become a part of the dominant seventh chord, but we are willing to let our imagination fill the gap left by the composer, so long as the dominant seventh changes into the tonic triad.

In the F minor example the foreign note is E-flat, and the chord is the dominant ninth chord of F minor. Here, too, the resolution of the foreign note can be withheld, since our imagination will complete it.

It might be interesting to speculate as to how in the first place, composers gained the idea that they could omit the "naturalization" of a foreign note. Perhaps they discovered, as did Shelton Brooks in his *The Darktown Strutters' Ball*, that on certain occasions the music proceeds too rapidly to permit a graceful resolution, and that under such circumstances it sounds better without any resolution at all.

The very first note, E, of the opening phrase of the chorus (on the word "I'll"), is a foreign note. On the word "be" it moves downward with proper decorum to the chord-note, D. So far, so good. But when the phrase is repeated eight measures later, the foreign note, E, (on the syllable "re-") comes in at a later point in the measure than it did the first time. It has no time for decorum, no time to pause at D on the way down to C. So what does it do? It brazenly skips D and leaves the foreign note unresolved. Yet somehow the result sounds perfectly all right. The tonic chord is enough to satisfy us.

Here is another case of an uncorrected mistake, in which we meet the same dominant seventh chord and the very same foreign note, in the *First Movement* of the "Symphony in D minor" of César Franck.



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There are three things in this Franck quotation which deserve our attention.

First, the deft modulation in the opening two measures by which the organist-composer of St. Clothilde leads us suddenly, yet gently, in the key of F major. A great help to him in achieving this shift of tonality is the altered chord marked *x*, for it enables him to slide from one key into the other by half-tones.

Second, we should notice the three-measure pedal point in the bass. At *y* it will be observed that the bass note C has nothing to do with the chord above it (a B-D-F-A chord with the D omitted).

And third, we must not fail to notice the action of the foreign note marked *z*. Instead of resolving downward to G or upward to B-flat, it wanders afield (Continued on Page 812)



# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER  
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

## Getting the Right Music for Your Band

### The Need of Care in Editing the Band's Music

By

WILLIAM D. REVELLI

YAL BANDSMEN long have been working toward the general recognition of the band as a musical medium whose excellence is on a level with that of our symphony orchestras. Much progress has been made in this direction, and yet it is our belief that one of the final steps to be taken, in order for bands to achieve a standard of musical performance equal to that of our symphony orchestras, is to manifest greater care in editing band music. A great deal depends on the sheet music placed before each member of the band, for it is his guide—a mute indicator of what he should play. Recently we have heard several programs by summer concert bands whose personnel constituted the "who's who" of the band field. Those bands, usually of seventy-five pieces each, left nothing to be desired in the way of instrumentation, balance, and musicianship. Yet the general musical effect of the concert by each group was in many instances quite unsatisfactory, due to a noticeable lack of careful editing of the selections performed.

With the symphony orchestra the problem is not acute. In the most part its repertoire includes music written expressly for orchestra, and there is much less need for editing than in the case of the band. Attention has to be given, often, to bowings, phrase marks, and occasionally instrumentation, even in the orchestral repertory, yet not to the extent of the band music.

Recent band transcriptions and arrangements, to be sure, are, to a great degree, improvements over editions of the past. Publishers, composers and arrangers are deserving of commendation for their attainments in better band compositions and arrangements. It cannot be denied, however, that there remains a tremendous amount of band literature which stands in need of careful editing and changes to make it appropriate for and adaptable to modern bands. This is particularly true of many of the compositions arranged earlier than the last ten or fifteen years.

Specifically, in many arrangements of the past, the instrumentation, conceived as it was for the small municipal or military band, did not satisfactorily fulfill the intentions of the original score. Very frequently certain parts were omitted, and in some cases entire parts displaced. On examination we might find that the arranger took the liberty of changing the voicing. For example, an operatic aria belonging to the baritone or tenor may have been assigned to the cornet or oboe. This kind of thing is indefensible, and indicates a gross stupidity or incompetency on the part of the arranger.

#### The Important Question

THE MATTER OF EDITING band music, we do face two important questions: "Shall we try to retain so far as possible the mood, character, and effect of the composer's original composition? Should we preserve band music as a regimented mediocrity?"

The arranger has many problems to solve in transcribing orchestral material for band. His ability in judging, his musicianship, and his wide knowledge of band literature in all of its phases, all are so vital to the very musical values of our bands stand in the balance. The efficacy and accuracy of his editing and arranging have a powerful influence on the band audi-

ence. And yet we can find important orchestral works which have been transcribed for band in such a manner as to cause us to surmise that the transcription was made from a piano score, or that the arranger had never seen the orchestra score.

What, then, should be our considerations in the editing of band arrangements? What shall we look for? What can we do to insure an improvement, if we lack the experience and confidence that our editing and incidental alterations are proper and authentic? We can give careful attention to the following items, all of which have a profound effect upon band performance:

1. Instrumentation
2. Phrasing
3. Articulation
4. Proper distribution of chords to all choirs



#### MUSIC FROM COAL, WATER AND AIR

Here is a transparent, non-crackable clarinet played by a member of Phil Spitalny's famous all girl orchestra. The material is Lucite, a modern chemical miracle made by Dupont from coal, water and air.

5. Voice changing of certain instruments
6. Balance of parts
7. Tempi
8. Keys

In the first place we must overcome the tendency toward heavy parts—generally the thick parts should be considerably thinned. Tempi are frequently inaccurate and

misleading, as marked on conductor's score and individual parts. Occasionally the keys selected by the arranger are not conducive to best results. Particularly in the case of music of the classical period do we find our band arrangements "over-scored." If the works of Mozart, Haydn and other composers of the era are to be played at all by our bands, due consideration must be given to keeping them in the character and style intended by the composer. Otherwise, this music should be restricted to the orchestral performance for which it was originally written.

We do not wish to imply that our bands cannot satisfactorily perform music of this classical type, nor that its performance by bands is inferior to that by orchestras; but too often arrangements for this type of music fail to prove sympathetic to the composer's conception of his selection. Usually one fault lies in thick scoring.

Along this line, it appears a point of logic first to become familiar with the life, personal characteristics, environment and background of the author of a musical composition. One must understand the effect and influence of his teachers, his contemporaries, his ideals. The information acquired allows for an authoritative and accurate line of reasoning in bringing about desirable changes in parts. Of course, this comes under the head of "musical history" and of musicology in general, yet the importance of the subject cannot be overestimated.

Secondly, an interesting task preceding the actual editing of the band score is that of becoming familiar with the authentic orchestral score of the composition, providing one is available. Perhaps the purchase of piano or organ score would be otherwise useful. These scores are indispensable and are excellent guides and aids in editorial work. If one is not thoroughly familiar with the selection, the purchase and study of the best phonograph recording of the number are suggested. After becoming acquainted with the composition, one can turn with some confidence to the matter of studying interpretations, instrumentation, tempi, and so on.

#### Need for Accuracy

IN USING A PHONOGRAPH RECORD, here again there must be the certainty that the recording is accurate and authentic. In the past the exigencies of recording often had an adverse effect on tempo, balance, and dynamics; but the advances in sound technique have made these recordings quite satisfactory. If the record is newly produced, or the composition new, one has an excellent means of hearing a selection performed by the world's greatest conductors and finest orchestras.

Perhaps we can best show cause for the claim that editing is of untold importance in band music by specific instances. Some time ago a valuable lesson in the matter of authenticity of score was exhibited. All orchestra and band players are familiar with the Overture to "The Barber of Seville." In our library are three orchestral scores, all German, and three orchestral recordings of this overture. All of us have heard it played innumerable times, and many have played it again and again. Yet how many are aware that in the *Allegro Vivace* (which, incidentally, is never played vivace) measures two and three should be played thus:



Usually these measures are heard and played as:



It will be noted that there are only two eighth notes in the last beat of the third measure, instead of the three which almost always are played. As a matter of fact, it is written as a group of three eighths on every score and part in all of the band arrangements which we ever have seen. This same error is made, naturally, wherever this particular motif reappears in the same movement.

The three German scores in our possession all called  
(Continued on Page 821)



# THE ETUDE MUSIC LOVER'S BOOKSHELF

By B. MEREDITH CADMAN



Realizing that many of our readers may have difficulty in securing the books listed in this department, THE ETUDE MUSIC MAGAZINE will be glad to furnish its readers with these books at the price given, plus the slight charge for transportation and delivery.

## Origins of Musical Time and Expression

The Oxford Press, which we are told is the largest publishing business in the world, issues all manner of books, and among these are many permanently valuable works. That is, they have more of the nature of having been written with the definite objective of collating and preserving important scientific records, rather than of making readable books. "Origins of Musical Time and Expression," by Dr. Rosamond E. M. Harding, is a work of distinguished scholarship. Its opening chapter deals with "The Metronome and Its Precursors." She traces the origin of musical tempo to the Augustine monk, Zaccari, who in 1592 selected the human pulse, or heartbeat, for the standard of time. Thus in ordinary tempo there was one pulsation for every half measure in an *Allegro assai*. In an *Allergretto* there was one pulsation for every quarter note.

After Galileo's discovery of the employment of the pendulum, Le Père Mersenne worked out in 1736 the length of a pendulum for measuring time. The first machine for counting time, before the invention of Maelzel, was the Chronometre of Étienne Loulié. This was described and pictured in 1696, in a book called "Elements ou principes de musique." A copy of this book is in the University Library at Cambridge.

Dr. Harding's book serves to indicate how great was the struggle to bring order to a system of metric measure in music. Gradually she takes us through the elemental efforts toward the development of musical instruments, and of the provisions for a suitable notation to express the music required.

The footnote documentation of this work is an indication of the enormous amount of research done by the author. Often these notes alone occupy over half of the page. She has uncovered much that is very quaint and interesting to the scholar. The early use of the pitch pipe in England is very amusing. Quoting from a book, with its venerable and curious syntax and spellings: the *Scholar* asks, "How shall I know the right sound of any key, so as to sound it neither too high nor too low?" The *Master* replies, "If you would Key a Composition of various Parts for any Quire or Company of Singers and have not a Pitch-pipe nor any Instrument depending. First, take a View thro' the whole Composition and

try if you can sound the whole highest Notes of the upper Parts above the Key-Note, and also the lowest Notes of the Bass-Below; which if you can do without squeaking or grumbling, and all other Voices perform clear and smooth; then may your Song be said to be pitch'd in a Proper Key; for it is a general Maxim among Musicians, That, 'A Tune well Key'd, is half sung.'" This is the advice of one William Tans'ur (1746), in his "A New Musical Grammar; or, the Harmonical Spectator."

"Origins of Musical Time and Expression" By Rosamond E. M. Harding. Ph. D. Pages: 115 Price: \$4.25 net Published by: Oxford University Press

## "How to Sing for Money"

THIS IS PROBABLY ONE OF THE FRANKEST titles ever given to a book. The author breaks down right on the cover and confesses that singers actually accept money for their services. The book should have been properly dedicated to "Little Tommy Tucker, who sang for his supper." In the good old Victorian days the artist, after performing, stroked his Napoleon III goatee and left the hall with a look of complete disdain for filthy lucre, only to glance eagerly in the envelope secretly handed him to see whether he had been offended with the right number of guineas. Now, that is all over, and we have a three hundred and sixty-nine page treatise upon the best method by which the vocalist can assay the public for shekels.

The author puts aside all hypocrisy, as well as tradition, at the outstart and goes directly for the cash in the shortest and most practical manner. Apparently Charles Palmer, a popular writer famed for his work in the *Cosmopolitan Magazine*, was the professional "ghost" who frightened this remarkable and very readable book out of the long Hollywood experience of Charles Henderson, ASCAP, one of the best known song coaches of Los Angeles, who trained Gracie Allen, Deanna Durbin, and scores of other film prima donnas, in "how to put a song over." Henderson knows his business from every standpoint. He has written ten acknowledged song hits. He has been closely associated with Vallee, Waring, Kostelanetz and Billy Rose, in "putting over" their programs. He

has handled the vocal end of many of the best known film shows of Hollywood. More than this, he had a sound training in classical music as a background. All joking aside, he should surely know "the art and business of singing popular songs successfully." He tells, among other things, "How the Microphone has Changed Singing Technic"; "The Six Song Types and What they Demand from the Singer"; "The Six Spotlights of Popular Singing"; "How to start Shaping a New Song"; "Faulty Pitch: the Hazards and Cures"; "Bringing a Song to Life"; "The Heart of Showmanship"; "Swing Singing"; "How to Pick Your Songs"; "How to Audition"; "Records, Transcriptions and Television"; "Singing for Pictures"; "Staying on Top"; "This Matter of Agents"; "Publicity"; and scores of other things without a knowledge of which the singer can hardly hope for a share in the swift stream of dollars which seem to gush from the golden cinema geysers of Hollywood.

This is in no sense a book on vocal culture. The writer confesses that he never has attempted "to improve upon Deanna Durbin's glorious voice," but "I do teach her how to sing popular songs." He intimates that this means work and hard work. He writes, "There is no pill that will put you to sleep and let you wake up in front of Rudy Vallee's mike." His definition of popular songs as "songs with 'foot appeal' which boys and girls may sing to each other as they dance" is a lively use of words to make a very clever picture. Torch songs are "songs of strong passion, unrequited love and the like." Rhythm songs are those "to be sung to strict dance tempo"; while swing, or hot, songs are "characterized by use of the written melody primarily as a point of departure for rhythmic variations of a spontaneous nature."

As far as purely vocal requirements are

concerned, the qualifications of the singer descend in the scale thus:

1. Operetta Singer  
"Trained and excellent quality"
2. Torch Singer  
"A good voice not necessarily trained"
3. Ballad Singer  
"A pleasing voice"
4. Rhythm Singer  
"An accurate voice"
5. Swing Singer  
"Practically 'no voice'"
6. Comedy Singer  
"Voice requirement zero"

This coincides with our own cinematic observations, but you must read Mr. Henderson's book in detail to get the full complete facts. One surprising bit of news is that Bing Crosby "can do a professional job in all six song types." The writer does not state what might happen if Bing should get all six of his types mixed.

"Your Voice and What to do about It" is an admirable chapter. In fact, as we went page by page through the book we developed the conviction that, if the vocal teachers of America were to make a careful study of this very different and interesting work, there would be far more acceptable singing done in America; and singers in the home, the club and the church would again captivate the public mind. Mr. Henderson has provided the remedy for those who are mercilessly bored by songs and singers that have no rational significance. Even the most sophisticated musicians will rejoice in an escape from the absurd artificiality with which some singers, who should know better, attempt to interpret master works. Perhaps it would be a good idea for some of our grand opera companies to hire Mr. Henderson and see what he can do with some of those endless Wagnerian monologues. We remember

(Continued on Page 811)



DEANNA DURBIN

Miss Durbin was coached in practical singing details by Charles Henderson. This is a "still" from her famous film with Leopold Stokowski "100 Men and a Girl."





# THE TEACHERS' ROUND TABLE

Conducted Monthly by GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words



## Various Matters

gain, I must ask the readers to be patient with the head of the Table for his messiness in getting 'round to them. Questions are piled sky high; and still they come. Every teacher has his importunate question which, of course, demands immediate solution. It is hard to realize in connection with a magazine like THE ETUDE, for which the material is prepared two months in advance of each issue, that several months must pass before you can have the speediest reply. Therefore, the remedy we can suggest is that you anticipate your pressing problems a year in advance—send them on—and you'll have answers when you need 'em!

My snooty remarks concerning correspondence schools of music inspired several letters putting me "on the spot." R. K. writes, "If you understood the work we are doing for the musical world you would see us in a different light. Everything a teacher says can be written; of course it must all be very accurate, only after years of experience have I learned to express ourselves so that the greatest number will grasp meanings and translate them into action. We cannot understand why most teachers are so 'stuck' us, for we make practically no

competition for them. Our students come from places where the possibility of finding a competent teacher is just about zero. Thousands of people love music but can't learn it any other way except through a correspondence school—like the engineer in the interior of the Philippines, a gold miner in the mountains of Venezuela, soldiers and marines in distant outposts, trappers in Alaska, a radio operator on a freighter, and a patient in your hospital in Ann Arbor!

"We don't try to prepare anyone for Carnegie Hall. None of our courses goes for more than two years. . . . And did you ever think how we help publishers and instrument makers by supplying them with a market of 700,000 potential buyers?"

Whew! I certainly learned a lot from that letter, and respectfully take my hat off to the correspondence schools. But, as to the statement, "everything a teacher says can be written," let me repeat that it is often not what the teacher says but how he says it; and then, afterward, how he plays it for the student—how he sounds, how he looks. These are things that count most; and that is why a good instrumental teacher is indispensable to the interest and success of the pupil.

\* \* \* \* \*

Teachers in my summer classes often give unusual and provocative questions. Here are a few of them:

*What about the necessity for giving extra time? Do you recommend teaching assignments a longer period than the lessons for? Some teachers I know work a week overtime with their pupils. Do your students learn of this and expect also to give extra time after the regular lesson?*

*Take warning from Alice's "Jabber-jabber," and recite daily:*

*"Beware the Overtime, my son  
The brain that tires, the claws that catch;  
Beware the Time-For-Nothing Bird:  
And shun  
The clumsy paws that snatch."*

*There you have the whole matter in a nutshell! Like the preacher, who futilely urges his congregation for an hour, you are a poor teacher if you cannot get your points over within a reasonably short period of concentrated effort. In the concentrated process of piano playing, the saturation point is reached very soon. Even advanced students should not be held longer than an hour at a sitting. And certainly, elementary pupils should not be kept longer than forty or forty-five minutes, even if on subjects are well diversified.*

*You give and demand sharp concentration; overtime is unnecessary. Besides, it is a dragon that will eat up hours, of your precious time and energy, and will make the parents think far less of you. You need to "whip a student into shape" at a recital, make a point of giving an hour lesson period at another time; and you cannot be paid, make it quite evident that you are doing this at a sacrifice and because of your interest in the student.*

*In the other hand, in the case of gifted students who cannot pay full time lesson*

rates, charge the regular amount for a short period, with the understanding that you will give a longer lesson whenever possible. Then, of course, you can incorporate the longer period into your regular schedule.

*"Can you suggest help for an adult who finds memorizing difficult, and has no knowledge of harmony?"*

1. Much playing without looking at the keyboard;

2. Playing parts of pieces from memory, in the lap or on the arm of a chair—first by half or whole measures, single handed, then hands together;

3. Get Lilius MacKinnon's "Music By Heart," by far the best book ever published on memorizing.

*"When, in daily practice, is the best time to work at technic? How long ought one to spend on it?"*

Contrary to the usual opinion, I do not consider the first period of the day's practice ideal for technic. Muscles are uncoordinated, circulation sluggish, mind vagrant: therefore, after a brief "warming up," by playing fortissimo chords in various positions and leaps, or slow, rich tone exercises, practice should be given over to memorization or working out new pieces. After about an hour, or just before fatigue, rest ten minutes and then tackle technic. Muscles will now respond more easily, and lasting results will follow more quickly. For practically all students, a good rule is to spend approximately one third of the total day's practice on technic.

*"Do you believe in doing quite a bit of teaching by rote? It has always seemed to me that the sooner 'they' can read notes, the better."*

You bet it is! Note and rote, from the very beginning, "sez I." How many of us have slaved and despaired with pupils who have been taught exclusively by rote for months, or sometimes years! It is easy to teach reading even to very young children.

There is no longer any excuse for excessive rote emphasis. I myself advocated it years ago, but know better now. If, from the first lessons, children are given assignments to play without looking at the keyboard, both reading and listening will develop naturally.

*"Is it better in teaching to leave off hearing some numbers when time goes quickly, and to do what you can as thoroughly as possible, or should one plan to hear everything even though sketchily? I give forty-five minute lessons."*

Neither plan should be followed exclusively. I advocate, rather, a combination of both—the first half of the lesson devoted to working toward finish or perfection, the latter half to skimming the surface of various assignments. If this is done, it is not necessary to cover the entire list of the week's exercises, etudes and pieces. And this goes for the advanced students as well as the others.

\* \* \* \* \*

To show Round Table colleagues what responsibility is ours in influencing young people in the choice of a career, I quote the following portion of a letter from a young man, with my reply. How long and how strong such influence can be is shown by the fact that the concert he mentions was given five years ago! Which proves that we often do not know how seriously we can bias a young life—either toward happiness or maladjustment. Here's the letter:

*"If it is wrong, to devote one's time and energy to many fields, then I'm guilty in the first degree. My greatest interest is in music, and for that I have you to blame, at least indirectly. Since the day I attended your recital at the High School, my interest in and love for music has developed. But, lest you think I am a wild eyed maestro, I must confess that I am quite unable even to strum my hair melodiously. I regard music as the greatest medium of artistic expression that exists. I claim to be artistic, but my talent is fettered, etc., etc."*

My reply:

"I hope you will be extremely cautious about choosing a career. I have known many young people with decided leanings toward the arts, and indeed with a certain amount of talent in several different artistic fields, but without the ability to concentrate on any one of them enough to make a success of it.

"Before long, you must try to find out in what branch of the Arts, if any, your talent is outstanding: then, having discovered this important fact, shear off all non-essentials and spend the next half dozen years of your life mastering the technic of this art. Then, if your gifts warrant it, and if you have been sufficiently intelligent and industrious in developing them, you may emerge an artist.

"From what you write, I fear it is too late to choose a career in music. Almost no one ever succeeds unless he possesses first rate talent which has been carefully developed from childhood."

May I add that it is my policy to advise even very talented young people to follow a musical career only if an inner urge compels them to eat, sleep, and (especially) work in music, day and night. Or, I tell them, "If you can live contentedly without music, don't become a musician. It's too

exhausting, too exacting." These may be hard, realistic words, but they have saved many an aspiring young person from making a tragic misstep.

\* \* \* \* \*

Now, listen to a happy musician, A. C., who writes from Virginia:

*"I think I have caught something of your enthusiasm. Certainly, I am seldom without ideas—never bored. My pupils are not little artists, but they love music. My greatest challenges are the ones without that indefinable something called talent. They make me think of the quality some women are born with, 'Oomph,' 'It,' or what have you. Because all the gals don't have it doesn't mean that they can't make themselves into charming, delightful people. I work much harder over those struggling children who show a pathetic eagerness to make music, once you have broken through the inferiority shell, than I do over the little darlings of the gods. I encourage every tiny improvement, and squander dollars and dollars on prizes for them. When I see a child, with no more sense of rhythm than a Barnum & Bailey seal, decide for herself to take two lessons a week instead of one; and another, who couldn't pick up a tune with a derrick, confidently join a Junior choir, I feel like Joan of Arc. Isn't it dreadful that the threshold of this beautiful world of music is still barred by so many pedagogs who can't see beyond the text books?"*

*"That is what I hope I'm getting—a realization what a music teacher's job really is; and for that I am eternally grateful."*

\* \* \* \* \*

In other words, a teacher should not be judged by what he has accomplished with the gifted student—the one out of ten—but with the nine others, the indifferent, shy, poorly coordinated, aspiring ones whom he has taught to play well and to love music. That's what I call teaching; and that's why A. C. and the rest of us wouldn't change our profession for anything in the world!

\* \* \* \* \*

## Transposition

I would like to ask about transposition. My teacher says to read one or more degrees up or down, depending upon the key you are transposing to. It seems to me that when we get to transposing to a key perhaps five or seven degrees from the original, it will make for inaccuracy as well as make it very difficult. Is there any other tried and proved method for transposing?—M. W., Colorado.

As art is my profession and piano playing and teaching are hobbies, I am not as skilled in transposing as I should be. Can you tell me the best method of teaching it and about how long it takes to be able to transpose at sight? The position I am trying for this summer requires that I transpose at sight.—E. G. S., Long Island.

Don't worry about transposing any piece more than a major third up or down, for it is almost never necessary to exceed that interval.

For elementary transposition I like Buena Carter's new "Transposition Patterns for the Piano," a series of forty-one short, five minute lessons, very thoroughly worked out through harmonic and melodic analysis.



# The "Erl King" of Schubert

As Transcribed for Piano by  
FRANZ LISZT

\* \* \* \*

## A Master Lesson

By  
MARK HAMBOURG

Eminent Piano Virtuoso and  
Teacher of London

SCHUBERT'S SONG, the *Erl King*, might well be claimed to be the most famous song in all the world of classical music. Certainly its dramatic intensity, and the wonderful manner in which the music fits the words, never have been surpassed in any composition for voice with pianoforte accompaniment. That the *Erl King* was written, in its original form, as early as the winter of 1815, near the close of the young composer's eighteenth year (he was born January 31, 1797), is sufficiently astonishing; for in it he shows musical powers of an emotional range which one might expect in a man of genius in middle life, who has been through much experience, but scarcely in a boy but out of adolescence. Thus Schubert's strength of creative imagination is one of the mysteries of his personality; for nothing in his rather everyday life could have accounted for it. It was inborn, a mighty power of musical expression.

The words of the *Erl King*, which are by Goethe, are themselves of great beauty and literary distinction; and Schubert's musical setting is so perfect and just in feeling that, if possible, it even enhances the splendor of Goethe's idioms.

In all his songs Schubert shows three supreme qualities:

First, the absolute suitability of his music to the words.

Second, his skillful use of unexpected modulation.

Third, the fitness of the accompaniments to the subjects.

These, by their surety of agreement, create a special atmosphere that surrounds the words and gives them more meaning.

Schubert was, without a doubt, the creator of the modern German song, as we envisage it today.

### An Unpropitious Première

THE *Erl King* had, however, no great success on its first appearance when Schubert brought it to the Imperial School, where he had been educated, and his friend, Holzapfel sang it there with the composer accompanying him. But later on an amateur singer by the name of Gymnich produced it at a private party where it made such an impression that the audience then and there decided to publish it at their own expense. It was first performed in public when Gymnich sang it in Vienna

### THE LEGEND OF THE ERL KING

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on January 25, 1821, with Schubert on the platform and playing the accompaniment. Ever since that date the song, *Erl King*, has maintained its place in the forefront of vocal literature.

As a young man, Franz Liszt, the great pianist and composer, met Schubert in Vienna, and remained always an ardent admirer of his genius. Liszt has been always justly famous for his transcriptions for the piano of works originally created for other mediums; and amongst the best of these arrangements are those of a goodly number of Schubert's songs. So successful was Liszt in this art that he shed a new light on any song which he transcribed.

The arrangement of Schubert's *Erl King*, which we are now to consider, is one of Liszt's finest efforts at transcription; and in it he has preserved all the drama, the tragic atmosphere, and the eeriness, which make the combined words and music of this song such a masterpiece.

There has been no great dramatic singer who has not made it his or her pride to interpret at some time the *Erl King*. The best performance of it which I have heard by a man was that of the celebrated *Lieder* singer, Ludwig Wüllner; and from a woman it was that of an equally fine singer, Alice Barbi.

### The Song a Drama

WHETHER PLAYING OR SINGING the *Erl King*, it is important to bring out the various personalities: of the *Father*, tranquilizing, reassuring; the *Erl King*, persuasive and elflike; the *Child*, frightened and anxious; the *Narrator*, impartial.

The accompaniment is turbulent, excepting when the *Erl King* holds the stage, when it becomes caressing and eerie; and when the *Father* speaks, when its agitation moderates considerably.

The first fourteen measures of the composition consist of a prelude to the entry of the voice in Measure 15. These fourteen measures must be played with abandon-

ment, having regard to the mysterious and dramatic tents of the song to come, so as to put the audience in a fitting frame of mind to react to tension and apprehension. In the present transcription by Liszt, of the music for piano alone, the same mood should prevail in these fourteen opening measures, and every effort should be made to create an atmosphere of sinister excitement.

Care must be taken not to start too loudly the first octaves in Measure 1, but to make a rise and fall in every second and third measure up to Measure 8: *crescendo* up to the third beat in one measure, and *decrescendo* down to the last beat in the succeeding measure. The triplet octave passage in the left hand, measures 2, 4, 9, and 11, must give as much as possible the effect of *legato*. I advise playing the triplet octave in the right hand during the first five measures; the measures 8, 9, 10, 11, 12, as follows: the first eighth note of the triplet to be played as written as an octave, but the second one only as a single note on the lower octave, taking this G with the second finger, whilst the eighth note of the triplet is played again as an octave, that is, as written. This way of executing the triplet octave figures gives a more elastic feeling to the rhythm of the passages and also prevents fatigue of the wrists. It can be played exactly as written, if preferred, or as written in the music as *ossia*. Every time these triplet octave figures occur during the composition, they can be executed in the same manner, either as I have suggested or as written in the copy.

The octave D, in the bass, on the third beat of the second measure, should be stressed a little; and also the top note of the octave A in the treble, on the first beat of Measure 6; and the B-flat occupying a similar position in Measure 7. Stressing should mark also A on the third beat of Measure 7, but with less volume of sound; and

(Continued on Page 809)



# THE ERL KING

## ERLKÖNIG

Concert transcription by  
FRANZ LISZT

See another page of this issue for a lesson  
on this piece by Mark Hambourg.

Mark Hambourg, a born pedagogue as well as a virtuoso, has given us, in this issue, a "Master Lesson" which should be carefully preserved in every  
musical educational library.

This lesson has been engraved with a more playable distribution of the right hand and left hand parts, but aside from the suggestion for play-  
ing the first measure there have been no alterations in notation from the original Liszt piano transcription of Schubert's song. Grade 9.

Ossia:

**Presto agitato**

*mf* *drammatico* *cresc.* *decresc.* *legato* *stress* *mp* *pp*

Who rides there so late through night so  
wild? A lov- ing fa- ther with his young  
child, He clasped his boy close with his fond arm, And

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

The musical score is a concert transcription of Schubert's 'The Erl King' by Franz Liszt. It is presented in a two-staff format (treble and bass clef) with a key signature of one flat (B-flat major/D minor) and a common time signature. The tempo is marked 'Presto agitato'. The score includes various musical notations such as dynamics (mf, cresc., decresc., mp, pp), articulation (stress, legato), and fingering numbers. The lyrics are in English and are placed below the vocal line. The score is divided into measures, with measure numbers 1 through 28 indicated. The piece is a Grade 9 work.

Play the upper fingering when the upper notes are omitted.



Ossia:

clos - er, clos - er to keep him warm.

29 30 31 little rit. 32 Left Hand 33

wildly

Ossia:

Ossia ad libitum (The father) "Dear son, reassuringly what makes thy sweet

34 35 Bar 36 to 40, tempo a little slower 37 38

sotto voce ma marcato

face grow so white?" (The child) "See, Fa ther, 'tis the

39 40 41 42 43

*f* in tempo *pp* *sempre marcato il canto*

Erl - king in sight! The Erl - king yon - der wit

44 45 46 47 48

*mf* *p*

Ossia:

crown and shroud!" (The father) Dear son, it is some

49 50 51 52 53

*pp* tranquillo singing tone tempo a little slower. soothingly

mis - ty cloud." (The Erlking) Thou

54 55 56 57 58

without pedal 4

Mark the rise and fall of the melody.

dear - est

2.5 Piano in tone but insistent and significant.

*ppp* misterioso

legg.



Seductively, caressingly, puckish, unearthly

boy, wilt come with me? And man - y games I'll

*espress.* *cresc.*

59 60 61 62 63

Not too much Pedal, and changed as marked to give the effect of lightness

play with thee; Where var - - ied blos - soms grow in the

*Swell* *Swell*

64 65 66 67 68

wold, And my moth - er hath many a robe of gold!" (The child) "Dear fa - - - - - ther, my

*Forte* *tremante* *Vehemently*

69 70 71 72 73

fa - ther, say did'st thou not hear The Erl - king whis - per in mine

*cresc.* *f* *dim.*

74 75 76 77 78

ear?" (The father) "Be Music should calm down tranquil, be tranquil, my child, Many withered

*p*

79 80 81 82 83

leaves the wind bloweth wild." (The Erlking) "Wilt come, proud boy, wilt thou come with me? Where my

Cajolingly -

*poco più animato* *pp* *legg. amorosamente*

84 85 86 87 88

Bars 87 to 96  
Left-Hand piano but supporting.  
*pp* in volume but with warm tone



beau-teous daugh-ter doth wait for thee, With my daug-ter thoult join in the dance ev'ry night, She'll lull thee with sweet songs to

89 90 91 92 93

Sudden drop to *pp* Slight hesitation

All Melody from Bar 87 to 96 to be played piano but with due regard to the rise and fall of the melody.

In the last octave in the Treble in Bar 92 there is a sudden drop in tone, and proceeding to Bar 93, in pianissimo a slight hesitation of rhythm, and emphasis on 1st G in Bar 93. The tempo is then resumed flowingly and with expression until its culmination on the 1st

give thee de-light, And lull thee with sweet songs to give thee delight!" two Beats of Bar 96

94 95 96 97 98

*rubato* *f precipitato* *tremante* *molto*

ing of hysteria.

Child's ever increasing fear denoted by means of uneven tempo, accents where marked feel

99 100 101 102 103

*dim.*

104 105 106 107 108

*cresc.* *ff*

109 110 111 112 113

*cresc.* *ff*

114 115 116 117 118

*p* *slower* *molto appassionato riten.* *pp*



course, And if thou'rt un... wil... ling, I seize thee by force!" (The child) "O

119 *cresc. subito* 120 121 122 123 *precipitato*

fa - ther, my fa - ther, Thy child clos - er clasp, The - Erl king hath

124 125 126 127 128

seiz'd me with i - - - cy grasp!" *il più presto possibile* Bar 132 on The fa - - ther

129 130 131 132 133

and heavier *ff sempre tumultuoso*

A distinct *rallentando* to emphasise the horror

shudder'd, His pace grew more wild, He held to his bos - om his

134 135 136 137 138

poor moan - ing child, The crisis culminates on G with big *rallentando* like a fermato

139 140 141 142 143

He reached his

house with fear and dread, *cresc. and then dim. in same bar* But in his arms, lo! his child lay dead! *Andante*

144 145 146 147 148

despairingly, as if the father had realised what had happened *poco rit. Recit.* *p* *f*

In declamatory style as if spoken

The last two chords very abruptly with merely touches of pedal



# MIRRORED MOODS

Victor Herbert's gifted protégé, Gustav Klemm, has embodied in *Mirrored Moods* the melodic lilting style of his master. He writes, "Please do not play this piece stiffly; make it graceful and emotional, or play it not at all." Watch the sustained notes. Grade 4.

Lightly M.M. ♩ = 108

Moderately, and gracefully

GUSTAV KLEMM

The musical score for "Mirrored Moods" is presented in a standard piano format with a grand staff (treble and bass clefs). The piece begins with a tempo marking of "Lightly M.M. ♩ = 108" and a performance instruction of "Moderately, and gracefully". The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as dynamics (mf, f, sf, mp, dim), articulation (poco rit., cresc., dim.), and performance instructions (l.h., Ped. simile, with intense feeling, a tempo, D.S.). The piece is divided into sections, with a "TRIO" section starting at the bottom. The score is written for piano and features a variety of musical notations including dynamics (mf, f, sf, mp, dim), articulation (poco rit., cresc., dim.), and performance instructions (l.h., Ped. simile, with intense feeling, a tempo, D.S.).

\*From here go back to sign (§) and play to *Fine*; then play *Trio*  
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# PETIT MENUET

This delightful little minuet is one of the favorite melodies of the composer, who played it repeatedly at his band concerts. Totally unlike the style of march music usually associated with the magnificent martial strains of the great bandmaster, here is a very simple and very pretty little piece which will appear on thousands of recital programs, showing the composer's versatility. The phrasing is very clean and clear cut and any third grade pupil should be able to master it in a few lessons. Grade 3.

**Allegretto M.M.  $\text{♩} = 138$**

**JOHN PHILIP SOUSA**

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# SILENT NIGHT

Transcription

This fine transcription was in The Etude a dozen years ago and is repeated in response to a large number of requests.

**CLARENCE KOHLMANN**

Grade 5. **Andante religioso**

**Moderato cantabile M.M.  $\text{♩} = 96$**

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DECEMBER 1939



This page contains six systems of musical notation for piano. The notation includes various dynamics, articulation, and fingerings.

- System 1:** Features a right-hand (r.h.) melodic line and a left-hand (l.h.) accompaniment. Dynamics include *pp* (pianissimo) and *sf* (sforzando). Fingerings are indicated with numbers 1-5.
- System 2:** Continues the melodic and accompaniment lines. Dynamics include *p* (piano), *mf* (mezzo-forte), and *rit.* (ritardando). The tempo marking *a tempo* is present. The instruction *Poco più mosso* (a little more motion) appears at the end of the system.
- System 3:** The right-hand part features a complex, rapid melodic line with many triplets and sixteenth notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The instruction *ben marcato il canto* (well marked the song) is written above the right-hand part. The left-hand part provides a steady accompaniment.
- System 4:** The right-hand part continues with rapid, flowing melodic passages. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). The instruction *sempre p* (always piano) is written above the right-hand part.
- System 5:** The right-hand part features a series of rapid, ascending and descending melodic lines. Dynamics include *pp* (pianissimo). The instruction *ten.* (tenuto) is written above the right-hand part.
- System 6:** The right-hand part continues with rapid, flowing melodic passages. Dynamics include *pp* (pianissimo). The instruction *ten.* (tenuto) is written above the right-hand part.







## DANCING SNOWFLAKES

Allegretto grazioso M. M. ♩ = 126

STANFORD KING

*mp* *lightly* *cresc.* *f* *mp* *mf* *cresc.* *dim.* *mf* *mp* *cresc.* *f* *mp* *sforz.* *Fine*

**TRIO** *mp* *mp* *D.S.*



# UNDER THE HAWAIIAN MOON

A smart piece of imitative music in the style of the Hawaiian orchestra as heard so frequently over the air. Note the "upside down arpeggios" in the third section. These give an unusual effect often employed by our island brothers in their music. Grade 3½.

Moderato M.M.  $\text{♩} = 126$

(Imitate the effect of the Steel Guitar)

FRANK GREY  
A. S. C. A. P.

The musical score is written for piano and features a melody in the right hand and accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is Moderato, marked with a metronome of 126. The score is divided into several sections, with dynamics ranging from mp (mezzo-piano) to mf (mezzo-forte). The third section features "upside down arpeggios" in the left hand. The score includes various musical notations such as slurs, ties, and fingerings.



Grade 5. Andante M M  $\text{♩} = 92-100$

PRELUDE IN D MINOR

ABRAM CHASINS, Op.13, No. 5

*p molto espress. sempre legato*

*f*

*poco rit.*

*mf a tempo*

*allargando ff*

*dim.*

*molto rall.*

*più dim.*

*Lento pp*

*mf*

*pp*



# OVER THE AIR WAVES

Tempo di Valse M.M. ♩ = 152

JOHN W. SCHAUUM

The musical score is written for piano and consists of 32 measures. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Tempo di Valse M.M. ♩ = 152'. The score includes various musical notations such as dynamics (*mf*, *f*, *dim.*, *cresc.*, *poco rit.*, *poco dim. e rit.*, *mf a tempo*), articulations (*Ped. simile*), and performance instructions (*1st time*, *Last time only*, *D.C.*). The score is divided into systems, with some measures marked as '1st time' and 'Last time only'. The final measure is marked 'D.C.' (Da Capo).



# DUTCH DANCE

WINIFRED FORBES

With gaiety

VIOLIN

PIANO

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# IN A GARDEN FILLED WITH ROSES

James Francis Cooke

CHARLES WAKEFIELD CADMAN

Andantino con espressione

*p*

In a gar-den filled with ros - es

*rall.*

*p a tempo*

I went seek-ing flow'r to flow'r, From the ver-y burst of dawn-ing To the fad-ing twi - light

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hour. And my hands were torn and bleed-ing Ere the wea-ry day was done,

But I found one love-ly blos-som, And for me — the on-ly one.

For the gar-den filled with ros-es Was the gar-den of my

soul Where ev-'ry thorn and ev-'ry bram-ble Claimed its cruel and bit-ter toll.

But the One who makes the ros-es, Was just help-ing to dis-close, That of all the love-ly

blos-soms It is you — who are my rose.

*rall.* *a tempo* *rall.* *a tempo* *rall.* *p a tempo* *rall.* *p a tempo* *pp* *mf* *f* *f più mosso*



# RING OUT, YE MERRY CHRISTMAS BELLS

Patricia O'Neill

GRACE BUSH

With joyous exultation

*f* Ring out, ye mer-ry Christ - mas bells, Ring joy - ful - ly and

clear, Ring out your mes - sage to man - kind, The Heav'n - ly Child is here. Christ is born, Christ is born,

Christ is - born to - day! Let songs of peace and

love a - rise, As - cend - ing un - to Heav'n, To God whose love for us flows down, Whose Son to us is giv'n.

Christ is born, Christ is born, Christ is - born to - day! Come

*allarg.* *f* *(quasi arpa)* *simile* *allarg.* *f a tempo* *rit.* *p* *meno mosso* *p* *meno moss* *sost.* *allarg.* *f a tempo* *rit.*



*più mosso*

let us wor - ship and a - dore Our Sav - iour from a - bove, Lift up your hearts and voices, sing Of

*più mosso*

God Al - might - y's love. Christ is born, Christ is born, Christ is born to - day!

*colla voce*

*f* *allarg. molto* *ff*

## MIGHTY LAK' A ROSE

II Swell-Vox Humana, Gedeckt, Tremolo  
I Great-Melodia 8'  
Choir-Soft String 8'  
Pedal, Soft 16' and 8'-or coupled to Gt.

### HAMMOND ORGAN REGISTRATION

Sw. A# 00 7615 113

Sw. B 00 1201 320

Gt. A# 00 3512 000

ETHELBERT NEVIN  
Arr. by Sidney C. Durst

Manuals

Pedal

Sw. B#

II Sw. F#

I Gt. A#

Gt. D

*mf* *p*

Ped. 4-1

+ Sw. to Gt.

Sw. G

+ Sw. Fl. 4

Thumb on Gt.

Sw. A# + Sw. to Sw. 16'

Sw. D# + Clar.

III - Sw. to Sw. 16' & Gedeckt 8'

Sw. F#

Gt. F#

+ Sw. to Sw. 16' or Bourdon 16'

Vox Humana

III only

Sw. B

Gt. A#

*p*



# KNIGHT RUPERT

## KNECHT RUPRECHT

Knecht Ruprecht is the German Santa Claus. In some villages the presents for the children are sent to one person who, clad in high buskin, a white robe, mask and an enormous flax wig, goes from house to house, calls for the children and gives them presents, according to the parents' report of good behavior during the year.

### SECONDO

R. SCHUMANN, Op. 68, No. 1

Allegro M.M. ♩ = 126

The musical score for 'Knecht Ruprecht' is written for piano. It begins with a tempo marking of 'Allegro M.M. ♩ = 126'. The key signature is one flat (B-flat major or D minor). The score is divided into systems, with the first system starting with a forte (f) dynamic. The second system features a 'tranquillo' section. The piece concludes with a 'Fine' marking and a 'D.O.' (Da Capo) instruction. The score includes various musical notations such as treble and bass staves, dynamic markings (f, sf, ff, p, cresc., fp), articulation (accents, slurs), and fingerings.



## PRIMO

Allegro M.M. ♩ = 126

## Second o

*tranquillo*

*p*

*p*

*fp*

*D. C.*



# PROGRESSIVE MUSIC FOR STRING QUARTET



## INDIAN LOVE SONG

### 1st VIOLIN

With lightness and simplicity M.M. ♩ = 69

CHAS. WAKEFIELD CADMAN

1st Violin musical score. The piece is in 2/4 time with a tempo of 69 M.M. The score consists of five staves. It begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The first staff includes a *poco rit.* marking. The second staff features a *poco cresc.* and a forte (*f*) dynamic, followed by a *rit.* marking. The third staff starts with a mezzo-forte (*mf*) dynamic and includes a *poco cresc.* marking. The fourth staff has a *rit.* marking, followed by a piano (*p*) dynamic and a *a tempo* marking. The fifth staff concludes with two *dim.* (diminuendo) markings.

### 2nd VIOLIN

With lightness and simplicity M.M. ♩ = 69

CHAS. WAKEFIELD CADMAN

2nd Violin musical score. The piece is in 2/4 time with a tempo of 69 M.M. The score consists of five staves. It begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The first staff includes a *poco rit.* marking. The second staff features a mezzo-forte (*mf*) dynamic and a *poco cresc.* marking, followed by a *rit.* marking and a *a tempo* marking. The third staff starts with a forte (*f*) dynamic and includes a *poco cresc.* marking. The fourth staff has a *rit.* marking, followed by a piano (*p*) dynamic and a *a tempo* marking. The fifth staff concludes with a *dim.* (diminuendo) marking.



OLA

# INDIAN LOVE SONG

CHAS. WAKEFIELD CADMAN

With lightness and simplicity M.M. ♩ = 69

*p*  
*poco rit.*  
*a tempo*  
*poco cresc.*  
*rit.*  
*a tempo*  
*poco cresc.*  
*f*  
*rit.*  
*a tempo*  
*p*

CELLO

# INDIAN LOVE SONG

CHAS. WAKEFIELD CADMAN

With lightness and simplicity M.M. ♩ = 69

*mf*  
*p*  
*poco rit.*  
*a tempo*  
*poco cresc.*  
*f*  
*rit.*  
*a tempo*  
*mf*  
*p*  
*poco cresc.*  
*f*  
*rit.*  
*a tempo*  
*mf*  
*p*  
*dim.*



Grade 1½.

# JOLLY OLD SAINT NICHOLAS

THREE CHRISTMAS CAROLS  
Arranged by Ada Richter

Lively M.M.  $\text{♩} = 80$

Jol - ly old Saint  
 Nich - o - las,  
 Lean your ear this  
 way!  
 Don't you tell a  
 sin - gle soul  
 What I'm going to  
 say

Christ - mas Eve is  
 com - ing soon,  
 Now, you dear old  
 man,  
 Whis - per what you'll  
 bring to me,  
 Tell me if you  
 can

Grade 1½.

Joseph Mohr

# SILENT NIGHT

FRANZ GRUBER

Slowly M.M.  $\text{♩} = 104$

Si - lent night,  
 Ho - ly night,  
 All is calm,  
 all is bright  
 Round yon Vir - gin  
 Moth - er and Child;

Ho - ly In - fant so  
 ten - der and mild,  
 Sleep in heav - en - ly  
 peace,—  
 Sleep in heav - en - ly  
 peace

Grade 1½.

# JINGLE BELLS

With spirit M.M.  $\text{♩} = 108$

Jin - gle bells,  
 Jin - gle bells,  
 Jin - gle all the  
 way!  
 Oh, what fun it  
 is to ride In a  
 one horse o - pen  
 sleigh

Jin - gle bells,  
 Jin - gle bells,  
 Jin - gle all the  
 way!  
 Oh! what fun it  
 is to ride In a  
 one horse o - pen  
 sleigh



# FROM A FOREIGN LAND

Grade 1.

Moderato M.M.  $\text{♩} = 80$

SARAH COLEMAN BRAGDON

Three systems of musical notation for piano. The first system is marked *mp* and the second *mf*. The music features a melody in the right hand and a bass line in the left hand, with various fingerings and articulations indicated.

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# IN A MANGER

Grade 2.

Slowly and well sustained M.M.  $\text{♩} = 88$

LILY STRICKLAND

Four systems of musical notation for piano with lyrics. The first system is marked *p* and the second *mf*. The music features a melody in the right hand and a bass line in the left hand, with various fingerings and articulations indicated. The lyrics are: "In a man-ger far a-way,— On this ho-ly morn,— For His bed the low-ly hay,— Christ the Lord was born. Then the faith-ful shep-herds came, And the wise men too, All to wor-ship and ac-claim— E-ven as we do. Man-y years have pass'd since then,— Still His star shines clear, Calls for-ev-er to all men,— In His name so dear." The tempo markings *a little faster*, *poco rit.*, and *a tempo* are also present.

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DECEMBER 1939

807



# JACK, BE NIMBLE

Grade 1½.

Marcato M.M. ♩ = 144

Jack, be nimble,  
Jack, be quick;  
Jack, jump over the candle stick.

EDNA-MAE BURNAM

*r. h.* - Candle  
*l. h.* - Jack

*f r. h.*

*mf l. h.*

*r. h.* - Jack  
*l. h.* - Candle

*f r. h.*

The musical score for 'Jack, Be Nimble' is written for piano. It consists of three systems of music. The first system has a treble clef with a key signature of one flat (B-flat) and a 4/8 time signature. The right hand (r.h.) plays a melody with eighth notes and rests, while the left hand (l.h.) plays a bass line with eighth notes. The second system continues the melody and bass line. The third system also continues the melody and bass line. The score includes various musical notations such as slurs, accents, and fingerings (1, 2, 3, 4, 5).

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# THE GOSSIPS

Grade 2½.

Allegro moderato M.M. ♩ = 160

H. L. CRAMM, Op. 16, No.

*p*

*mp*

*p*

*mf*

*f*

*mf*

*cresc.*

*f Fine*

*p*

*f*

*p*

*f*

*p*

*f*

*poco rit.*

*D.C.*

The musical score for 'The Gossips' is written for piano. It consists of four systems of music. The first system has a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The right hand (r.h.) plays a melody with eighth and sixteenth notes, while the left hand (l.h.) plays a bass line with eighth notes. The second system continues the melody and bass line. The third system also continues the melody and bass line. The fourth system concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings (p, mp, mf, f, cresc., poco rit., D.C.).

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# The "Erl King" of Schubert

(Continued from Page 784)

st note in Measure 8, all in the treble. Measure 14, the last group of triplets, E-natural, and B-flat, must be brought out in the right hand; and I play the B-flats with the left hand. Also the F-sharp in the treble, on the first eighth note of Measure 15 must be made prominent.

## A Weird Tale Is Started

ON THE LAST BEAT of Measure 15 the narrator begins his story. To make this passage more effective, and to assist in its execution, I have revised the distribution of the right hand and left hand parts. This revision, as engraved in the music for this Master Lesson, starts on the last beat of Measure 15 and continues through Measures 17, 18, and 20.

Having arrived at Measure 32, the execution may be again made easier by taking the lower G's of the triplet octaves in the treble—all except the first one—with the left hand; and these triplets must be played lightly, to convey the feeling of fear in the Child. From the last beat of Measure 36, to Measure 40, the tempo should be rather slower; the wildness should die down; and with the triplet accompaniment and the song, which now is in the bass, must sound more calm and soothing; the Father is trying to reassure the Child.

At Measure 40 the music returns to the original tempo. In Measures 41, 42, 43, 44, 45, 47, 48, and 49, I make the same distribution of the parts as was recommended for Measures 15, 16, 17, 18, and 20.

Throughout the piece, the notes of the song, wherever placed, must penetrate through the accompaniment; and a different note quality should be introduced to suggest each personality being presented.

On the fourth beat of Measure 41 it is the Child who has the melody; so the texture of the sound must be lighter, but caught with foreboding. The Father answers the Child in Measure 51, and onward Measure 54; and these measures must be played slightly slower, with a singing and tranquilizing tone. The bass notes in Measures 55 and 56 must be done without any pedal. They must be played lightly and distinctly, with very abrupt staccato.

## Enters the Villain

AT THE END of MEASURE 57 the Erl King begins his song, when the music must be piano in tone, but very significant and insistent, the rise and fall of the melody being so very marked. The interpretation of this part of the piece must be seductive, pressing, with something of the Puckish, and, if possible, an unearthly spirit about it. The pedal must be taken sparingly, and changed carefully as marked, before each new harmony. This will tend to give an effect of lightness to the music. A crescendo should be made from the last beat of Measure 62 up to the second beat of Measure 63; and, again, from the last beat of Measure 66 to the first beat of Measure 66, and yet another from the second beat of this measure to its third beat.

Throughout the succeeding measures, up to Measure 72, the marking of the changing of the pedal must be exactly followed. Measure 72 the tone rises to an increased forte, for the Child cries out in terror; and all the next eight measures must be played with vehemence.

There is a further crescendo in Measure 73 with accents on all the notes of the song in Measures 75, 76, 77, 78, and the last beat of Measure 79, as marked, the accented notes being the half note E-flat,

the dotted quarter note E-flat and the eighth note E-flat in the treble of Measure 75; eighth note D and quarter note A in Measure 76; quarter notes B-flat, A, B-flat and B-natural in Measure 77; the half note C, dotted quarter note C-sharp, and eighth note C-sharp in Measure 78; and also the first note, D, in Measure 79. An accent on the first octave D in Measure 80 brings the appeal of the Child to a close, so the music should calm down as the Father tries again to pacify the little one. In Measures 81 to 87, therefore, the bass notes, which are the melody, should be played piano, but with warmth of tone.

## The Drama More Gripping

AT THE END of MEASURE 86, the Erl King appears again, and from here on to Measure 96 all the melody is given cajolingly in piano tone, but with proper regard to the rise and fall of the music. At the last two eighth notes in the treble, in Measure 92, there is a sudden drop in tone; and, proceeding to Measure 93, there should be a hesitation in tempo, and an emphasis on the first octave G. The melody then resumes its tempo, flowingly and with expression, until the phrase culminates on the first two beats of Measure 96, with a rubato ending. From Measure 97 onward to Measure 105, the ever increasing fear of the Child must be denoted in the performance of the music, by means of unevenness of tempo, and of accents where marked, and by a feeling of hysteria in the execution.

A slight rallentando in Measure 111 will give emphasis to the end of the phrase which represents the Father's further efforts to quiet the Child's nervousness. On the last beat of Measure 116 the Erl King's music returns, and in Measure 117 a little stress should be given to the first chord on E-flat, with some slowing down of the tempo. The tone rises as the music becomes more impassioned, and in Measure 122 the rendering should be very dramatic, the statement of the melody be given with great emphasis, and the tempo much retarded.

From Measure 123 onward the original tempo is resumed and a spirit of frenzy should be introduced into the performance here, until the third beat of Measure 128, when the music becomes somewhat slower and, in Measure 129, somewhat ponderous, as though depicting the poor Child as overcome with the lassitude of despair; then eventually, in Measure 130, it arrives at a distinct rallentando, so as to mark the horror of the situation.

From Measure 131 to Measure 139 the music must be performed with ever growing speed and wildness, but there must be no forgetting to bring out the melody in the right hand, and to work the whole statement to a crisis on the dotted quarter note octave on G, in the treble on the third beat of Measure 139, with a big rallentando, almost like a fermata. Measures 140, 141 and 142 should be played with rushes of tempo, as if to give an effect of panting and straining; but on the last beat of Measure 143 the music should get slower again, with a weary feeling, as if the Father realized the calamity which had happened. In Measure 145 there is a slight crescendo on the first beat, and then a diminuendo, whilst in Measure 146 the notes in unison must be played in declamatory style, but softly, as if they were spoken.

The last two measures of the piece, 147 and 148, explain themselves: no hope, no consolation; the tragedy is complete. The two final chords should be played very abruptly, with just touches of the pedal.

\* \* \* \* \*

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## Improve Your Voice Production

By

ALBERT E. RUFF

Wherein a Famous Teacher of Noted Singers Explains the Vocal Muscular System and Its Operation

### Part II

**M**ANY TEACHERS AND SINGERS have no knowledge of what the vocal cords really are, so for their benefit it will be well to explain them.

They certainly are *not* cords, but the callous edges of the *Thyro-Arytenoid*. When seen with the laryngoscope, they look more like bands and, when healthy, are pearly white. In length, they are about three-fourths of an inch in the man and about one-half an inch in the woman, varying from one-sixteenth to one-eighth of an inch in width.

every high tone ought to diminish into the falsetto, the finishing touch of a tone. To do this smoothly, is one of the finest points of a singer's art.

As it is more difficult to swell from the falsetto into the body tone; this should not be attempted until the diminishing has been perfected. This action, swelling from falsetto, is accomplished by combining the muscles of the body tone and the outer neck muscles in focusing the tone on the vocal cords, thus making the voice most powerful and ringing.

### VOCAL CORDS IN PHONATION

(As seen with the Laryngoscope)



Low Voice

Medium Voice

High Voice

The Germans call them *Stimmbaender* (voicebands) which I believe more clearly expresses their nature.

The Crico-Arytenoids come into play when singing ppp, in which case they act alone, that is, the *edges* of the *Thyro-Arytenoid*, and not the body, are brought into play.

By this action the so-called *falsetto* is made. We say "so-called", as that term has come down to us from before the invention of the laryngoscope, and even today it is frequently used. Previous to the discovery of that great invention, the so-called falsetto was supposed to be made with the edges of the ventricles, for which reason they were called "False Vocal Cords."

By examining the cords with the laryngoscope, we find that all musical sounds are made on the vocal cords and reflected into the resonance chambers, where the quality (timbre) is developed, and the real value of the voice established. However,

The old Italians called this manner of tone production "voce mista" (mixed voice). I cannot conceive of a tone being mixed; so I call it a combination tone, as it is constructed by a combination of the muscles.

The Germans have no love for the falsetto, and most of them insist that all tones should be sung with the *Brustton* (chest tone) as being the acme of voice culture. This method usually ends in disaster to the *Thyro-Arytenoid*, which soon finishes the singer's career.

Many fine artists can sing well with loud voice, and also with soft, but cannot go from the one to the other without a decided click; this is on account of a too sudden relaxing of the *Thyro-Arytenoid* before connecting with the *Lateral-Crico-Arytenoid*.

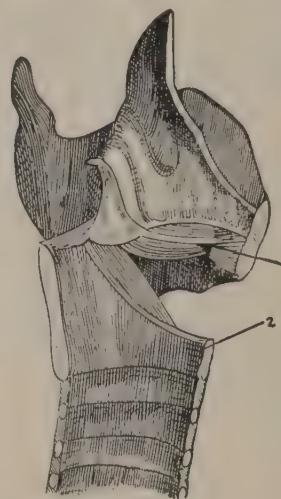
The outer muscles, being controlled by the mind, assist the inner muscles. If we relax the outer muscles at the same time the tone is being diminished with the breath

pressure, this click will gradually disappear and a smooth and natural transition will result. In some instances it may take many months before the inner and outer muscles act in harmony; but this is worth striving for, as attaining a perfect diminish by a correct muscular combination not only lengthens the usefulness of the voice into old age but also prolongs life itself; for, to sing artistically, we must have the breath under control. Space will not permit the

higher the fingers are placed on the finger board, the higher the tone, as thereby the vibrating part of the string has been shortened.

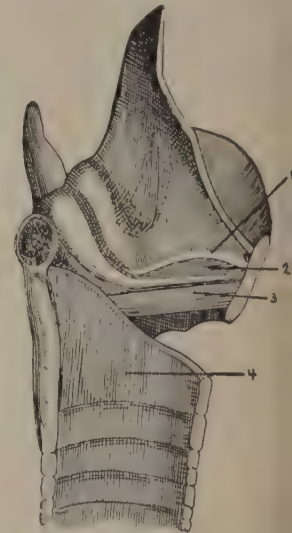
We find the same principle can be applied to the voice; but, unlike the violin no visible mechanical explanation can be given. All sounds made by the voice, must be controlled by the ear.

The teacher should know the construction and function of the Vocal Muscular Sys



(Left) VOCAL CORDS SHOWING THYROID BUNCHED

1. Node
2. Cricoid



(Right) VOCAL CORDS AND THYROID-ARYTENOID IN PERFECT CONDITION

1. False Vocal Cords
2. Ventricles
3. Thyroid
4. Cricoid

entrance of this important subject of breath control at this time.

### Pitch Production

THE MANNER IN WHICH PITCH is accomplished on the vocal cords is still a much disputed question. Some claim that the high tones are produced by narrowing the space between the Thyroid and Cricoid in front; and again others insist that this is accomplished by an exactly opposite mode.

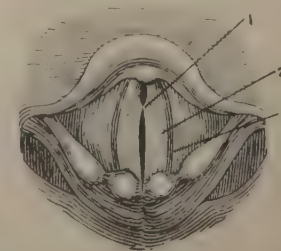
Pitch will be described here just as Dr. Merkel explained it to me, namely: Each tone should have its exact position on the cords, every time it is sung, and this is accomplished by breath pressure, the various inner muscles governing their action with the assistance of the ear.

I have found that, with nearly all pupils who have not studied nor sung very much, nor used their voices to any great extent in imitating unnatural sounds, the vocal

tem, in order to detect the change taking place on the cords. The orifice indicates the position on the cords where in former years the several so-called registers were formed. Some teachers had their pupils practice the registers separately, until each could be clearly distinguished. This made a very uneven quality of voice, which not only disturbed the tone but also played havoc with the fibrous continuation of the *Thyro-Arytenoid* Muscle. I therefore condemn the use of the name register.

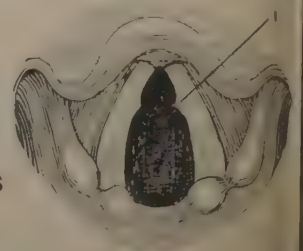
The voice ought to be trained to pass from one of the orifices (so-called registers) to the other, without a noticeable change. This usually can be accomplished if soft singing with relaxed throat is persistently practiced.

If by loud singing, the voice is forced beyond the orifice, the fibres are liable to become bunched, which ultimately become a *nodula*. The *nodula* most frequently ap



(Left) VOCAL CORDS IN PHONATION

1. Nodula
2. Vocal Cord
3. False Vocal Cord



(Right) VOCAL CORDS IN REPOSE

1. Nodula

cords function according to Dr. Merkel's theory: The low tones are focused on the posterior end—the middle tones on the center, the high ones on the anterior, or front of the cords.

The violin is perhaps the nearest instrument by which to describe how pitch is made with the voice. The open string on the violin yields its lowest tone, the

appears about one-third from the front of the cord. Until recently the removal of the *nodula* was supposed to be left to the surgeon, and this is still (I am sorry to say) recommended by some.

That the node can be removed by certain exercises, I have proven many times. Thinking my experience in this line might help others, who might, perhaps, improve



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on the method, it may be well to give some reason for my specializing on this subject.

While studying with Dr. Merkel, he often spoke about the *Saenger Knoten* (singer knots) and their cause, but never mentioned how they could be removed without a surgical operation.

After coming to America in 1878, I had as a pupil Dr. Jefferson Battman, a noted throat specialist. At that time the doctor had a patient who had nodes; and, as he did not favor any kind of operation on the cords, my advice was asked as to their removal by vocal exercises.

It occurred to me that, if by forced singing the fibres were bunched, an opposite action might bring them back to normal. Dr. Battman was enthusiastic, and asked me to try the experiment. I did, and was successful.

The nodes of this patient were about one-third from the front of the vocal cord. The *Thyro-Arytenoid* bulging at that point, no orifice was visible. The patient was asked to produce a hum. He could make no sound whatever; only breath passing from the cords could be heard. He was urged to keep trying for a week.

## The Etude Music Lover's Bookshelf

(Continued from Page 782)

elderly gentleman at a grand opera performance, who, when his wife said, "Look, the lights are gradually going out," growled, *solo voce*, "I wish I could too."

More than this, we are sure that vocal teachers, themselves, would certainly learn how to make more money in teaching, by reading this book. Henderson knows all the tricks, voice range, diction, applause endings, routines, bringing a song to life, checking and polishing, picking songs, and singing for the radio. In fact, there is hardly anything of a practical nature in popular singing that he has not touched. Just glance at what he does to *Love in Bloom* in Chapter VIII and you will comprehend what we mean. In fact this is a different book from anything that has hitherto been written, because it comes out of the heart of a new world. It will give the reader a new respect for the immense amount of detailed preparation required to present a song "on the film" or "over the air."

This new world has a language all its own, a patois and a technology just as individual as that of the Boule Mische (that inimitable district on the left bank of the Seine) which, when mastered, we are told makes one indisputably a Parisian. What a delight this vocabulary, which Mr. Henderson discloses in a glossary of several pages, would be to H. L. Mencken, who in his "American Language" welcomes expansions of our national lingo. For instance, we learn that "to lay an egg" is to fail to impress, in other words, to "flop." A "lick" is a short improvised melodic phrase, usually fitted with meaningless syllables by a Swing-singer; "off the cob" means "corny," and if you don't know what that means you turn back and discover that "corny" is "out-of-mode, dated, unsophisticated, rural," an epithet which may be applied over night in the fast moving studios of celluloid and ether. "To chirp" is to sing; and "Black and White" refers to standard semiclassical songs. "Boogy-woogy" is a type of "hot" music derived from Negro piano players, featuring a melodic moving bass. A "dog" is a published song which has failed commercially. To "hype-up" is to stimulate, while "out in the ally" means standing too far away from the microphone. "Proppy" is obviously artificial. If you want to refer to vocal hokum it is called "schmaltz." One of the best in the glossary is "clambake," which evidently means a vocal mix up or mess. Here certainly is a new field for a Berlitz School. You will immensely enjoy reading the glossary.

By that time a screechy sound was heard, which by the end of a second week became a small musical tone.

It thus became evident that we were accomplishing something, especially when I observed the orifice showing itself. We now began to apply my theory of forcing the orifice back with a stronger voice in glissando. By working conscientiously and consistently with this method for about two months, the nodes gradually disappeared.

By this method, I have since then removed the nodes from many artists, some under the observation of well known throat specialists, who have given me their written testimonials.

At my age, it would seem that my task in that line is about finished; but as there is still considerable investigation required to reach final results, it is hoped that some younger person with ambition may see some light in what I have written and thereby be inspired to seek further proof that voice culture should be primarily The Correct Manipulation of the Vocal Muscular System, and perhaps prove that singing may be reduced to a positive method.

So thorough and so comprehensive are the chapters dealing with the radio and with the moving pictures that this book will probably remain for years a kind of primer to those who desire to sing before the mike or the Kleig lights. We very highly recommend it for this purpose. The author has a particularly clear style, and the reader will have no uncertainty as to just exactly what Mr. Henderson means.

We can picture the horror with which the teacher of other days might have received this book. "Commercial! Mercenary! Inartistic!" Not a bit of it. Singing is something to be heard. If it gives pleasure and satisfaction to a great number of people, it accomplishes its purpose. This book will go a long way to help thousands of singers to do this. There still remains a great place for the master teacher of great Lieder and great rôles.

One of the most carefully worked out and best features of the book is the twenty-eight page appendix upon diction. Any intelligent pupil with fair advancement may get the value of the price of this book from the appendix alone, even if it cost \$4.00 instead of \$3.95.

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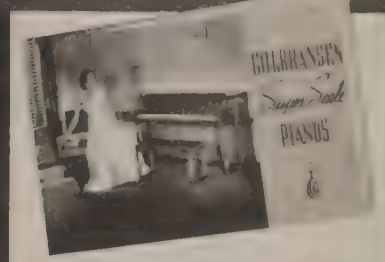
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# The Threshold of Music

(Continued from Page 780)

to C, then—realizing that it has left A still unresolved—returns to A. By this time it is too late. Another measure is ready to begin. The harmony changes, resolving from the dominant into a peaceful tonic. And where is the melody? It has been caught napping, and is still resting serenely on its same old perch, A. The melody of these last four measures might almost be called a soprano pedal-point, so stubbornly does it keep to that single note.

As we have just seen, it often happens that a foreign note does not find its proper niche until after the chord underneath it has changed. We ran into just that situation in the last two examples. In each of these cases the note never reached the niche at all. Sometimes, however, it happens that the note does reach its proper niche, but not until the chord has changed. When this happens, we have the effect of the melody being one jump behind the harmony, and unable to catch up. This is illustrated in *Kiss Me Again*, from "Mlle. Modiste", by Victor Herbert.

If we simplified this melody down to the bare harmonic framework, it would go like this:

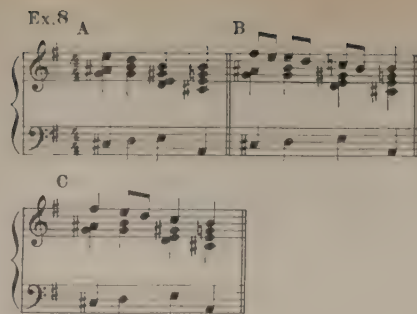


This quotation, and the one from the "Concerto in F" by George Gershwin, are reproduced by permission of the Music Publishers Holding Corporation, owner of their copyrights.

In "a" there are just the chords alone without any melodic line above them. In "b" we have the same chords, each embellished with a foreign note which moves at once to the nearest chord-note. And in "c" there are the chords again. This time the foreign notes on F-sharp and C delay their movement down to the chord-note until the chord below changes.

The third way, c, is the one in which Victor Herbert chose to handle the situation. In doing so he gives the listener credit for being able to follow his line of thought, even when he leaves part of it unsaid. In the time of Haydn and Mozart such freedom of musical style was not allowed; but in the music of recent years similar compressions of thought appear frequently. In fact, certain aspects of modernistic music are to be explained simply as a further, logical development of this method of taking, for granted, and hence compressing or eliding, a musical line of thought.

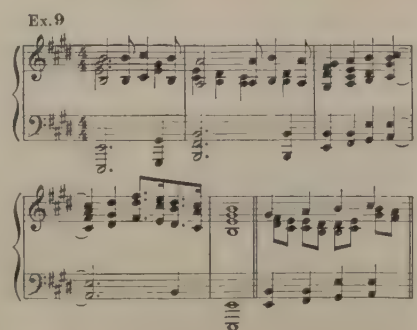
Let us examine one more quotation, from the *First Movement* of the "Concerto in F" by George Gershwin.



The third measure sounds quite modernistic, as if it were composed of ninth, eleventh and thirteenth chords. But if we examine the first two measures closely we will find a different explanation. For in these two opening measures the composer has introduced an inner melody which runs in thirds. When this subordinate melody reaches the third measure it produces double suspensions galore—and these suspensions are the cause of the dissonant effects. This particular measure is a splendid example of the doubling-up of musical ideas. In it, you will notice, each chord makes its appearance at the very moment that the suspensions in the previous chord resolve, instead of waiting until after the suspensions have already resolved.

The chords after the double bar are not a part of the "Concerto in F." They have been added as an appendix to the quotation, to show how the third measure would have sounded if it had been written by a strict composer of classic times—one who insisted on having all his foreign notes naturalized before proceeding with the next chord.

Now that we have investigated suspensions, appoggiaturas, anticipations, passing notes and pedal points, and also some of the ways in which composers use them, our excursion into the field of foreign notes is completed. But we should not dismiss them for an instant from our minds, for these harmonic Argentines, Portuguese and Greeks play important rôles in the drama of music. Whenever we are confronted with harmonies that cannot be analyzed as chords composed of piled up thirds, we shall have to look for the presence of foreign notes.

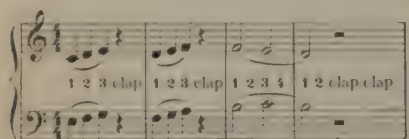


## Clapping the Rests

By GLADYS M. STEIN

TO AROUSE THE INTEREST of young piano pupils in rests, the writer has tried the following plan of clapping rests with excellent results.

To illustrate this idea take the four measures from *An Invitation* by Dorothy Gaynor Blake, shown here.



"No matter at what level of musical culture a man or woman may be, the mind of each individual turns instinctively toward good music."

—Ernestine Schumann-Heink.

# VOICE QUESTIONS Answered

By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## A Telephone Operator Who Wants to Sing in Opera

**Q.** I am twenty-one years old, and I have been singing for nearly a year. My range is from D below middle C to G above high C and I am being trained as a coloratura soprano. I sing scales on vowels with a free, relaxed throat, but when I sing words I tighten my throat and make it almost impossible to sing the songs. Is this an uncommon fault? Is twenty-one too late to start training for a career in opera? Everyone else seems to have begun at sixteen. I am a telephone operator; and often, after two or three hours' work, I develop a slight, dull ache deep down in my throat. Will the continuous talking in my work have a bad effect upon my singing? —J. A.

**A.** The slight dull ache deep down in your throat seems to indicate that your speaking voice does not issue freely from your throat into your mouth and so out into the air. Apparently you are stiffening all the speaking muscles of the throat, inside and out, jaw, tongue, buccal muscles, and perhaps even the uvula and soft palate. The fact that you are able to sing upon the vowel sounds and not the words suggests the same thing. Before you can have much success as a singer you must learn how to speak. Form your vowel and consonant sounds, in both speaking and singing; easily, comfortably and delicately, without any undue stiffness of any of the muscles involved. Watch the outer muscles of the throat in a hand mirror, when you practice, and endeavor to correct any strain that you perceive. This is a difficult thing to overcome; but time and careful practice will do it if you have good teaching. Have a heart to heart talk with your teacher about it. It would have been better if you had commenced your musical training earlier; but you must study all the harder to improve your singing, your knowledge of languages, your musicianship, and your stage deportment, to make up for the lost time.

## The Young Tenor Who Has Forced His Voice

**Q.** I am a boy seventeen years of age, with a robust tenor voice. I have been complimented by very reliable persons on my talent of production and musical sense. I have been sacrificing my throat and voice to an effective performance, for about three years, and consequently I force to a great excess. I am six feet tall and weigh one hundred ninety pounds, and I have good breath control but am unable to sing without injuring my throat. So that I become hoarse quickly. Is there any method or exercises to overcome this condition? How can I know that my teacher is reliable and correct? All the teachers I have had are entirely different and disagree with one another. —M. E.

**A.** In spite of the facts that you are six feet tall and weigh one hundred ninety pounds, you are still a boy and your voice is not entirely settled. Apparently you have been encouraged to sing too loud, too high and for too long a time, just because you are strong and have a good natural voice. If you continue to sing so forcefully, you will soon develop a tremolo; then you will commence to sing flat upon your high tones; and next they will become difficult, harsh and uncomfortable. It is astonishing, to say the least, how much rough use a young voice will stand, but eventually it will commence to show deterioration, as I have pointed out. You must revise your method of voice production. Never force, but try for freedom of emission, a sensation of comfort in the throat, jaw and tongue, and no tremolo. Purity of tone must be sought, rather than volume of sound. No book can completely cure you, although it can make suggestions to you regarding your production. Read many of them and learn from each. You can tell whether a teacher is helping you or not by his results. If you improve under his instruction, he is a good teacher for you. If not, find another.

## Baritone with a Short Range

**Q.** I am a baritone of twenty-two, who sang soprano as a boy. I have been told that my voice has a rare quality, but my range is comparatively small being from F the first space below the staff to E the second line above, Bass Clef. I have been told by some teachers that this range can be extended, but it seems almost impossible as my top F's and G's are so tight and strident. What is the best method to extend the range upwards? —W. F. G.

**A.**—Are you sure you are a baritone and not a bass? Decide this first before you attempt to enlarge your range.

From your letter I should judge that you sing the upper F's and G's with too much breath pressure, relying on force rather than placement to produce them. As a result they sound thin, strained, and, in the singer's slang, "too open." Read what I have written to L. A. M. and K. T. in this and last month's issues of THE ETUDE.

To increase the range of the voice without hurting its natural good tone quality requires skill on the part of the teacher and brains and patience on the part of the pupil? Try to discover a good example of the former, and cultivate the latter.

## The Young Singer Again

**Q.** My daughter of twelve and one half years wants to be a singer. She is well developed and often is taken for fifteen. She has a mature voice, reaching the high watch her carefully, care for her voice with plenty of cod liver oil and rest and spine. Will you please advise me if you think I am on the right road to give her a chance to be famous? She occasionally has asthma, but her breathing is better in the West. Will you please recommend a teacher to me in L. Angeles. She is taking piano lessons and plays pieces of the third grade.—Mrs. J. E.

**A.** I have answered the questions of anxious mothers in THE ETUDE on several occasions. Please get these answers and read them. It is very exceptional for a young girl at twelve and a half years to have a voice sufficiently developed to stand the work of serious voice lessons. Be very patient and careful with her. Have her taught piano several foreign languages and watch her physical health. Give her a thorough school education, and look after her manners, speech and behaviour. There is plenty of time for her to learn to be a good singer. It is obvious that it would be very bad taste for THE ETUDE to recommend any special voice teacher in a region where there are so many.

## Class Lessons

**Q.** I can afford only class lessons. There are six girls in the class all around sixteen years of age; but our advancement is not so great as if we could afford private lessons.

1. Do you think this class will help me my singing?

2. Although my voice is powerful, I can get no volume at all on G of the second line and A of the second space in the treble staff. What causes this, and is there a remedy?

3. Some days my voice is deep and low, like a contralto; but on other days it is very high like a lyric soprano. Is this natural? Is it an asset or a liability? My range is from F below middle C to D above high C.—E. B.

**A.**—1. Class lessons should help you, provided you have an experienced teacher and the other girls in the class have voices as good as your own. Do not forget that one learns from hearing others. Therefore listen and learn from every possible singer you hear either person or over the air.

2. It is very difficult to classify a voice for a description alone. To hear it is much safer and better. But, as far as I can judge from your letter, first, you have a natural mezzo-soprano, or even an alto voice; and second you carry the so-called chest register too high up to F-sharp or G. Upon the lower tones you are able to make a powerful sound; but at you change into the so called head register and the resulting tones are thin and weak. Your teacher must warn you against singing the chest tones too high in the scale, and show you how to blend these registers. It is a long and somewhat difficult process, but unless you accomplish it, you will never be a finished singer, and you will always have an irregular scale.

3. Your range as quoted is a very long one. Perhaps you are making the mistake, quite common among singers, of including all the low notes you can growl, and all the high ones you can squeeze out, no matter how ugly they may be. The practical and real range of voice includes only those tones that are pleasant to hear and easy to produce. The rest is useless, because the audience will refuse to listen to them. You cannot be both a contralto and a lyric soprano. With the help of your teacher make your choice and train your voice accordingly.

## The Violoncello as Vocal Guide

**Q.** I know a man of forty who should have been a singer instead of an organist. He has a range from E-flat on the first line below the bass staff to E-flat above middle C. He has a wonderful legato and pronounces beautifully. Is he a tenor or a bass or a baritone? He studied and played the violoncello for ten years. He studied singing by playing slow scales on the violoncello and singing them at the same time. Would you recommend this style of study? —D. K.

**A.** A man who plays the violoncello well must have a very sensitive ear and a very musical nature. His appreciation of tone quality and of differences of pitch must be extraordinarily acute. Given such a musician a man who combines talent, education and good natural voice with an earnest desire to sing, and his own energy, taste and ability will guide him safely. He is the exception that proves the rule. He listens to his own voice and compares his tones with the tone of the instrument, while many singers never listen to themselves at all, but rely on book knowledge or the criticism of a teacher. He thinks for himself, where they do not. This extraordinarily gifted musician, like most great composers, was almost entirely self-taught. I would hesitate to recommend his method to others less gifted by nature. From your description, I should say his voice is a bass-baritone.



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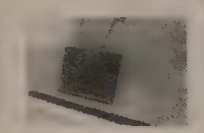
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## RECENT RECORD RELEASES

By PETER HUGH REED

ONE WONDERS whether Joseph Joachim, the famous violinist for whom Brahms wrote his "Concerto in D, Op. 77," ever played as magnificently as Jascha Heifetz does in his recording (Victor set M-581). We are told that "Joachim played it with love and devotion." But that is exactly the way we would describe Heifetz' performance in the astoundingly realistic performance of Victor. Assisted by Koussevitzky, and the Boston Symphony Orchestra, the violinist has made record history in his projection of this great work; for, at the same time that he achieves superb technical brilliancy, he also plays with an unsurpassed tonal richness and communicative warmth.

Another great historical recording may well be that of Ernest Bloch's "Concerto for Violin," which is played with flawless artistry by Joseph Szigeti with the Paris Conservatory Orchestra under the direction of Charles Munch (Columbia set M-380). Although modern in spirit and harmonic background this work has none of the offending psychoses and neuroses of so much new music; instead it is romantically impassioned, richly rhapsodic and intensely human in its sentimental feeling.

Less compelling perhaps, but none the less rewarding, are Toscanini's performances of the elfin *Scherzo*, and the devotional *Adagio* from Beethoven's last "String Quartet, Op. 135," which he plays with the full strings of the NBC Symphony Orchestra (Victor set M-590). Toscanini long has had a predilection for this music, and often has given it in concert. The NBC Symphony Orchestra is heard to advantage in this music, which is strangely coupled with the virtuoso but meaningless *Moto perpetuum* of Paganini. The reproduction here is a great improvement over the earlier recordings of this famous radio ensemble.

Handel's "Concerti Grossi" are such warm and wholesome works it is hard to understand why the companies have not issued recordings of them by leading conductors. Recently Weingartner started a series of these in England with the London Symphony Orchestra, a series which it is hoped in these uncertain times can be completed. The first to reach these shores is the "Concerto Grosso No. 5, in D major"—a truly delightful work, genial and buoyant (Columbia album X-142). It is excellently played and recorded.

Another well played and recorded set, issued by Columbia (No. X-144), contains a suite from "Carmen." The music is arranged and directed by the ever alert and imaginative Sir Thomas Beecham, with the London Philharmonic Orchestra.

A work of César Franck that has long been looked for on records is his symphonic poem "Les Eolides." It is said to have been inspired by some lines by the poet de Lisle. Aeolus was, of course, the Greek god of the winds, hence the Franckian poem is said to be suggestive of "floating breezes of the skies." Howard Barlow and the Columbia Broadcasting Symphony Orchestra plays this work with admirable lucidity (Columbia set X-145).

Victor recently announced that it intends to bring forward a series of recordings of the entire classic literature of the organ. The instrument to be used is the organ located in the Germanic Museum of Harvard University, said to be virtually a duplicate of the organs of Bach's time. The capable organist is to be E. Power Biggs. The first of this series is a recording of Handel's *Concerto for Organ, No. 10, in D minor*. The problem of blending ideally the organ with an orchestra is one that the recorders seem to have been unable to solve, since the recording is badly blurred.

Biggs is assisted by Arthur Fiedler and his Sinfonietta (Victor set M-587).

Bruno Walter, conducting the Vienna Philharmonic Orchestra, gives one of his best performances of a Mozart work on records, in his reading of the great "Jupiter Symphony" (Victor set M-584). Aided by some of the best recording that the Vienna Philharmonic Orchestra has ever had (there are no echoes or tonal diffusions here), the exultant fugal *finale* is more realistically projected than ever before on records. This is a set that ranks side by side with Beecham's notable reading of this work (Columbia set M-194).

One of the shortest and most ingratiating works that Stravinsky has written is his *Vocalise* for voice with wind quartet, called *Pastorale*. Stokowski, replacing the voice with violins, gives a lovely performance of this idyl on Victor disc 1998.

Emil Sauer, the veteran pianist, contributes performances of Liszt's *Consolation, No. 3* and *Valse Oublie, No. 1* that are not only highly enjoyable phonographic experiences but also valuable lessons to the piano student (Columbia disc 69688-D).

In his performance of Chopin's "Sonata in B-flat minor" (*Funeral March*), Edward Kilenyi gives us a brilliant exposition of the opening and *scherzo* movements, a tonally rich reading of the *Funeral March*, and an unforgettably eerie rendition of the *finale*. Kilenyi's preëminent masculine characteristics stand him in good stead. (Columbia set M-378).

The Coolidge Quartet plays Beethoven's "Quartet No. 1, in F major, Op. 18" for Victor (set M-550). Victor announces that it intends to bring out a series of Beethoven quartets played by this ensemble. As a recording this set is a brilliant achievement. The warm hue and notably styled performance of the Busch Quartet (Victor set M-206), although recorded several years ago, is more desirable in every way than this new set.

The Pasquier Trio has contributed a delightful record for chamber music enthusiasts, one that we can well imagine will be played over and over again. It contains an early *Menuet and Fugue* by Haydn and a five part *Fantasia* by Purcell. The Haydn piece suggests a happy evening at the Esterhazys in the amicable qualities of this genial music. There are a depth of feeling and a harmonic richness in the Purcell work that is very moving. (Columbia disc 69687-D).

In their "Folk Songs of Central Europe" (Victor set M-586), the Trapp Family reminds us that the people of this section are of a gentler and more sentimental nature than many would make us believe. No one who really knows the folk songs of the German peoples can refute their expressive intimacy or their kindly human feeling. The Trapp Choir brings out these characteristics in this album.

Richard Crooks, the American tenor, has recorded a half-dozen operatic arias for Victor (set M-585). They are the *Cavatins* from "Faust" and "Romeo and Juliet" (disc 15542); "Ah, fuyez douce image," from "Manon" and the *Aubade* from "Le Roi d'Ys" (disc 15543); *Mi par d'udir encore* from "Pescatori di Perle" and *Lamento di Frederico* from "L'Arlesiana" (disc 15544). Crooks, blessed with a fine natural voice, here sings unevenly. There are a too frequent use of falsetto and a tendency to push the voice beyond its lyric capacities. He is happiest in the aria from "Manon," which is sung with real conviction, and in the one from "L'Arlesiana." The tenor apparently finds it necessary to transpose all of the arias, for none is sung in its original key.

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# THE ORGANIST'S ETUDE

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## Brahms and the Organ

By

JAMES A. G. MARTINDALE

WAS IT NOT HANS VON BÜLOW who, in referring to Bach, Beethoven, and Brahms, first used the phrase, "The Three Great I's"? This phrase was hackneyed long ago, but we must admit that it has maintained some merit even to this day. That Bach is the father of modern music is a point on which there is no contention. We agree, probably without exception, that Beethoven revolutionized our art with his outstanding developments in the orchestral and instrumental forms. Then Brahms, the last great representative of the classical tradition appears on the scene, and in assimilating the polyphonic resources of Bach, and by expanding and expounding the orchestral technic of Beethoven, his greatness was assured.

It is too often forgotten, however, in this present day that Brahms, the successor to Bach and Beethoven, the composer of the four great symphonies, the chamber works, the beautiful lieder, and the many brilliant compositions for the pianoforte, was also the composer of a very small but interesting group of works for the organ. His many biographers, almost without exception, have passed over this very important phase of his career. Any mention they make is usually but a scratch on the polished surface.

### Not an Organ Master

IT IS PROBABLE that Brahms was not very familiar with the technic of the organ. We read that he first turned his attention to it at Düsseldorf, in 1856, when he was twenty-three years of age. He was collaborating with his friend Joachim in the study of counterpoint, and his new interest in the organ proved to be a great incentive to him when he was writing his exercises to be exchanged with the Hungarian violinist. Brahms evidently took a delight in writing for the organ; and, although it is probable that his severe self-criticism led to the destruction of a lot of valuable examples, some writers feel certain that a little of it has survived in the "Eleven Chorale Preludes" which were published posthumously by Simrock in 1902.

The first of his published works for the instrument appeared in 1864 without opus number and supplementary to the *Allgemeine Zeitung* of Leipzig, one of the leading musical journals of the day. The composition was a *Fugue* in the startling key of A-flat minor. Seven flats! One can almost imagine Brahms writing such a work with his tongue in his cheek, for he was full of that almost demoniacal humor which we have long associated with his predecessor, Beethoven. Certainly organists would not clamor to perform a work in such a remote key, and for that reason it gained no great vogue.

A decade or so later, in 1881 to be precise, his second work for the organ was issued, also without opus number. This was

a *Chorale Prelude and Fugue* on the old German hymn *O Traurigkeit, O Herzelied*, published as a supplement of the *Musikalisches Wochenblatt*. Incidentally both of these fugues are curiously interesting examples of contrapuntal writing, for in each

suggest that the eleven preludes were actually composed in Upper Ischl, Austria, in the summer of 1896, and the present writer is inclined to accept this theory. Brahms possibly intended the opus to be a memorial to his great friend, Clara Schumann, whose death in May of that year was a terrible blow to him. Indeed his own demise was hastened, perhaps, by a chill caught at her graveside after he had travelled forty fatiguing hours across country. We remember that of Madame Schumann he had said, "the most beautiful experience of my life, it's greatest wealth, it's noblest content". Certainly no finer or more lasting memorial could be left for one he loved so dearly.



Organ in the Totendanz Chapel of the Marienkirche of Lubeck, where Bach and Buxtehude met, and Bach later played for Buxtehude, as guest organist.

the answer to the subject is inverted when it appears for the first time.

### A Rich Memorial

AND NOW WE COME to a consideration of the "Eleven Chorale Preludes, Opus 122." As stated above, some writers are of the opinion that some of these were in his old exercises in counterpoint, revised. Others

Almost all of the chorale preludes deal with the preparation of the soul for the adventure of death; and we may feel sure that Brahms considered it an adventure that was to be met placidly. The *Eleventh Prelude*, perhaps the very last composition to emerge from his facile brain, was the intensely poetic and beautiful *O World, I Now Must Leave Thee*. Brahms was con-

scious of his approaching death and seemed even to have welcomed it. We know that when he wrote the ninth and tenth preludes on the hymn, *My Heart Is Filled with Longing to Pass Away in Peace*, the old text expressed his thought very well. And he did pass away so quietly that his friends could announce to the world that "Brahms fell asleep this morning."

### Not a Cantor of Leipzig

IT DOES NOT REQUIRE more than a cursory analysis to show that the master was not thoroughly at home where the instrument of Bach was concerned. Although writing in the contrapuntal traditions of Johann Sebastian with a consummate skill, he did not accept altogether the organ idiom of the older German. Brahms almost neglects the pedal, whereas the Thomaskirche Cantor would have given it a part or parts just as important as anything which he wrote for the manuals. J. Fuller Maitland, in his excellent volume "Brahms" has suggested that several of the "Preludes", particularly numbers Ten and Eleven, were probably written with the piano in mind rather than the organ. The writer disagrees, however, with this idea and feels rather that Brahms, steeped in the traditions of Beethoven, thought more of orchestral effect.

Look at the very last prelude, *O World, I Now Must Leave Thee*. We have the theme of the old hymn stated very boldly at first, as though by full orchestra. Then the first echo is heard which would sound beautiful if given to the woodwinds. Following this, the quieter second echo reminds one of a quartet of muted French Horns. And then that sublime final passage, perhaps the most beautiful in organ literature, which closes the work as also a great career! This suggests a quatuor with the accompanying chords given to soft strings. On the other hand the *Fifth Prelude*, based on the very familiar *Deck Thee Self, My Soul, With Gladness*—a three part composition with the *cantus firmus* in the treble—is ideal for the piano. The *legato* melody, with its arabesque accompaniment lends itself admirably to the percussion instrument. *Blessed Are Ye, Faithful Servants*, number Six; and number Eight, the Christmas hymn, *Lo How a Rose E'er Blooming*, seem more suggestive of soft strings than any other medium. The *Seventh Prelude*, based on *O God, Thou Faithful God*, is the finest of the lot and seems to run the orchestral gamut from soft wood passages to full *tutti*. Indeed the writer has scored it for orchestra and has been surprised at its adaptability. So, in performing the preludes, the organist with an elementary knowledge of orchestration should succeed quite well in putting the ideas of the composer before his listeners.

### An Archaic Note

THOSE OF OUR READERS who have had the opportunity to study the original edition of the "Eleven Choral Preludes", as issued by Simrock, will have been struck, no doubt, by the frequent use of the C-clef. Once a common sight in music, it was performing the same task in Brahms' day as at present, namely, in orchestral scores to obviate ledger lines in the bass parts and thus to facilitate reading on the part of the performers. Yes, Brahms at-





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surely wrote the "Eleven Chorale Preludes" for the organ, but one feels certain that he did think them orchestrally.

The organ works of Johannes Brahms have been sadly neglected, and the fault lies mostly at the door of our organists. To attract attention they must be given a place or places in recitals of good organ music. We have had whole series of programmes exploiting the organ works of J. S. Bach. That is quite as it should be, but we must become aware of the fact that it would take only one programme to give the entire organ works of Brahms a fair hearing.

In closing let it be said that as musicians we are most certainly, everyone of us, disciples of music. If we did not play the compositions of Bach, and Beethoven, and Brahms, and the whole host of composers, they could never be considered immortal. No one would know enough about them to appreciate their value. The frescoes in the Sistine Chapel at Rome tell the old story of the book of Genesis just as beautifully and as completely today as they did when Michelangelo finished their painting in 1520. Contemporary man can do nothing to improve them. The original idea of the artist speaks for itself. With music it is a different story. We, as pianists, organists, and singers, have an important place in the sun. We must do the speaking for the composer. Brahms left a great torch for us, as organists, to hold aloft. Let us bear it well!

## Dr. Damrosch on Tolerance

(Continued from Page 770)

and inner urge. I cannot excuse these countries whose governments not only enslave their citizens politically, but also seek to prescribe what music shall be written, what kind of painting shall be permitted, and what sculptures may be shown.

"On the other hand, we Americans must show absolute tolerance toward the art of other nations. Whether we sympathize with their policies or not, we must give untinted admiration to those artists who enrich our lives regardless of their nationality.

"I remember when I went to France during the War. I got to know a little group of French officers who were there as a liaison between the French and American armies. They were cultivated men and I saw a great deal of them, and after the dinners together—and my! what good dinners these French officers could get up even with war rations—I had to play for them on an old upright piano. And what did they ask for? Wagner and Schumann! They were patriotic Frenchmen; but the idea that they should be limited in their artistic happiness, by a conflict between two countries, was to them monstrous and ridiculous. We must pursue the same course. Although we have great sympathies in different directions we must not forget that art is universal. And as for the music we have in this country, our programs will always contain this music. No matter what country the composer came from, or what country the artists come from, here they shall be received with a friendly handclasp and sympathetic heart.

"I am told that in Greece and the surrounding countries such ideas prevail and that the actor is free without the so-called passport to pass from one country to the other—so you see I could claim for myself and my colleagues privileges which even the liberal governments of the day would be willing to grant. You may think it is conceit on our part, but it is not—the true artist will never do anything contrary to decency."

So long as the artist merely amuses, he appears as the servant of the public; only when he offers something beautiful, true and grand, will he stand above it.

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(Continued from Page 776)

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## "Billings' Best"

(Continued from Page 778)

musicians from Europe coming in to expose his weaknesses, but also here and there about the country a man with more discriminating taste recognized his crudeness, his amateurishness, his naïve mismanagement of his oftentimes charming ideas.

Andrew Law was one of them. A man with slightly better training and a flair for writing criticism, he attacked Billings with all the venom of his nature. Law, in his way, was trying to raise such musical standards as there were in the United States. He tirelessly introduced one European artist after the other, and attempted to destroy anyone who stood in his way. Billings' popularity was the biggest thorn in his side, and he was merciless in the way in which he exposed the weaknesses of this man of the people. Although Law was generally regarded as a tedious old fool, Billings suffered under the barrage of his criticism and the inevitable comparisons which followed. Gradually his name disappeared from programs.

The distress of his wife and six children became acute. Even in 1790, when his popularity was at its height, a benefit concert was given for him, although benefits in behalf of almost all musicians before the public were frequent things in those days. In 1792 the community again became sensitive about the poverty of the family, and a committee sent out a circular asking for assistance in getting out a special publication by Billings, this to be taken up in subscriptions. In 1794 the "Continental Harmony" was brought out, which was Billings' last publication.

## A Born Innovator

WILLIAM BILLINGS LOVED MUSIC sincerely and was completely honest in his efforts to free the music of his church and country from the icy clutch of English Psalmody. His greatest sin was his pitiful lack of technical equipment. He had right ideas and more than once supplied a remedy that was at least an improvement over

conditions that developed a recognized need.

Among other things he introduced the pitch pipe into the choir, and the bass viol as an accompanying instrument into the church service, both reforms badly needed. He devised a sort of metronome and helped put an end to the reluctantly relinquished practice of "deaconing." In the early days the deacon read two lines of a psalm, after which the congregation sang them, waiting for the next two lines prompted by Mr. Deacon. It was a conspicuous, important assignment, and even after the people could read and write and had hymn books with both words and music, the deacons persisted. It was too much for Billings. With common sense and the blustering temper that was always his, he wrote, "As all now have books, and all can read, 'tis insulting to have the lines read in this way, for it is practically saying, 'We are men of letters, You are ignorant creatures.'"

One fall day late in September of 1800, death came to Billings. He was fifty-four years old and had lived long enough to see his powers wane, his efforts, once revered, replaced and ridiculed. No one knows where he lies, nor what he looked like. There is no picture, no bust, no grave-stone.

Billings was one of three composers of his generation whose names are vital to American beginnings. One was James Lyons, who was a minister and wrote for the church alone; and the other was Francis Hopkinson, signer of the Declaration of Independence, a famed jurist, and a cultured amateur musician, who wrote the first secular music created by a native of the United States.

Of the three, Billings was the most robust, the least trained. He had the largest following. Had he lived today, his name would doubtless be in lights on Broadway, with a swing band on the airways, and he would occupy a penthouse on the avenue. He probably deserves the honor of being the first American composer, and possibly the first American publisher of music, worthy of the name.

\* \* \* \* \*

If you love the beautiful, you are sure to seek and to cultivate it. Many pretend to love it, but they forever admire and support the mediocre, if not the homely. Love the good! Yes, your works are sure to show it! So your art tastes and home adornments will bear evidence of your love for the beautiful.—K. Merz.

# ORGAN AND CHOIR QUESTIONS

## Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I have started a Junior Choir. It consists of children aged seven to fourteen. We use the official Methodist Hymnal. The hymns seem to be a trifle difficult for the younger members. Can you suggest any way to present them so that they will be easier to master? One of the girls in the choir sings everything an octave lower than the melody. Her range is from F below middle C to C above middle C. Should I teach her the alto part or let her sing soprano?—W. G. B.

A. You do not state what method you pursue in teaching the Junior choir. We suggest that you play the melodies only of the hymns, with the members of the choir singing them. The harmonies can be added after they have become thoroughly familiar with the melodies. We would not favor the girl singing the soprano part an octave lower. If possible, teach her to sing the alto part.

Q. I send herewith specification of an old reed organ. Which stops should be used for congregational singing, and which for chants and psalms? Do you think it would be possible for me to train a children's choir, having had no experience in choir conducting, and the children having had no training in singing? If you have any books which would help me to know how to proceed, will you please give me the names and prices—also would appreciate any suggestions as to books for reed organ work.—L. R. N.

A. For hearty congregational singing, we should think you could use "full organ," probably available through opening knee swells on right and left sides of the instrument. For psalms and chants, use whatever amount of tone is necessary to support the voices. 8' stops produce normal pitch (same as piano), 4' stops produce a tone one octave higher, 2' stops two octaves higher and 16' stops one octave lower than normal pitch. 4' tone series to brighten the combinations. Couplers bring into action keys one octave from those being played. Vox Humana in a reed organ is a tremulant. Forte stop acts as the opening of a swell.

You might be able to train a children's choir by reading books on the subject and applying the knowledge to the work. You might study the following: "Voice Culture for Children" by Bates (two volumes, including Exercises), at 75 cents each; and "Junior Chords" by Vosseler, at \$1.00.

For the reed organ we suggest Landon's "Reed Organ Method," which contains an article on "Stops and Their Management."

Q. What ranks of pipes and how many manuals are included in the Hope-Jones organs in Ocean Grove, N. J. Auditorium (6 Ranks) and Tauro Synagogue, New Orleans (10 ranks)? Please give pipe analysis. Do you think it possible that the Estey Company would give me scales and information on the construction of William E. Haskell's labial Tuba Mirabilis? How is a synthetic Saxophone produced? How much would a used two manual and pedal console (electric or tracker) cost? I would like to get working drawings and dimensions for all parts for Hope-Jones electro-pneumatic lever which is attached to a pallet and slider windchest. Where can I obtain drawings and scales of the Hope-Jones Diaphone in St. Paul's Cathedral, Buffalo? Concerning the two Hope-Jones organs (Ocean Grove and New Orleans) what are the scales of the stops and how are the organs divided if more than one swell box is included? Who built and what is the specification of the organ in the room in Fontainebleau Palace dedicated to the memory of Theodore Presser?—E. H. H.

A. We do not remember the specifications of the Hope-Jones organs you mention. For definite information, address the organists of the two institutions. The Ocean Grove organist is Clarence Kohlmann, 2437 North Eighth Street, Philadelphia. For information on the Hope-Jones organs, communicate with the organists who play the instruments. Thank you for the specification of the Paris Theatre organ, which we shall file for possible future use. We cannot say whether the Estey organization would supply the information you wish. Write to them. Emerson L. Richards, organ architect, of Atlantic City, suggests the following combination for synthetic Saxophone: Clarinet 8'—Open Flute 8' and Kinnara 8'. We cannot quote you price on a used console; nor can we advise as to securing drawings and details you wish in reference to electro-pneumatic lever, Diaphone and so forth. You might address the organist of St. Paul's Cathedral, Buffalo, for information in reference to the instrument in that edifice. The swell boxes of Hope-Jones organs are usually divided as to tone families, not manuals. The organ in the Fontainebleau room is a very small two manual instrument. We do not have details and suggest that you might get the information by addressing the Fontainebleau School, Fontainebleau, France.

Q. Enclosed is specification of a unit organ which costs sixteen hundred dollars. Do you think it is too much to pay? Do you think the instrument well balanced? If not, what suggestion could you make for additional pipes? Would you prefer the direct electric action or the electro-pneumatic, and why? Can additional pipes be included in this organ without further unifying it? What are some 8' pipes that would give most depth to an organ? I like full, round tones. Do you think wood pipes emit more beautiful tones than metal, and can pipes be had in either, or do certain pipes come in different materials?—F. W.

A. We do not consider the price exorbitant for the specification quoted. We would prefer the Great Nazard and Super Octave to be extensions of the Dulciana instead of Violin Diapason, and also would like to have the Swell Geleckt extended to include Nazard Flute 2 3/4' and Piccolo 2' instead of Super Octave from Great. The policy of THE ETUDE will not permit our expressing an opinion as to the relative merits of any particular type of action. Additional 8' pipes can undoubtedly be arranged for—but at additional cost. A Melodia or a bright Cornopean might be considered. Perhaps, since you like "round tone," you should arrange for an Open Diapason instead of the Violin Diapason. We prefer both metal and wood pipes to be included as each material has its individual tone qualities.

Q. For congregational singing should the chorister precede the pianist to the platform and from it? Where can I get a text book of patterns used in song lyric construction?—L. B.

A. We suggest that the director follow pianist to the platform and precede the pianist from the platform. You might seek information from "Musical Forms" by Pauer, which may be secured through the publishers of THE ETUDE.

Q. We have in our church a Vocation reed organ. We are informed that a motor can be attached to the bellows. Would it be advisable to have a set of pedals connected to the instrument, if motor is attached?—J. G.

A. The Vocation organ differs from the ordinary reed organ in that air is blown through the reeds instead of suction being used, and you will have to be sure that this is understood when motor is installed. Also be careful to see that bellows is tight enough to carry the pressure. A set of pedals might be attached to the instrument, if you decide to install a motor to furnish the wind supply.

Q. When there is no leader for the Song Service and the congregation is small, should the pianist try to lead, or should she listen to those who are singing and follow them? Will the congregation take their own time?—M. W. L.

A. The procedure is subject to local conditions. If the congregation "drags" the slugging pianist probably would be justified in trying to lead them to a more suitable tempo. We, of course, cannot answer the question as to whether they would follow their own ideas. Perhaps they could be told of their "dragging" and requested to take the tempo from the pianist.

Q. The church of which I am pianist has decided to use an old reed organ in the services. Will you send me names and addresses of firms from whom reeds can be obtained. Would also appreciate any other information on the subject of reed organs.—C. T.

A. We suggest that you secure the reeds from the original builders of the organ, if possible. If they are no longer in business, you might address the firm whose name we are sending by mail, describing instrument, make and so forth, and asking where reeds may be secured. For information on the subject of reed organs, we suggest Landon's "Reed Organ Method," which includes an article on "Stops and Their Management."

Q. Will you please give some idea of the correct tempo, M.M. ♩=, of the Prelude and Fugue in G major, No. 5, of "Short Preludes and Fugues" by Bach, Book I? It is given as "slowly," but that is indefinite.—N. P. D.

A. The Edition by Edwin Arthur Kraft, of the "Eight Little Preludes and Fugues" (Bach) gives the following metronome markings for that in G major, to which you refer: Prelude—Grave, ♩=56.

Prelude—Allegro, starting in fifth measure, ♩=84.

Fugue—♩=100.

We suggest these markings as a basis for the comparative tempos to be used.



# THE ACCORDION DEPARTMENT

## Accordion Repairs

By PIETRO DEIRO

As told to EIVera Collins

Part II

THE REEDS OF MODERN ACCORDIONS seldom fail to function properly, but occasionally some minor difficulty may develop. Perhaps it may be a reed which plays with one action of the bellows and is silent with the reverse action. It may be a reed which produces a muffled sound, or one which is entirely silent.

We do not encourage accordionists to attempt complicated reed repairs but believe there are a few minor adjustments of which they may learn to take care in emergencies.

The subject of accordion reeds is an interesting one. They are called free vibrating reeds because one end is fastened to an aluminum block and the opposite end vibrates when pressure of air from the bellows reaches it. That is how the tone is produced. The vibrating end is called the tongue and the opening, into which it snugly fits, is called the vent. Tuning of reeds is accomplished by a system of filing the tongue of the reed. The pitch can be thus raised or lowered.

Let us assume that we are about to repair a reed, on the treble side of the accordion, which does not function when the bellows are opened. It responds all right when the bellows are being closed.

Before taking the accordion apart, we must familiarize ourselves with the pitch of the reed so we can remember this when we are trying to locate the reed. It is also important to remember that the reed did not function on the outward action of the bellows.

There are six pins which fasten the framework of the treble side of the accordion to the bellows. These must be removed and the upper half of the instrument lifted gently away from the bellows. The entire reed section is then visible. The individual reeds are mounted on reed blocks and these are fastened at each end by a clamp. When the clamps are released the individual reed blocks may be lifted out.

### Reeds of Various Sizes

YOU WILL NOTICE that the size of the reeds varies. The reeds for tones in the high register are quite small and those for tones in the lower register are correspondingly larger. Further examination of the reeds shows one exposed reed and one reed concealed by a strip of leather. They are of identical pitch. The reed under the strip of leather responds to the outward action of the bellows and the exposed reed plays when the bellows are being closed.

Presuming that the reed we are to repair is a high E, we know that we must look for it among the small, short reeds. The pitch of a reed may be determined by gently snapping the vibrating end with a pin. We assumed that the faulty reed did not respond with the outward action of the bellows so we know that it will be a reed which is concealed by a strip of leather. This will not be difficult to find because when we sound the pitch of the exposed reed and then lift the leather strip to examine the concealed reed of identical pitch.

When we have located the reed we shall probably find that a piece of dust or lint is lodged between the tongue of the reed and the opening and thus prevented the reed from vibrating freely. This may either free the reed entirely or make it produce

a muffled, wheezy tone. A mere touch of a pin point will free the reed and the dust can then be blown out.

When the reed blocks are removed, and also when they are put back in place, care should be taken of the metal slide which is connected with the register switch. There should be also care that all the leather strips remain in position. They must not be bent or curled.

We have limited our reed repair explanation to the treble side of the instrument, because the bass section is more complicated.

There are a few other minor repairs which may be found convenient for accordionists. Occasionally the leaves of the bellows stick together. This can be remedied by shaking talcum powder between the folds of the bellows.

Each individual side of the bellows can be relined at a minimum expense, provided the wear is confined to the outer covering. The bellows should not be neglected until such a time as the rubbing finally wears a hole through the outer covering and into the bellows. They will then be beyond repair and new bellows will be needed.

### Other Ills

IF A TONE on an accordion sounds all the time when the instrument is opened or closed it may be caused by any of these conditions: dust under the valve; insufficient tension in the spring; valve not being level against the plate; or valve being loose from the key rod.

Bass keys may stick because of: the button not sliding freely; bass cover being warped so that it rubs against the pins; rods being gummy; or the mechanical parts not working freely.

Noisy key action may be caused by the hardening of the felt strip which runs along the piano keyboard under the edge of the keys. This can be corrected by removing the old strip and gluing on a new one. Other causes for noisy key action may be the hardening of the skin under the valves; the celluloid coming loose from the key; or the key rod hitting the under side of the gallery.

If there is an air leak in the instrument it may be caused by some of the pins being absent from the instrument. There is a

(Continued on Page 820)

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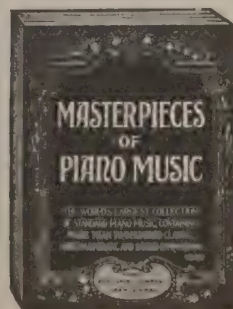
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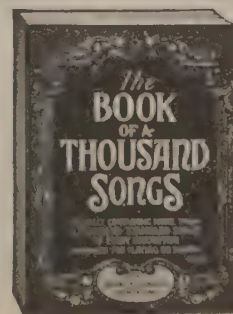
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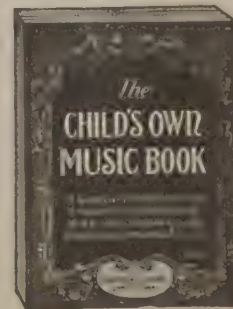
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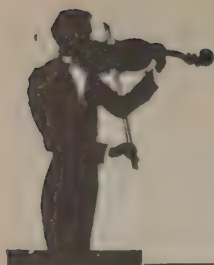
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# THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

For Teachers, Students and Players of All String Instruments



## The Bowing Optimum

By

J. ARNOLD OUREN

**A** VERY IMPORTANT PRINCIPLE for the violinist to observe is always to draw his bow in the most favorable stroke bed. Compliance with this principle requires that the bow be drawn across the string, in a line parallel to the bridge, at the point along its length at which the bow interferes the least with the vibration of the string; while the string, at the same time, preserves its fullest possible amplitude of vibration. In the scheme of nature, this point happens also to be the one at which the fullest and roundest tone—the tone having the most carrying power, the intrinsic tone commensurate with the inherent qualities of a given instrument—can be produced. The violinist who would produce such a tone must draw his bow in this most favorable stroke bed, or optimum, as it may be termed.

The optimum is located at a distance from the bridge of about one tenth to one ninth the length of the vibrating segment of the string; hence, on a full sized violin having a string length of thirteen inches, the optimum for the open strings would be located at a distance from the bridge of about one and three tenths to one and four ninths inches, or about half-way between the bridge and the upper end of the finger board.

The location of the optimum varies slightly on the different strings, and on different instruments. If the location of the optimum on the A string be taken as the criterion and norm, then on the E string it will be found to be a little nearer to the bridge; on the D string, a little nearer to the finger board; and on the G string, about the same as on the A string.

### An Important Factor

OBSERVE THAT IT IS THE LENGTH of the vibrating segment of the string that governs the location of the optimum. This means that, as the left hand ascends into the higher positions while a passage is being played, the optimum moves, in conjunction with it, proportionally nearer to the bridge, and *vice versa*. If, for instance, in playing the tone A on the open A string, the optimum is located at a distance from the bridge of one and one third inches, then in playing the tone A an octave higher on the A string, the optimum will be located at a distance from the bridge equal to one half of one and one third inches, or two thirds of an inch. The optimum has moved nearer to the bridge because the vibrating segment of the string is now only one half as long as it was in the first place. It follows, then, that in playing an ascending scale passage on one string, the bow should gradually slide toward the bridge, and at the same time remain parallel to it; and inversely, in playing a descending scale passage, the bow should gradually approach the finger board.

It is observance of the principle of the optimum which requires the bow to be

drawn close to the bridge when natural and artificial harmonics are played. As the finger is lightly touched to the string at points of one half, one third, or one fourth, of its length from either end, it vibrates, respectively, in two, three or four, separate segments. The corresponding optima are located at a distance from the bridge equal to about one tenth the length of one of these aliquot segments. If, for instance, the



YEHUDI MENUHIN

A "Wonder Child" of but recent years who has become one of the supreme virtuoso violinists of today.

third finger be lightly touched to the A string at the point slightly above where the tone D is ordinarily firmly stopped in the first position, a harmonic tone two octaves higher in pitch than the open string A will be produced, and the A string will vibrate in four aliquot segments; hence, the optimum will be located at a distance from the bridge of one tenth the length of one of these four equal segments. In other words, it will be located at a distance from the bridge equal to one fortieth of the entire length of the open A string.

When artificial harmonics are played, the same principle obtains. The firmly stopping finger forms a new fundamental segment; the lightly touching finger divides this fundamental segment into aliquot harmonic segments; and the segment between the optimum and the bridge is one tenth as long as one of these harmonic segments.

All great violinists noted for the beauty of their tone undoubtedly have taken cognizance of, or have unconsciously given spontaneous expression to, the principle of the optimum. To mention one instance, Pablo

Sarasate's faintest *pianissimo* tone is said to have been heard with distinctness throughout the entire extent of the largest concert hall. No doubt, Sarasate's rigid adherence to the principle of maintaining the optimum had much to do with the engendering of this happy effect.

### Striving for the Ideal

IF THE FOREGOING is true—and it surely is—then those who advocate sliding the bow toward the finger board while a *diminuendo* on a fixed tone is being produced, are not in accord with fundamental principles. Such procedure does not primarily diminish the tone; it merely muffles the tone, and decreases its carrying power. In effecting a *diminuendo* on a fixed tone, the bow should always remain at the optimum, the *diminuendo* being brought about by reducing the speed of, and the pressure upon, the bow.

While to bow at the optimum is an ideal

Later, each position should receive separate treatment, especial attention being accorded the higher ones. When practicing in positions, the second finger should be used for stopping the strings so as to establish the average optimum for any given position. Practice of the foregoing nature must be persevered in until the violinist develops a sense for the optimum such that it will manifest itself spontaneously in his practical playing. This unconscious sense can best be developed by conscious practice, just as a would be orator develops consciously, by means of practice in private, the articulation and gestures that he hopes will manifest themselves unconsciously and spontaneously when he appears in public. When one considers the marvelous improvement in tone quality that it engenders, and the sense of command over the bow that it instills, the acquisition of a delicate sense for the location of the optimum is a goal for which it is well worth striving.

## What Is A Violin Worth?

By

ERIC L. ARMSTRONG

**S**TRADIVARIUS, maker of the finest violins, sold them for a few dollars each. So did other makers of his period. Today these instruments are valued at thousands of dollars. Why?

To his everlasting credit it must be stated that Stradivarius turned out good violins, although naturally some were better than others. Many have been destroyed lost forever. Probably they were regarded as being "just another fiddle", easily replaced.

Artist performers desire them today partly because of the idea that an old violin is better than a new one—to which many do not agree—and also because of the appeal to the audience; some artists have also the collector urge.

With a public clamoring to hear a genuine Stradivarius in the hands of an artist player, it is an asset to own one. It proves a good drawing card.

With this in mind, and considering that these violins are rare, it is reasonable to say that one may be worth \$10,000.00, or even more.

But there are hundreds of modern makers. Many copy old masters, others evolve a model of their own.

Apart from these who make and finish their own violins with loving care, there are scores of factories that turn out millions of violins, in which each part is made by a different worker, these assembled without regard to tonal results, varnished with some quick drying concoction, and sold for a small price in the stores of country dealers and through mail order firms.

### Each Has Its Label

IT IS WELL KNOWN that most of the products of such factories is labelled as being a Stradivarius, a Guarneri, a Stainer, or other old master. Many are misled, through such fictitious labels, into buying what is little better than trash. To most of us, a Stradivarius is beyond our financial resources. The idea of a factory fiddle is odious. We are compelled to choose from among the



modern makers and with them to be satisfied. It has been the privilege of the writer to use a few, and appraise many violins by recent makers. Invariably we find a "rawness" with one previously unused. The tones vary individually as much as do the voices of singers. Some are sombre, others brilliant, a few are undesirable for any purpose, even though made of good timber, with careful workmanship.

Violins priced around one hundred dollars will be found after a year of good use to respond readily, and to prove satisfactory to the owner.

Once, when present at a demonstration where old and new violins were played by artists, I found it difficult to determine the old from the new, merely by tone.

Accepting the finding that for general use a good modern violin is the equal of an old one, and can be purchased for one hundred dollars; that a finer one may be had for two hundred dollars, and that a Stradivarius will cost \$10,000.00, we compromise with one at one hundred fifty dollars.

For some years the owner will study under a teacher, play with local orchestras, and do a little concert work. During this period he will become acquainted with his violin and learn to love it. The violin will lose its rawness, become responsive, and answer to any demand made on it. Having arrived at the artist stage of his career, the owner will have an instrument that for all practical purposes is the equal of one of the old masters.

## The Bass Clef and Its Relationship to the Violin

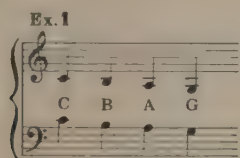
By THOMAS NICOLAI EVANOFF

HOW MANY VIOLINISTS know anything about the bass clef beyond what it looks like? From long experience with violinists, we feel safe in saying, very few. For ourselves, we often play Bach's "Two-Part Inventions" (originally written for piano), with another oddler who plays the upper line while we transpose the bass of the bottom line at sight. All goes smoothly for a while, then suddenly the other player stops.

"What's the trouble?" we ask. Then the inevitable reply, "The next two measures are in the bass staff and I'll have to omit them because I can't read it."

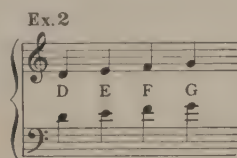
Such incidents are apt to occur in any violinist's career, and a few hints about the bass clef and staff (they are not identical) may prove useful.

Seeing the notes of the G string written in the bass staff and studying them thoroughly so as to recognize them at sight mainly shows the relationship between the bass and treble staves. This is made clear in Ex. 1.

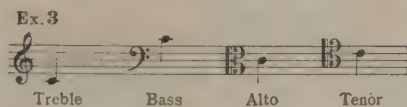


The first line below the staff (Middle C) in the treble staff, is the same as the first line above the bass staff (this same Middle C). The second space below the treble staff is the same as the first space

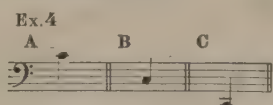
above the bass staff. Both are the note B (the second finger on the G string), and so on. The notes of the D string also may be written in the bass staff, and their position in the treble staff is clearly shown in Ex. 2.



Ex. 3 shows middle C (third finger on the G string) with all four clefs.



This note sounds the very same tone in every staff, despite its different positions. To play notes in the bass staff which are below the range of the violin, simply read them a third higher than they appear on the bass staff, and then think of them as being in the treble staff.



Ex. 4b shows the lowest note of the viola with relation to middle C (Ex. 4a), while Ex. 4c shows the lowest note of the violoncello with relation to middle C.

## Tones and Semitones on the Violin

By ERIC DALEN

ONE OF THE DIFFICULTIES of the beginner in violin playing is that of getting the tones and semitones in their proper places. Often, students with several months of practice are doubtful of the position of whole steps and half steps as they finger the notes on the different strings.

The majority of violin methods take the student through the range of the first position in the natural tones, except in the case of F on the E string which is often played F-sharp. Each string is taken separately, proceeding with one finger at a time. In this manner the half steps are placed differently on each string, making the fingering confusing for the young beginner.

To form a clear picture in the mind of the student as to why half steps are played in certain places on each string, a diagram of the piano keyboard from G (lowest string on violin) to C (on E string) is

made. Explain that the black keys are flats and sharps and, for the present, are not to be played on the violin. As we are playing only the natural tones (white keys) the student is shown that he plays whole steps as long as there is a black key between the note that is being played and the succeeding one.

When the two white keys come together without the black between, a half step is played (B-C) and (E-F).

The idea given to the student is that he duplicates each note of the piano keyboard, regardless of the different positions of the half steps on the strings.

Lastly, this diagram may be kept and referred to when the student is in doubt about certain steps, rather than to practice time that a certain half step has been practiced in the wrong position.

The best man is he who most tries to perfect himself, and the happiest man is he who most feels that he is perfecting himself.—Socrates.



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## Accordion Repairs

(Continued from Page 817)

small strip of leather, called a gasket, between the bellows and the upper and lower sections of the accordion. If this leather is shrunk or hardened, it may cause an air leak. Other causes may be that the valves are out of alignment and do not completely cover the holes in the plate, or the bellows themselves may leak. The air valve must not cause unnecessary friction or a leak will result.

Finally, we wish to remind accordionists that they can avoid many repairs if they take proper care of their instruments. Dust

should never be allowed to accumulate on an accordion as it may eventually work into the delicate mechanism. The instrument always should be kept in its case when not in use and should not be exposed to dampness, excessive heat or bright sunlight. It is well to form the habit of always setting the instrument down gently, as continual rough jolts are injurious to the mechanism.

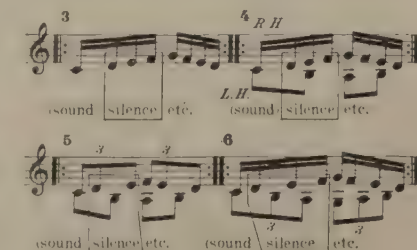
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## How to Develop the Piano Pupil's Sense of Rhythm

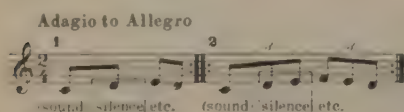
By HAROLD S. PACKER

A FAULTY SENSE of rhythm is primarily caused through incorrect hearing. In the process of uniting the sense of hearing with that of feeling, confusion takes place in the mind and one sense opposes the other. This condition is particularly apparent where cross rhythms are concerned and it is further aggravated when the pupil attempts to count or to use the metronome.

It is obvious from the outset that the pupil must sense the beginning of rhythm groups. To do this let the pupil practice exercises and other forms of technic in duple, triple and quadruple rhythms. Let him sound only the first note of each group, using finger touch, and, for the remaining note or notes of each group, touch the



By practicing in this manner the pupil will have a better opportunity to hear adequately the beginning of each rhythm; and he will, at the same time, properly sense the *feel* of the other notes of the group. Once this has been accomplished combinations of simple and complex rhythms may be taken up and the pupil may sound all the notes, count or use the metronome without becoming tonally deaf to the rhythms involved.



## VIOLIN QUESTIONS *Answered*

By ROBERT BRAINE

No questions will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the *Violinist's Etude* consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of *The Etude* and other musical publications.)

\* \* \* \*

### Violins by Pfretzschner

J. H. L.—The violins marked G. A. Pfretzschner, made at Markneukirchen, Germany, are of only medium quality. I do not know where detailed information concerning them could be found. A vast number of similar violins are exported to the United States and other foreign countries.

### Securing New Pupils

A. E. S.—Different violin teachers have different theories as to the best methods of securing new pupils. Some consider the best method is to work up a large repertoire of solo works, suitable for public performance, and then to get as many public engagements as possible. If the solo work is well done, it is bound to result in a great deal of newspaper and social publicity. The soloist becomes well known, and is consequently much sought after as a teacher, and a large class invariably results.

Another method largely used by teachers is newspaper and magazine advertising, which is often successful, especially in the case of artists of wide reputation. Much publicity is given to the life and career of the artist, and to the lives of the notable pupils he has produced. Leopold Auer, teacher of Heifetz, Elman, Rosen, Zimbalist, and a long list of brilliant pupils, won world-wide fame by the success of his pupils; and the pupils themselves were in great demand as teachers and as public performers.

### Violins and Violinists

An interesting magazine for violinists has been recently established by Ernest N. Doring, at 1322 Hinman Avenue, Evanston, Illinois. The magazine treats of everything pertaining to violins—violin playing, violinists, and similar topics. Among the articles are, "Suggestions on Sight Reading"; "Joseph Szigeti's Pietro Guarneri"; "Chicago Business Men's Orchestra"; "Musical Genius"; "How Many Strads?"; "Northwestern University"; "Fiddle Gossip from Old New England"; "Impressions and Souvenirs of Cremona," by Emile Francois; "Part IV, Music Review"; "Queries and Comments"; "Among the Violin Makers," and "Musical Notes."

It contains several excellent plates showing a violin, by Pietro Guarneri of Venice; Joseph Szigeti; The "Ex-Joachim" Stradivari; The "Adam" Stradivari, and the New Clarinet Family. For the present, the magazine will be published every two months, and single copies can be obtained at the rate of 25 cents per copy. Published by: "Violins & Violinists," 1322 Hinman Avenue, Evanston, Ill.

### Violin Values

L. R.—Violins, like every other article of value, have their ups and downs as they regard to value. The violins of Cremona, since first their supreme value began to be recognized have fluctuated in price, but their price has in the main, been steadily upward. The greatest advance has been in the violins of Stradivarius and Guarnerius, which command the highest prices of all. The present market price of a high grade Stradivarius is from \$25,000 to \$50,000. The Joseph Guarnerius violins of the highest grade command almost equally high prices. Other Cremona violins are of very high price, if of first rate quality. Some other violins, those of Jacobus Stainer, the greatest German master, especially, have either stood still, or else decreased as regards value. Shortly after his death some of his best violins sold for as much as 8,000 gulden (\$4,000), a price which it would be impossible to obtain at present. In his day he sold them at a price of about thirty gulden (fifteen dollars in American money).

These figures show clearly what a vast fluctuation has taken place in the price of the really great violins of the world.

### Sight Reading

E. C.—Your young son's violin teacher "said a mouthful" when he told the boy that the little sight reading he (himself) knew, he had practically taught himself. He had read a vast amount of music, of all kinds. Personally, I learned most of my sight reading from playing the violin part of Haydn's "String Quartets." Other quartets, quintets, and sextets would be equally good. Playing first violin in an orchestra is also fine practice. The point in sight reading is to "keep going," and not to stop for mistakes. That is the reason why playing in quartets and orchestras is so beneficial. If the player stops, the orchestra goes on, and he is left behind. Every violin student should do more or less sight reading.

### Locating Master Violins

L. T. L.—The exact number of Stradivari violins is not known. However, a great many are known. They have been mostly named by the owners. Dealers in old violins—such as Lyon and Healy, Chicago; W. E. Hill, London, England, or the Rudolph Wurlitzer Co., New York City—are the most likely to have lists of famous violins and their owners. Whether they would supply you with such lists, or sell them to you, I do not know. You might write to them.



"Maybe you'd better stay out of 'Silent Night' altogether, Ben"



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| 3064 | Clayton's Grand March, Op. 109, E-3  | Blake             |
| 3123 | Country Gardens, F-3                 | Traditional       |
| 3063 | Cradle Song, E-3                     | Brahms            |
| 1902 | Dance of Hours, C-4                  | Ponchielli        |
| 190  | Dell's Dream, Op. 202, No. 4, C-2    | Oesten            |
| 1433 | Dreaming, Meditation, F-2            | Lichner           |
| 1673 | Dream of Shepherdess, Op. 45, G-4    | Labitaky          |
| 2506 | Edelweiss Glide, (Simp), G-2         | Vanderbeek        |
| 1204 | Etude, Op. 22, No. 1, A-5            | Wollenhaupt       |
| 609  | Farewell to the Piano, F-3           | Beethoven         |
| 1818 | Flower Song, Simplified, F-2         | Lange             |
| 426  | Gertrude's Dream, Waltz, Bb-3        | Beethoven         |
| 521  | Golden Star Waltz, C-2               | Streabhog         |
| 627  | Gypsy Dance, Dm-3                    | Lichner           |
| 1222 | Humming Bird, Waltz, F-2             | Schiller          |
| 1179 | Hungarian Rhapsody No. 2, C-2        | Liszt             |
| 2262 | Hungarian Dance No. 5, Easy, Cm-2    | Brahms            |
| 2251 | Impromptu in Ab, A-4                 | Schubert          |
| 698  | Invitation to the Dance, Op. 65, D-5 | Weber             |
| 2749 | Japanese Lantern, A-C-1              | Hopkins           |
| 270  | Paloma, Bb-4                         | Yradier-Twitchell |
| 272  | Largo, G-3                           | Handel            |
| 2467 | Liebestraum (Love Dreams) G-3, Easy  | Liszt             |
| 278  | Lily of the Valley, Op. 14, E-4      | Smith             |
| 1746 | Little French Doll, A-C-1            | Hopkins           |
| 2613 | Little Rondo, C-2                    | Martin            |
| 5133 | Love Dreams (Waltz), Ab-3            | Greenwald         |
| 1611 | March of the Boy Scouts, C-1         | Martin            |
| 3122 | May Night, E-4                       | S. Palmgren       |
| 1648 | Military March, No. 1, D-3           | Schubert          |
| 2519 | Moonlight Sonata, (Simp), Cm-3       | Beethoven         |
| 1178 | Nocturne, Op. 9, No. 2, C-2          | Chopin            |
| 2308 | Norwegian Cradle Song, F-3           | Morel             |
| 1024 | On the Meadow, Op. 95, No. 2, G-2    | Lichner           |
| 358  | Pizzicati (Sylvia), E-3              | Delibes           |
| 854  | Preludes, Op. 28, No. 7              | Chopin            |
| 5154 | Priest's March (Athalie), C-3        | Mendelssohn       |
| 388  | Pure as Snow, Op. 31, E-3            | Lange             |
| 2429 | Robin's Return, The (Simp), G-2      | Fisher            |
| 1210 | Romance Sans Paroles, F-3            | Streabhog         |
| 1312 | Scales and Chords, 2                 | Kohler            |
| 696  | Serenade (Ständchen), Dm-3           | Schubert          |
| 2196 | Serenade (Ständchen), Dm-3           | Wilson            |
| 535  | Shepherd Boy, The, G-3               | Wilson            |
| 3128 | Shadows on the Water, F-3            | Louney            |
| 389  | Simple Confession, D-4               | Thome             |
| 403  | Sonata, No. 1, C-3                   | Nozzt             |
| 2158 | Spring Song, (Simp), G-2             | Mendelssohn       |
| 1110 | Starlight Waltz, G-2                 | Blainard          |
| 663  | Tarantella, Am-4                     | Piezonka          |
| 443  | Tarantella, Op. 85, Ab-4             | Heller            |
| 1037 | Traumerel and Romance, F-4           | Schumann          |
| 1074 | Tulip, Op. 111, No. 4, G-2           | Lichner           |
| 1174 | Valse, Op. 64, C-2                   | Chopin            |
| 2143 | Waves of the Danube, Am-3            | Ivanovici         |
| 1529 | William Tell (Overture), E-5         | Rossini           |
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| 1826 | Barcarolle, Tales of Hoffman, F-3     | Offenbach   |
| 924  | Chop Sticks, Wditz, C-1               | De Lull     |
| 3124 | Country Gardens, F-3                  | Traditional |
| 3078 | Elizabeth Waltz, C-1                  | Martin      |
| 925  | Golden Star Waltz, G-2                | Streabhog   |
| 930  | Invitation to the Dance, Op. 65, D-5  | Weber       |
| 1366 | Lustspiel, Overture, E-4              | Keiser-Bela |
| 1640 | March Militaire, D-3                  | Schubert    |
| 1471 | Over the Waves, Mex. Waltzes, G-3     | Rosas       |
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# BANDS AND ORCHESTRAS

## Getting the Right Music for Your Band

(Continued from Page 781)

for the three eighth-note B's in both the second and third measures, yet Arturo Toscanini, in his recording of the overture, plays it with but two eighth-notes in the third measure. This difference aroused our curiosity, and as a consequence it was found that the Italian score shows but two B's in measure three. Also we learned from Pierre Henrotte (for many years concertmaster of the Metropolitan Opera Orchestra) that the opera orchestras always play the phrase with but two eighth-note B's in that measure.

Frankly, it was almost embarrassing to recall the number of times we had played this measure incorrectly, and yet for many years bands and even symphony orchestras have made this error. Apparently a great many orchestra scores and probably all band scores were prepared from German scores which had been inaccurately transcribed from the original Italian.

In case the reader is especially interested in this observation on the overture, he is referred to the Victor recording No. 7255, played by the New York Philharmonic Orchestra, under the direction of Arturo Toscanini.

### Editing "Euryanthe" Overture

AS AN EXAMPLE of some of the ideas expressed herein, and of the sort of gain to be had by editing, let us turn to Weber's "Euryanthe" Overture, with which we are familiar. It has appeared on band programs for many years, and yet is still badly in need of complete editing. In following the suggestions offered in editing band music, we first learn something about Weber himself. Although his musical training began in the eighteenth century and he accepted Mozart as his model, he nevertheless belongs to the nineteenth century and to an entirely different kind of musicianship from that of the classical masters. As a musician, Weber was much more versatile than any of his contemporaries or fore-runners—although his versatility may have been more of a liability than an asset. He was a pianist, conductor, critic, poet, writer; and, in addition to his sonatas, concertos and variations for piano, he wrote masses, cantatas, songs, choruses, chamber music, and symphonies. His most significant effort, however, was in the opera. His tendency to brilliance and natural theatricalism was at cross purposes to his efforts as a composer of symphonies and chamber music. His best works incline toward virtuosity or the *bravura* style of composition. Proof of this characteristic lies in his concertos, duets, quartets for clarinet, brilliant polonaises and piano concertos. Although he wrote beautiful melodies, he was also a restless dramatist; and the melodies of his three great overtures are correspondingly penetrating, restless, full of motion and leaning toward the brilliant or stirring side of melodic writing.

Weber might safely be classed as a romanticist, writing dramatic music with a touch of the classical. With this in mind, we can go on to the editing of the overture. Our initial problem is that of tempo. We will note that the opening movement, *allegro*, is frequently marked, in band scores, M.M.  $\text{♩} = 120$  to 132; while the same movement, in the orchestral scores, is written  $\text{♩} = 92$ . Naturally, the tempo cannot be regulated too closely, but what a sad mistake it would be to play this *allegro* movement of "Euryanthe" at  $\text{♩} = 120$ . Neither do we believe that a tempo of

$\text{♩} = 92$  would be a proper nor comfortable rate to undertake with our bands. We personally would not enjoy hearing the movement at such a rapid pace, for either band or orchestra.

The story is told that Weber, becoming very much alarmed with the faulty tempi employed by the various orchestras in the early performances of the overture, drew up for the benefit of conductors a detailed list of metronome numbers for each section of "Euryanthe." We see then, that following a strict tempo throughout, as marked on the score, would be hardly in accord with the composer's intention.

It seems impossible, moreover, to define the exact meaning of tempo markings such as *allegro*, *andante*, or any of the other agogics as presented in most of our music. There is a need for an understanding of the moods and requirements of the selection and its author.

In "Euryanthe," we find also that no tempo changes are marked until we arrive at the *largo*. Yet tradition informs us that there are several variances in tempo throughout the *allegro*, all of which might not be editing, but a matter of interpretation.

### Instrumentation Analyzed

OUR NEXT PROBLEM is one of instrumentation. In examining the band score, we find that throughout the overture the percussion parts are inclined to be too heavy. If we refer to the orchestral score, we can immediately notice that there is no call for percussion in the opening bars at all, except for tympani. But we have heard bands many times play this opening movement with a full battery of field drums performing at double *forte*. Naturally, this is not in good taste. If percussion parts were not used, we would reduce the dynamic level to *mf*, and in addition revise the tympani part so that it would correspond to the orchestra arrangement.

In some arrangements of "Euryanthe" the melody has been given to the cornet. In our opinion, the melodic line is too rapid for this instrument, and when handled by the cornet the woodwinds are outweighed. We prefer using the trumpet parts, as written for orchestra. The care shown in instrumentation will do much to enhance the final performance.

In measure sixteen of the overture, the melody in the band arrangement is phrased as:



We would, however, prefer



Throughout this section the phrasing and articulation can be greatly improved by a reference to the orchestral score. Twenty-four measures before the *Largo* movement, we find that the horns are much more effective if we comply with the orchestral arrangement. Since Weber wrote the *Largo* for eight violins, it would seem best that, in the band transcription, no more than four players to each part were used, and if there are exceptionally fine performers in the band, even as few as two players to each part would be effective and desirable.

(Continued on Page 826)

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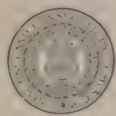
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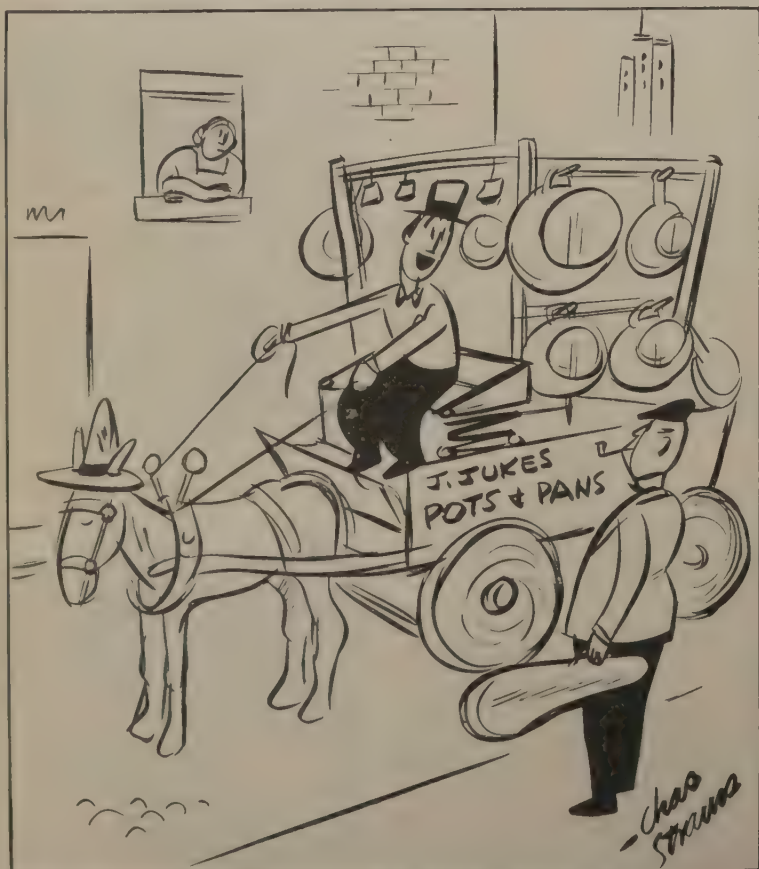
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## FRETTED INSTRUMENTS

### Ensembles of Fretted Instruments

By GEORGE C. KRICK

**M**OST OF US, when taking up the study of a musical instrument, do so with the desire of playing for the pleasure to be derived from it, and perhaps of adding to the enjoyment of family and friends. After a student has acquired a fair amount of technical proficiency, he often happens to meet other players, and here is where the most interesting chapter in his musical career has its beginning. Aside from the social contacts he will make, the playing together in small or large ensembles is a quite enjoyable experience.

Several years study under the guidance of a teacher is, after all, only the foundation and preparation for the years during which the student will have to rely on himself and to develop his own individuality. With his eyes and ears open at all times, he will gain in knowledge and self-confidence by meeting others pursuing the same aims.

Another great help to the director of an orchestra or to its members is the radio. It is time well spent to listen to the orchestras on the air; to find those that are similarly organized as to size of membership and type of instrumentation, and then to try to develop your own organization along these lines, continuously striving for perfection in ensemble.

An interesting point regarding fretted instruments is their variety, which includes mandolins, mandolas, mandocellos, mandolin banjos, tenor banjos, plectrum and five stringed banjos, guitar banjos, classic and plectrum guitars, Hawaiian and tenor guitars. Since some of these are primarily melody instruments, while others are ideal for accompaniment purposes, complete ensembles can be formed without calling upon the bowed instruments for assistance. In order to select the proper combination, however, one must consider carefully the timbre or tonal character of each instrument.

#### Varied Instruments, Varied Tones

AS WE ALL KNOW, the classic guitar is a perfect solo instrument and requires no support from others; but there are also a great many duets, trios and even a few quartets, that should be heard more often.

A great deal of literature which is quite effective, is available for mandolin solo with piano accompaniment; but the accompanist should be an experienced one, able to subdue the tone of the piano sufficiently to obtain a proper blending with the delicate tone of the mandolin.

A mandolin and guitar make an excellent duet; the banjo mandolin requires an accompaniment of a tenor banjo or plectrum guitar; a Hawaiian guitar is most effective with either Spanish or plectrum guitar; a tenor banjo and a plectrum banjo make an excellent duet; and the same may be said of two plectrum guitars.

Combinations of three instruments should be arranged as follows: two mandolins and guitar; mandolin, mandola and guitar; mandolin, mandocello and guitar; mandolin banjo, tenor banjo and guitar banjo or plectrum guitar; tenor banjo, plectrum banjo and plectrum guitar or bass banjo; mandolin, Hawaiian guitar and plectrum or Spanish guitar; first and second Hawaiian guitar, and Spanish guitar; and, finally three plectrum guitars, the first and second playing single or double notes for melody and harmony, the third for accompaniment.

The most effective combination for small groups is the quartet, as this furnishes op-

portunity for full and complete harmony. First and second mandolin, mandola and mandocello form what is known as the classic quartet; while first and second mandolin, mandola and guitar are the instruments of what is called the romantic quartet. For the small ensembles of mandolins the writer prefers the classic guitar as an accompaniment, as the gut and silk strings have a tendency to soften the metallic tone of the other instruments. Quartets of the banjo family may be arranged thus: First and second mandolin banjos, tenor banjo and bass banjo; or first and second tenor banjos, plectrum banjo and bass banjo (a plectrum guitar may be used in place of the bass banjo, when this is not available).

There are several ways in which an Hawaiian ensemble can be made effective: first and second Hawaiian guitars, ukulele and Spanish guitar; Hawaiian guitar, mandola, mandocello and Spanish guitar; or first, second and third Hawaiian guitars and Spanish guitar.

The quintet is completed by adding a mando bass or contra bass banjo, which will add the fundamental bass giving depth and body to the combination.

#### The Larger Groups

TO FORM A SEXTETTE we usually add another melody instrument playing the first part in unison or in octaves. Seven or eight players will find it advantageous to use the same combination as the sextette with the addition of one or two instruments playing the inner voices. If it so happens that no mando bass is available, the use of a piano is recommended for an ensemble of seven or more players, and if possible the addition of drums and traps is advisable.

In forming larger orchestras one must always keep in mind the proper balancing of the different instruments, and as an example, we suggest this instrumentation for a sixteen piece mandolin orchestra:—Four first and three second mandolins, two mandolas, two mandocellos, three guitars, one mando bass, drums and traps. For an orchestra of thirty players, double the instruments for each voice; and for a banjo band, substitute the corresponding banjo instruments for those of the mandolin family.

As stated before, it is not advisable, in small ensembles, to combine the instruments of a different tonal character; a duet of mandolin and tenor banjo is not satisfactory, neither is that of tenor banjo and Hawaiian guitar. On the other hand when organizing a larger orchestra it is not only permissible but advisable to add instruments of different timbre for the sake of variety. For instance, a mandolin orchestra of thirty players, as previously outlined, might be augmented by adding two tenor and two plectrum banjos and several Hawaiian guitars. By the use of proper orchestrations, giving the banjos and Hawaiian guitars opportunities to play occasional melody passages, the possibilities for variety and special orchestral effects may be greatly enhanced. We must not forget that a high standard of orchestral performance is the result of technical proficiency of the individual members and of their enthusiastic cooperation with a competent leader; and, since the fretted instruments are sufficient unto themselves, the player has splendid opportunities to come in contact with the world's beautiful music.



# QUESTIONS and ANSWERS

A Music Information Service Department  
Conducted Each Month

By KARL W. GEHRKENS

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Origin of the Word Symphony

Q. Explain the origin of the term "symphony" and its history as applied to bagpipes, descant, faux bourdon, and musica facta.

—D. DeB.

A. The word "symphony" comes from the Greek "syn" (with) + "phone" (sound). This term, like most others, was applied indiscriminately to a large number of things when it first came into use centuries ago. The term is found even in Daniel III (Vulgate) where it refers to an instrument which was probably similar to the bagpipe. By the end of the Middle Ages it was applied to a number of different instruments such as the bagpipe, hurdy-gurdy, and so on, and later even to the virginal. It also came to be applied to any harmonious combination of sounds. As it became necessary to clarify terminology, the terms descant, faux bourdon, musica facta, and so on, replaced the general word symphony. Gradually the word symphony became more and more specific in its application until it reached its present day definitions.

For a more complete discussion of this matter than can possibly be given in this column I would suggest that you consult both the latest unabridged edition of "Webster's Dictionary" and "Grove's Dictionary of Music and Musicians" under the headings "symphonia" and "symphony."

## Is It A-sharp or A-natural?

Q. Is this arrow marked note from Beethoven's Minuet in G an A-sharp or A-natural?

Ex. 1



2. Is this arrow marked note from Bach's Fifth Prelude ("Well-Tempered Clavier," Bk. 1) F-sharp or F-natural?

—Mrs. B. K. C.

Ex. 2



A. 1. Most editions of this Minuet that I have looked at have A-natural, but the Oliver Ditson edition uses A-sharp. Good reasons for the use of either could be cited. I am inclined to think that Beethoven had A-natural; however, this is only a guess.

2. Most editions use F-sharp. The Kroll edition has F-sharp and Czerny changed it to F-natural. The Kroll edition is more apt to be correct.

## Tempo in Schumann

Q. Would you oblige by giving the metronome markings for the following pieces: 1. Papillons, No. 5, in B-flat and 2. Papillons, No. 6, in D minor by Schumann; 3. A Study in D major by Sterndale Bennett (No. 5 of "Six Studies in the form of Capriccios").—Miss F. L.

A. (1) Papillons, No. 5 is about M.M. ♩ = 76.

(2) Papillons, No. 6 is M.M. ♩ = 80 (Short passage in A major, a little slower; F major portion about M.M. ♩ = 138).

(3) M.M. ♩ = 100.

## How to form a Diminished Chord

Q. I. My theory teacher taught me that a diminished chord was formed by lowering the third and fifth degrees of a major triad a half step. Yet in my accordion book I find the diminished chord of C written C, E-flat, A; and the diminished seventh chord of C is written C, E-flat, F-sharp, A. Please explain how this can be.

2. Could you give me the name of some book which would explain these chords?—V. P.

A. 1. Your theory teacher is correct in his explanation of how to form a diminished triad; and so, also, is your accordion book. The diminished chord C, E-flat, A is really C, E-flat on a diminished chord on A), only it is in the first inversion. The diminished seventh chord C, E-flat, F-sharp, A is really sharp, A, C, E-flat (a diminished seventh chord on F-sharp), only in its second inversion. This chord might just as well, however, have been written C, E-flat, G-flat, A (or B double-flat) since F-sharp and G-flat are harmonically the same, as are also A and B double-flat.

2. Almost any good book on harmony explains diminished chords. I believe you will find the explanations very clear as given in "Harmony for Beginners" by Orem and in "Lessons 64, 68, and 74 of 'Lessons in Harmony' by Healey and Lehmann, which may be procured through the publishers of THE ETUDE.

## Stories About Songs—and Swing Music

Q. 1. a. Is it true that Schubert composed his Ave Maria in a cafe during a fit of remorse over his love for Caroline Esterhazy?

b. If so, why is it called Ave Maria?

c. Did Schubert put the words to it?

d. Did he harmonize it?

2. What is the story behind each of the following:

a. Gounod's Ave Marie.

b. Rachmaninoff's Prelude in C-sharp Minor.

c. von Suppe's Poet and Peasant Overture.

3. Where could I get "Credo d'Herculanum" and at what price?

4. What is your opinion of swing music?

—B. L. D.

A. 1. a. There is no historical basis for this story; it is mere fiction. Schubert taught music to the Esterhazy children during the summers of 1818 and 1824 and did fall in love with Caroline Esterhazy, but many of his biographers have undoubtedly exaggerated this incident in his life. The Ave Maria was composed in 1825 either immediately before or during a summer trip Schubert took with his friend Vogl through the Austrian Alps. The incident which you relate seems to be a mixture of the sensational anecdote about Schubert's love for Caroline Esterhazy and the authentic account of his having dashed off Hark, Hark the Lark on the back of a menu card in a cafe.

b. and c. The words are taken from Sir Walter Scott's "Lady of the Lake." Schubert set seven different portions of this lengthy poem to music; of these seven songs, the Ave Maria is by far the most popular.

It is called Ave Maria because this song to the Virgin, sung in the poem by Ellen, begins with the words "Ave Maria." Since it is addressed to the Virgin it may properly be called Ave Maria (Hail, Mary), even though the words are not those of the Catholic prayer to the Virgin Mary.

d. Schubert wrote both the melody and the accompaniment of this song.

2. a. I know of no story behind Gounod's Ave Maria. The accompaniment is the First Prelude in C major from Bach's "Well-Tempered Clavier," Volume I. To this Gounod added the melody and the words of the prayer Ave Maria. Even though the accompaniment is by one composer and the melody by another, the union of the two elements is phenomenally perfect.

b. There is no story behind Rachmaninoff's Prelude in C-sharp Minor; it is "pure" or "absolute" music. Rachmaninoff has given us no program for it, and the title indicates only that it is a short piece in free form in the key of C-sharp minor. As has happened in the case of many pieces, there has grown up a large number of stories concerning this famous prelude. The two commonest ones are that the prelude represents the city of Moscow and its ringing bells, or that it tells the tale of marching prisoners who revolt and are driven back into their dismal prison. Both of these stories, like all the others, are merely the products of someone's imagination, and Rachmaninoff disclaims them.

c. The Poet and Peasant is an independent orchestral composition, and is rather improperly called an overture, since it does not precede a larger structure such as an opera, operetta, or oratorio. Von Suppe did, however, write two grand operas and many operettas. The following description of the overture is given in the book, "Music Appreciation with the Victrola, for Children":

"This celebrated overture affords an interesting study in contrasting themes. It opens with a quiet introduction, with smoothly flowing, graceful melody, suggestive of the dreamy meditation of a poet. Then comes a faster movement for the full orchestra, merging into a waltz theme, depicting the sturdy, joyous life of the peasants. This develops into a fast, furious movement, followed by a return of the waltz, before the brilliant, rushing coda." The appropriateness of the name lies in the fact that the work follows the outline and spirit of overtures to the popular Italian operas of its period.

3. Although I have searched extensively and have inquired of several authorities, I can find no trace of a composition called "Credo d'Herculanum." Can any of our readers give information concerning it?

4. Swing Music is merely a highly emotionalized manner of playing jazz. It is excellent for stirring physical excitement leading to vigorous and often frenzied movements in dancing, but it is distressing for a sensitive musician to listen to, and it has no place in any system of serious music education.

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# Music Is My Hobby

(Continued from Page 779)

no amateur is quite free, he lost his place, and then used the few seconds it took to find it again, in improvising sixteen measures so completely in the style of the composer—it was a Bach fugue!—that only a person intimately acquainted with the score could have detected the slip.)

Richard Simon, of the publishing firm of Simon and Schuster. Pianist—who plays ensemble works with his brother, Dr. Henry Simon, Professor of English at Columbia University, a violinist.

Walter Rosen, senior partner of the banking firm of Ladenburg, Thalman. Pianist.

Dr. Vladimir Karapetoff, Professor of Electrical Engineering at Cornell University, and recognized as one of the world's greatest electrical scientists. Dr. Karapetoff's hobby is playing trios with himself. He makes a recording of any of the great trios, beginning with the piano part. Upon this, he superimposes a recording of the violin part. Then he sets this twice made record in motion, and uses it as accompaniment while he plays the violoncello.

Hendrik Willem Van Loon, author, artist, philosopher, and commentator. Violinist.

William T. Taylor, Vice President of the Commercial National Bank and Trust Company. Baritone. On the evening that Mr. Taylor broadcast, NBC was flooded with inquiries as to whether it wasn't really Lawrence Tibbett who had just sung, and what did the broadcasting officials mean by fooling the public?

Mrs. George Eustice Corcoran, society matron. Pianist. As the result of Mrs. Corcoran's broadcast, a number of her friends urged Mrs. Corcoran to form a class for coaching other ladies who had neglected their music studies for years and now desired to return to them.

Mrs. Lionello Perera, society matron. Violinist.

The late Edgar Leventritt, New York attorney. Pianist.

Rear Admiral R. E. Bakenhus, United States Navy. Pianist.

Geoffrey Parsons, chief editorial writer of the New York Herald-Tribune. Pianist.

The wife of Rear Admiral William Woodward Phelps, United States Navy. Pianist.

Mrs. Elizabeth Sprague Coolidge, music patron, who plays trios with her son, a professor of Harvard, and her grandson, a student at Yale.

Howard H. Pell, Jr., Secretary of the Columbia Gas and Electric Company. Flutist.

Mrs. Schuyler Schiefflin, society matron. Clavichordist.

Dr. Leo Glushak, prominent plastic surgeon. Tenor.

James H. Van Alen, National Court Tennis Champion. Pianist, singer, and composer of many of his own selections.

Michael Zetkin, Federal Revenue Agent. Baritone.

Walter Robert Schumann, Assistant Stamp Editor of The New York Sun, and great-grandson of Robert and Clara Schumann. Pianist and composer of light music.

Rosalie Caroli, field worker among the blind, New York State Department of Social Welfare. Miss Caroli is herself blind.

## And Humbler Heroes

ADDED TO THESE OWNERS of "big names" and "big jobs," there appeared an even greater number of plain, everyday, average citizens—secretaries, accountants, motorcar salesmen, stenographers, lawyers, doctors, a district attorney, jewelers, insurance salesmen, housewives—the individual mention of whom must, regrettably, be limited to the story of Mrs. Mark Hafner and Mrs. David Tannenbaum, housewives and

mothers, of Brooklyn, New York. These ladies made each other's acquaintance at a piano recital. A casual exchange of concert comments revealed that both "liked the piano" and had more than once thought of reviving active music making. They met at another concert and talked some more. Then they decided to take up two-piano work. They broadcasted as a fluent and distinguished two-piano team, and refer to their work as "Old Age Insurance" that will net them dividends of stimulus and pleasure when their children are grown and their active interests have decreased.

Nearly all the participants showed an amazingly high level of performance; and they were invited to appear strictly on the basis of their abilities. The fact that they reveal varied backgrounds of race, profession, training, and economic security proves anew that music is genuinely a "public domain," open not only to the rich, the idle, the "arty," but also to every least one who cares enough for music to want to live with it.

Mr. Koons asked each participant why he chose music as a hobby. A survey of the replies shows that the choice was actuated solely by personal inclination. Nobody turned to music for any reason of advantage—but all discovered benefits, many of them unsuspected. Music, it was found, stimulates and relaxes after a busy day; it brings comfort; it provides an emotional safety-valve through complete self-expression; it supplies the degree of concentration that rests the mind after work; it serves as a social asset; it perfects mental alertness and coordination between mind, eyes, and muscles; it fosters self-discipline.

While Mr. Van Loon said that he plays, no matter how it sounds, for his own amusement, Mr. Taylor said that he sings for his own amazement. Mrs. Coolidge turned to music as a solace for personal sorrow, and spoke of its benefits in terms of intellectual and moral discipline, of emotional balance, and of the spiritual healing it provides in offering impersonal difficulties to solve. Incidentally, Mrs. Coolidge's notable furthering of professional music came as the result of her personal hobby interest. Having found that music study gave her comfort at a time of bereavement, she determined to share music, insofar as she could, with others who might derive similar comfort from hearing it.

## A Fountain of Youth

SO MUCH FOR THE PARTICIPANTS. The effect of the program had yet to be determined. From the time that "Music Is My Hobby" was first launched, NBC received numerous letters from the listeners for whom this experiment in amateur music was held to be a risk. The general verdict was that the hobby program not only entertained but also gave something personal to build upon, released something within them. A banker in Chicago confessed that he had kept his own clarinet playing a secret, because music making was thought to be "sissy"; but, after a number of bankers and industrialists had come out in the open and played before the microphones, he revealed his "secret" and now plays for his friends. A farm wife was encouraged to return to the singing she had given up when a great career dream failed to materialize. Children became inspired to practice for the fun of the thing.

Letter after letter attests to the joy it has given some listener to hear "other people" making music for no reason other than the pleasure and release it affords them. Letter after letter tells of plain, everyday amateurs going back to their playing and singing with new incentive and new zeal. Later, then, they report the

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progress made as a result of listening to "Music Is My Hobby"; a new world of interest, or of solace, has been opened, new friends have been made, old ties have been more strongly cemented through the fun of making music together. People have profited through the mental discipline of accurate practicing; people have reorganized hazy time schedules by rising an hour earlier for a bit of practice before work, or devoting half the commuting distance

## The Story of Major Bowes and His Amateur Hour

(Continued from Page 774)

violin player on the last row of the violin section. Before long, he stepped up to the position of first violinist, then conductor of the Capitol Theater Orchestra, where he remained for years, then conductor of the Minneapolis Orchestra, then conductor of the Philadelphia Orchestra. The shrewd impresario had guessed right again. Major Bowes, for obvious reasons, does not encourage amateurs to come to him from all over the country, but rather from the vicinity of New York. He evidently does not feel that it is right to solicit applicants from a distance, because of the cost of transportation and the possible disappointment to those who do not pass the test of his auditions. Of course he cannot prevent any applicant from coming from anywhere.

### Where Enthusiasm Exudes

THE POPULARITY OF THE AMATEUR HOUR is almost incredible. Those who have visited the Chrysler Buildings in New York, and at the World's Fair, have seen something of the immense number of souvenirs, presents and "honors" which have poured in upon the Major from all over the world. Part of this museum of publicity is given over to police badges showered upon the Major from communities in all parts of the country. No Caribbean admiral could be more for more. If the Major were to piece his police badges together, he would have a garment that would put to shame the armor that would have dazzled a knight of the Middle Ages.

The Major's "fan mail" represents appreciation almost unequalled by anyone save Colonel Lindbergh. The records in the American Telephone and Telegraph Company it is reported reveal that over three million "vote" calls have been received since the hour was started. Over fifty expert telephone operators and tabulators are required in the Columbia Broadcasting System Building, on Broadway, to record calls on Amateur Nights.

Each of the fifty New York operators handles lines for two incoming calls. Pen-pals fly across special forms for recording the votes, limited to one to an individual, three to a family, and twenty-five to institutions and other group balloters. Two page boys collect them and shoot them to their accountants in a tabulating room. In that room also a direct wire brings in the vote tabulations from honor cities. Thirty seconds before each of the announcements of the results, given at 9:30 and 9:51, the lights are closed and rushed to Major Bowes' desk on the stage. More than mechanical alertness is required of the girls who receive the myriad calls for a score of acts. They must be ready, as well, to answer managers' bids for acts, or to reassure some worried caller who is certain the life of the entertainers is a long lost love.

### A Musical Marvel

AS MANY MEN AS WOMEN apply for auditions, it is said, which is contrary to the idea that women want to make themselves heard. Major Bowes' Theater Groups have played over four thousand engagements in over two thousand cities, including some in every state of the Union and in provinces of Canada. This, in itself, is a huge theatrical enterprise.

to theory study and memorizing of scores. Mr. Koons' hobby program has proven itself a unique success, from the viewpoint of the performers and of the listening recipients as well. It has uncovered a rich new field of spiritual stimulus and encouraged thousands of people, who live beyond the reach of the concert hall and the lecture platform, to stretch forth their hands and grasp at the finest kind of "Old Age Insurance."

Major Bowes' method of examining applicants is original. In his office, which resembles an old fashioned Victorian salon rather than an office, he has a finely adjusted loud-speaker, which may be switched from one studio to another. His large staff of experts, required to examine the applicants which number from five hundred to six hundred a week, hear the applicants in the studios. The Major turns on, by switch, this or that studio, as he desires, or as his attention is called to a particularly likely applicant. Of course it would be impossible for the Major to hear five hundred aspirants a week. He can take time only for the best. In hearing them through a loud-speaker, he gets the same effect that the listener will get over the radio.

Every applicant is given a careful hearing, if there is any indication of the slightest talent. At the auditions, they are permitted to sing their numbers complete. There is no gong at the auditions. The applicants are never discouraged. If it is felt that they are not available, they are told directly, but are never criticized. It should be remembered that the Major is far more anxious to discover desirable performers, in which the American public is likely to be interested, than is the applicant anxious for an opportunity to appear.

There can be no question that the Amateur Hour has stimulated an interest in music study. It affects all classes of music study and all instruments. Thousands of would be singers have been inspired by hearing that others of humble origin, have, by reason of hard study, risen until they have an opportunity to appear before the general public.

Although the Major, in his spontaneous "ensembling" strives to give candid verbal camera shots of the contestants, the appeal is, of course, entirely through the imagination, as it may be reached via the ear. The radio fan is obliged to imagine what the contestant looks like, his gestures, and his facial expression. When well known actors or moving picture stars are heard over the radio, their features are familiar to many of the listeners. In the Major's radio cast are performers who have been seen by only a handful of people. They are unknowns reaching up for fame. Because of the appeal to the ear, the programs must be limited largely to musical performance, imitations or tap dancing. There is a standard Broadway joke about the *danse du ventre* dancer who was indignant when she was rejected by a radio program maker. Although the appeal is entirely aural it is, nevertheless, surprising how much of the personality of the performers can be conveyed by the voice.

### Seeking the Primrose Path

NATURALLY, SUCH AN ALLURING DREAM of fame and wealth brings to the Major's elevator many aspiring "artists" with what may be indulgently called unstable mentalities. We waited around for hours watching some of these unfortunate people. Conversations in the elevators ascending to the Major's office can be both laughable and tragic. His assistants must have long since developed a technic to defend him from the barrage of cerebral misfits hungry for foot-light fame. As the writer was ascending to the studio office, one individual evidently

(Continued on Page 826)

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VOL. II—Georges to Widor  
High Voice—Low Voice

Large volumes of songs by the best modern French composers. Biographical sketches and portraits of the composers represented.

#### ROBERT SCHUMANN FIFTY SONGS

Edited by W. J. Henderson

High Voice—Low Voice

The singer's library will be enriched by this collection of Schumann's songs and his or her repertoire most certainly should include a goodly number of them.

#### 100 ENGLISH FOLKSONGS

Edited by Granville Bantock

Medium Voice

Songs covering the period from the 13th to the 19th centuries. Includes an authoritative discussion of folk songs by the editor.

#### FRANZ SCHUBERT FIFTY SONGS

Edited by Henry T. Finck

High Voice—Low Voice

This great melodist gave to the world several of the most stirring and most dramatic songs ever written and yet he also brought forth through his inspired pen some of the best of artistic song gems rich in their melodic flowings.

#### JOHANNES BRAHMS SELECTED PIANO COMPOSITIONS

Edited by Rafael Joseffy

A volume that should not be overlooked by any one with a serious interest in, and a cultivated appreciation for, good piano music.

#### MODERN RUSSIAN PIANO MUSIC

Edited by C. von Sternberg

VOL. I—Akimenko to Korestchenko

VOL. II—Liadoff to Wrangell

Fifty-one selections in Volume One and 48 in Volume Two. These compositions provide the pianist with an interesting and varied repertoire of enviable proportions.

#### FREDERICK CHOPIN FORTY PIANO COMPOSITIONS

Edited by James Huneker

This well-edited volume provides a liberal selection of favorites from the pen of "the poet of the piano".

#### MODERN RUSSIAN SONGS

Edited by Ernest Newman

VOL. I—Alpheraky to Moussorgsky  
High Voice—Low Voice

VOL. II—Moussorgsky to Wihtol  
High Voice—Low Voice

These volumes of Russian songs, rich in beauty and variety, were compiled and edited by one of London's foremost critics and historians.

#### ONE HUNDRED SONGS BY TEN MASTERS

Edited by Henry T. Finck

VOL. I—Schubert, Schumann, Franz, Rubinstein and Jensen  
High Voice—Low Voice

VOL. II—Brahms, Tchaikovsky, Grieg, Wolf and Strauss  
High Voice—Low Voice

The names of the composers and the editor should be sufficient to indicate the superlative merits of these volumes.

#### 70 NEGRO SPIRITUALS

Edited by William Arms Fisher

High Voice—Low Voice

A most authoritative and complete collection of these picturesque and appealing folk-songs.

#### EDWARD GRIEG FIFTY SONGS

Edited by Henry T. Finck

High Voice—Low Voice

Here are songs that are found regularly on the programs of artist singers and a number that are heard too seldom to satisfy those who are especially partial to the songs of this Norwegian master.

#### JOHANN SEBASTIAN BACH PIANO COMPOSITIONS

VOL. I—Shorter Compositions

VOL. II—Larger Compositions

Edited by Ebenezer Prout

Two splendid library volumes supplying piano classics that hold a place all their own in the realm of music.

#### FRANZ LISZT 20 PIANO COMPOSITIONS

Edited by August Spanuth

Liszt's masterly transcriptions of songs and other compositions with a portrait of the master. 156 pages of music.

#### WOLFGANG AMADEUS MOZART 20 PIANO COMPOSITIONS

Edited by Carl Reinecke

Selections from the sonatas and fantasias, and from the shorter compositions of this genius of the keyboard.

# Oliver Ditson Co.

THEODORE PRESSER CO., Distributors

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## The Story of Major Bowes and His Amateur Hour

(Continued from Page 825)

mistook him for the Major himself. He stood stiffly at salute, as formal as the guard at the gate of Buckingham Palace, gradually focused his eyes on the point of his radiant nose, and then chuckled us under the chin. Just what his specialty was the writer never found out.

### A Road to Recognition

THE MAJOR ALWAYS STRESSES the importance of preparation. Not that he undervalues natural talent; but he feels that many of those who fail do so because they are only "half-baked." He also lays great stress upon character and individuality, realizing that in order to succeed, one must have something distinctive to give the world.

At one time there were sixteen different Major Bowes Amateur Hour units on the road. Practically all of the talent in these units was unknown before discovered by Major Bowes; and much of it would have been obliged to wait for years, had it not been uncovered in this way. These companies, in themselves, are a major amusement enterprise of large dimensions.

Major Bowes is in no sense a professional musician; although he studied music when a child and recalls with no little thrill when he played at the Lincoln Grammar School in San Francisco. David Belasco and David Warfield attended the same school.

What becomes of the performers who make good on the radio hour? Do they drop right back into oblivion? Not if they have the "stuff." From very small beginnings, great artists have arisen. Long before the Amateur Hour, Rosa Ponselle and

John Charles Thomas were both in vaudeville. That was years before the Metropolitan hailed them as great artists. Lucille Browning, who sang at the Metropolitan Opera, was literally discovered by the Amateur Hour. Doris Weston, who played opposite Dick Powell in the pictures, was another. The famous Negro baritone, Clyde Barrie, was another Amateur Hour product.

The Major is an optimist in the highest sense. He wants to see a more joyous world, with more joyous people in it. One of his favorite quotations, which he has reprinted in his "Verses I Like", comes from the memoirs of the Reverend Sydney Smith (1855). It runs, "When you rise in the morning, form a resolution to make the day a happy one to a fellow creature. It is easily done; a left off garment to the man who needs it, a kind word to the sorrowful, an encouraging expression to the striving; trifles, in themselves as light as air, will do it, at least for the twenty-four hours; and, if you are young, depend upon it, it will tell when you are old; and, if you are old, rest assured it will send you gently and happily down the stream of human time to eternity. By the most simple arithmetical sum, look at the result; you send one person, only one, happily through the day; that is three hundred and sixty-five in the course of the year; and supposing you live only forty years after you commence that course of medicine, you have made 14,600 human beings happy, at all events for a time. Now, worthy reader, is this not simple? It is too short for a sermon, too homely for ethics, and too easily accomplished for you to say, 'I would if I could!'"

## Getting the Right Music for Your Band

(Continued from Page 821)

Usually the solo cornet part is overscored, and we would recommend the careful editing of such a part, observing the necessity of changing it to conform to the orchestral score, especially in those portions where the rapid passages are duplicating the woodwinds. This change is not recommended simply because it is difficult, but because when played it becomes too heavy, and the passage sounds thick and weighty. Furthermore, we cannot approve of a placement of cornet on violin passages that are much better when handled by the clarinet, such as in the opening measures of the overture.

Nor can we neglect the rôles of the trombones and basses. Note that in measures 33 through 38 the trombones and brass basses are given the triplet passage, whereas, in the orchestral arrangement the passage is performed by the violoncello, string bass, and bassoon; these latter instruments are capable of playing this passage, but it is certainly not suited to trombone and brass bass. Probably in bygone days there was a necessity for relegating such parts to these instruments, but with our large, fully instrumented bands of today, it is advisable to give these passages to the bass reeds and string bass.

Of course, we must make allowances for the types of instrumentation available, knowing that not all bands are so fully instrumented that all of these suggestions can be carried out. It is apparent, though,

that careful thought, given to editing by even the smallest amongst us, will be conducive to more pleasing results.

In editing the dynamics of "Euryanthe" (and a great many other selections) we find that usually when one voice is given a *ff* the entire instrumentation is given the same dynamic sign. Such a course is rather inappropriate—dynamics are not such an automatic matter. A careful check-up must be made on each individual part and its relation to other parts studied. Dynamics must be balanced and proportioned so as to achieve the best possible performance.

Usually we find it necessary to reduce the dynamics of the brasses and percussion since these instruments are by nature heavier-voiced than the woodwinds, but are normally encompassed within the same dynamic range. At the time of checking dynamics, it is well to give careful attention to the marking of breath marks, and their placement should precede the rehearsal of any number with full band.

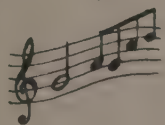
Rarely do we find music for bands that is perfect in every respect—there are unending factors which might lead to error. A genuine interest in the performance of the modern band almost demands a fulfillment of editorial duties by the conductor and should not be neglected by any serious minded musician. That editing takes time, energy, and often painstaking research is patent; but, as with any worth while effort, the rewards are in proportion.

### Where the Music Hungry Dwell

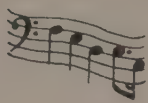
"It is quite true that in the large cities, where the virtuoso struggles for a chance to appear, there seem to be at times almost as many performers as there are persons in a possible audience. Yet in the country at large there is a music-hunger, for the most part unsatisfied. In many towns of the United States, and of other countries, no excellent musician resides, no excellent teacher, no friend and guide of the art.—John Erskine.



# Publisher's



## Notes



A MONTHLY BULLETIN OF INTEREST  
TO ALL MUSIC LOVERS

### Advance of Publication Offers

—December 1939—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

|   |        |
|---|--------|
| <b>ALL-CLASSIC BAND BOOK—LEIDZÉN</b>                                      |        |
| Parts, Each .....   | \$0.15 |
| 25 or More Parts, Each .....  | .10    |
| Conductor's Score (Piano) .....   | .25    |
| <b>AT THE CONSOLE—FELTON.....</b>   | .75    |
| <b>CHILD'S OWN BOOK—DVOŘÁK—TAPPER.....</b>                                | .10    |
| <b>EIGHTEEN SHORT STUDIES FOR TECHNIC AND STYLE—PIANO—LEMONT.....</b>     | .20    |
| <b>JACK AND THE BEANSTALK—STORY WITH MUSIC FOR THE PIANO—RICHTER.....</b> | .25    |
| <b>MELODIES EVERYONE LOVES—PIANO—FELTON.....</b>                          | .40    |
| <b>MY OWN HYMN BOOK—RICHTER.....</b>                                      | .30    |
| <b>OUT OF THE SEA—CHILDREN'S OPERETTA—STRICKLAND.....</b>                 | .35    |
| <b>POEMS FOR PETER—ROTE SONGS—RICHTER.....</b>                            | .50    |
| <b>SIDE BY SIDE—PIANO DUET ALBUM—KETTERER.....</b>                        | .30    |
| <b>SYMPHONIC SKELETON SCORES—KATZNER . . .</b>                            |        |
| Set of Four .....   | .90    |
| No. 1 Symphony No. 5 in C Minor—Beethoven .....                           | .25    |
| No. 2 Symphony No. 6 in B Minor—Tschaiowsky .....                         | .25    |
| No. 3 Symphony in D Minor—Franck.....                                     | .25    |
| No. 4 Symphony No. 1 in C Minor—Brahms.....                               | .25    |
| <b>THRESHOLD OF MUSIC, THE—ABBOTT.....</b>                                | 1.25   |
| <b>TWELVE MASTER ETUDES IN MINOR KEYS—(Piano)—ZACHARA.....</b>            | .20    |
| <b>WHEN THE MOON RISES—MUSICAL COMEDY—KOHLMANN .....</b>                  | .40    |

### THE COVER FOR THIS MONTH—

Every adult, whether a parent, an uncle, an aunt, a godparent, or just a friend, who is interested in a child, would do well if he or she were to lend a hand in helping make come true the juvenile's wish for a means of musical expression. Time was when the child's Christmas wish for a piano was beyond consideration in some homes. To-day special student-size instruments, as well as new modern condensed sizes and attractively styled instruments, are available at exceptionally reasonable prices.

The piano, of course, is the first and foremost musical instrument for the home, but to supplement pianos already in some homes, or to meet special desires, there are other instruments that may be considered for Christmas giving. We are glad that it is possible to bring before the public eye at this season of the year an ETUDE Christmas cover which suggests the type of Christmas gift that can be so beneficial all the year 'round.

Musical instruments and musical reproducing instruments are far better than many other useless and soon forgotten things so often utilized for Christmas giving. A Christ-

mas that brings to a child an opportunity to get started in music is a Christmas that will continue through a life-time to give joy and happiness to the recipient. We hope that this cover will inspire many to be Santa's helper by listening to the musical wishes of the juveniles in whom they are interested.

We are indebted to the photographic library of H. Armstrong Roberts, Philadelphia, for the basic part of the cover on this issue, and to the artist, Miss Verna Evelyn Shaffer, for making visual the music Christmas suggestions being given to Santa.

### CHRISTMAS MUSIC PROGRAMS—

While most choir and chorus programs for Christmas are well in rehearsal by the time this copy of THE ETUDE reaches our readers, there may be some who for one reason or another have not made their selection of materials. We wish to advise these choir-masters, organists or soloists, that if they cannot obtain satisfactory local service, the Theodore Presser Co. is prepared to send for examination, at a moment's notice, Christmas music in any classification. Quantities of a number are not sent with return privileges, of course, but single copies always are obtainable "on approval."

An "Air Mail" letter will do wonders in obtaining prompt service on last minute orders for Carol Collections to be used for community singing, for Christmas songs for the church soloist, for appropriate Christmas numbers for the organist's contribution to the celebration. A few suggestions in vocal and organ solos that may be helpful:

#### VOCAL SOLOS

|  |      |     |
|--|------|-----|
| This Is the Day the Christ Is Born.....            | High | .40 |
| By A. Walter Kramer .....                          | Low  | .40 |
| Breathe Your Soft Prayer To Christ the Child ..... | High | .60 |
| By C. B. Hawley .....                              | Low  | .60 |
| In Old Judea (Violin Obbl.) .....                  | High | .60 |
| By Adam Geibel .....                               | Low  | .60 |
| Emmanuel .....                                     | High | .60 |
| By Chas. Gilbert Spross .....                      | Low  | .60 |
| Undimmed Star of Bethlehem.....                    | High | .60 |
| By W. H. Neidlinger.....                           | Low  | .60 |

#### ORGAN SOLOS

|  |                 |     |
|--|-----------------|-----|
| A Carol Fantasy .....                                | R. Diggle       | .50 |
| A Christmas Carol (Joseph lieber, Joseph mine) ..... | Wm. S. Nagle    | .40 |
| A Christmas Pastoral (Puer Natus) .....              | H. A. Matthews  | .50 |
| March of the Wise Men.....                           | E. S. Hoamer    | .50 |
| Silent Night .....                                   | Gruber-Kohlmann | .40 |
| Adeste Fideles .....                                 | Reading-Lemare  | .40 |

**THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES—**Have you ever described anybody or anything as "long-winded"? Such an observation vouches for quantity but not necessarily for quality. We usually avoid the after-dinner speaker, or the new book on how-to-play bridge, that is described in this way. Things must be brief and to-the-point to hold one's interest in today's fast-moving world and therefore it is a rarity to find something that warrants praise for "long-windedness."

The Etude Historical Musical Portrait Series is one of these rarities. After almost eight years this regular monthly feature of THE ETUDE is still a popular feature. Started in February, 1932, this series of alphabetically-listed pictures and biographies of the world's best known musicians now has almost completed those whose family names begin with "W".

Never before has there been so comprehensive a collection. Its value for reference, scrap books, program notes, etc., has been proven time and again. Of special note, too, is the fact that separate copies of all past instalments may be obtained for the nominal sum of 5 cents a sheet. If, therefore, you would like to have a separate copy of any past instalments in the series, the publishers will promptly supply you upon order.

**MUSICAL GREETING CARDS—**In response to many requests for Christmas Greeting Cards having a musical appeal, or rather designs featuring music in some way, the Theodore Presser Co. is offering six different cards and folders. These have been produced in a tasteful and dignified manner and it is felt sure that they will be very popular with musical folk for their personal or professional Christmas Greeting mailings. An envelope is provided with each and the price is 5 cents each. It is not possible to send these cards for examination but a set including one each of the six different designs is supplied at the special set price of 25 cents for the set complete, including envelopes.

**CALENDARS—**Our Calendar offering for this year brings along a new panel *Gallery of Great Pianists of To-day*. This panel of twelve great pianists' portraits beautifully lithographed in colors includes—Paderewski, Rachmaninoff, Rosenthal, Hofmann, Horowitz, Hambourg, Iturbi, Bauer, Ganz, Grainger, Hutcheson, and Samaroff. On Calendar purchases there will be the choice of this panel and two other panels, one of these being the *Gallery of Great Composers* which in color lithography presents the portraits of Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi, and Wagner; or the *Gallery of Recent Great Composers* which in colors give the portraits of Brahms, Debussy, Dvořák, Elgar, Gounod, Grieg, MacDowell, Rimsky-Korsakov, Saint-Saëns, Sibelius, R. Strauss, and Tschaiowsky.

On dozen lot orders where no choice is named the calendars will be assorted, including some of each of these three panels.

These 1940 Musical Calendars will be very acceptable Christmas remembrances to musicians and music pupils, or for musicians and music teachers to send to their friends. The heavy substantial back mat of these Calendars is approximately 10 3/4 x 7 1/2", and the artistic mount that frames the panel also provides a cut-out cover flap for the Calendar pads which are of a neat size yet with figures that are very legible. The price for these Calendars is 10 cents each, or in dozen lots the price is \$1.00 a dozen.

### MY OWN HYMN BOOK, *Favorite Hymns in Easy Arrangements for Piano*, by Ada Richter—

Parents often request teachers to give their children hymns to play. In fact, they sometimes expect a child to be able to play them after taking lessons only a year, little realizing that hymns are usually more difficult to learn than easy-grade piano music. The hymns in this book, however, are so simplified that the pupil who has studied a year can play them with ease.

The book is divided into two sections. "Hymns for Every Day" includes some twenty famous hymns familiar to all, such as *Come, Thou Almighty King; Faith of Our Fathers; Rock of Ages; Nearer, My God, To Thee*; and *My Faith Looks Up To Thee*. "Hymns for Special Occasions" are those used for Thanksgiving, Christmas, Easter, Missionary Services, and Gospel or Evangelistic meetings. This section includes such favorites as *Come, Ye Thankful People, Come; Joy To The World; O Little Town Of Bethlehem; Come, Ye Faithful, Raise The Strain; From Greenland's Icy Mountains; What A Friend We Have In Jesus; He Leadeth Me; O Happy Day; and Blessed Assurance*. More than fifty hymns are included and piano teachers who number among their pupils regular Sunday School attendants and children of church-going folk would do well to consider the psychological value of assigning this book as soon as such students are ready for it.

Such teachers will not want to miss the opportunity now offered to secure a first-from-the-press copy of this useful book at the special advance of publication cash price, 30 cents, postpaid. The sale will be confined to the U. S. A. and Its Possessions.

**PRESSER'S HOLIDAY BARGAINS—**Many mercantile houses take on a heavy expense item in order to give their patrons something in the way of a douceur at Christmas-time. Theodore Presser, the founder of our company, was a very practical and thrifty minded man and rather than expend money for some little advertising novelty that might or might not be acceptable to many of his patrons decided that his Christmas present to the patrons of his business would be money-saving prices on music albums and musical literature books in which most every one of his patrons would be interested, either for Christmas giving or for adding to his or her own library of music or musical literature.

Continuing this custom of special price reductions on music albums and musical literature works the Theodore Presser Co. again presents this year money-saving opportunities for the gift buying season. These are *Holiday Cash Prices* and for remittance with order delivery is made postpaid. Selected items from the *Holiday Offer* will be found on advertising pages in this issue and those desiring to have a list of every publication included in the *Holiday Offer* are invited to send a postal request to the—

Theodore Presser Co.  
1712 Chestnut Street  
Philadelphia, Pa.

Ask for a copy of the complete *Holiday Offer*.

### CHILD'S OWN BOOK OF GREAT MUSICIANS—DVOŘÁK, by Thomas Tapper—

In providing this booklet on the noted Bohemian composer, Mr. Tapper continues a series that teachers, everywhere, recommend as an excellent means of creating interest in music, especially with younger children. Of the modern great masters, Dvořák's compositions are better known to the casual music listener than are those of any other composer with the possible exception of Tschaiowsky. His life story is replete with interest and should prove an inspiration to students.

This booklet will be presented in the same unique style that characterizes the 16 previously published subjects in the series. Unbound, but with cover, needle and silk cord for art-style binding supplied, it provides ample space for the child student to write his own version of the biography, designates places where the many "cut-out" pictures in the accompanying packet are to be pasted, and thus enables the young student to make his "own book."

In advance of publication single copies of *Child's Own Book—Dvořák* may be ordered at the special advance cash price, 10 cents postpaid. The 16 previously published booklets in the series are priced at 20 cents each. They cover the following composers: *Bach, Beethoven, Schubert, Mozart, Mendelssohn, Wagner, Schumann, Handel, Haydn, Chopin, Verdi, Liszt, Grieg, Brahms, Tschaiowsky, MacDowell*.

### POEMS FOR PETER, (*A Book of Rote Songs*) by Lysbeth Boyd Borie, Set to Music by Ada Richter—

No matter how old we grow, there always remains in us enough of the child to appreciate juvenile sayings, happenings, humor, and heart problems. Much to be envied is the person who can see and hear these gems of childhood and perpetuate them, in prose or verse, for readers of all ages to read and enjoy.

Two present-day outstanding book publications, *Poems for Peter* and *More Poems for Peter*, both by Mrs. Borie, illustrate the above statement. For simplicity, childish humor, and everything that has juvenile appeal, these little poems take rank with the best of their kind.

For this book Mrs. Richter, whose various published music books of easy grade have made such an immediate and universal appeal, has given to a number of these poems musical settings which are gems of melodious simplicity. Even children with but little interest in music will take to them if only for the sake of the text.

School teachers need not hesitate to use Mrs. Richter's book, *Poems for Peter*, in the early grades, and no book of its kind can so well fit the multitudinous needs for home

(Continued on Page 828)





and general recreation activities. Representative titles of some of the poems selected for this purpose are: *Too Salty, Only Just Me, Too Expensive, Peter Family Tree, and Who Do You Suppose?*

Realizing that many ETUDE readers may like to get an advance of publication copy as soon as possible, we are offering single copies at the special cash price of 50 cents, postpaid, the copy to be forwarded just as soon as it is received from the printer.

**WHEN THE MOON RISES, A Musical Comedy in Two Acts, Book and Lyrics by Juanita Austin, Music by Clarence Kohlmann**—Young folk of today, whether in school or community groups, demand of any stage production they undertake an interesting story, lively and tuneful music and, as a rule, some opportunity for the introduction of sprightly dances. *When the Moon Rises* has a typical musical comedy plot, bits of romance, a few misunderstandings, etc., yet several surprising situations develop and one totally unexpected romance lends a comedy touch to the finale. The dialog, too, is sparkling with humor, and several comedy scenes are sure to make a hit.

Those who remember Mr. Kohlmann's music in *The Moon Maiden* and *An Old-Fashioned Charm* know what to expect in the solos, ensemble numbers and choruses the score of this work reveals. Capable critics who have seen the manuscript, or heard the music played, pronounce it even superior to his previous successes. He also has provided some excellent musical numbers for the dances.

As to the staging, considerable latitude is allowed the producer. But one stage setting is necessary and most of the costumes are modern sports wear. Yet the show can be made quite colorful with large choruses, attractive "props" and skilful lighting effects. Full directions for all of the mechanical details of the production are given in a Stage Manager's Guide to be issued on a rental basis. The Vocal Score will contain the complete dialog and music and single copies of it may be ordered now at the special advance of publication cash price, 40 cents postpaid.

**JACK AND THE BEANSTALK, A Story with Music for the Piano, by Ada Richter**—In childhood there is a great love for the world of "make believe." This is the reason why Mother Goose stories and favorite fairy tales have proved so captivating to children through many generations. Children love the repetition of such stories, and here in this book for young music students Mrs. Richter enhances the appeal of the old favorite *Jack and the Beanstalk* story for music classes of the kindergarten and primary grade ages.

With easy-to-play piano pieces a musical background is given to various moods and scenes in the story. As the pupils take these up, one by one through various music lesson periods, they also may color the illustrations on the pages of this story music book. When the book is completed by the class they have excellent material for a special program or recital, since the story may be dramatized as a little playlet with interpolations.

Every teacher of young students is offered the opportunity to become acquainted with this book through the advance of publication offer of a single copy at 25 cents postpaid. The price is for cash with order, the book to be delivered as soon as published.

**THE THRESHOLD OF MUSIC, A Layman's Guide to the Fascinating Language of Music, by Lawrence Abbott**—Many regular readers of THE ETUDE requested, long before announcement of this book's forthcoming publication was made, that these valuable articles by Mr. Abbott be gathered together in book form as a convenience for reference use. Certain it is that those who will take the time to read this book will get a lot more enjoyment out of any musical program to which they may listen. The work is for the casual as well as the regular listener, for the radio "fan," phonograph owner; yes, and even for the earnest student of music who may wish to do some "brushing-up" on fundamentals.

The author, in his work as assistant to Dr. Damrosch, preparing material for N.B.C.'s

"Music Appreciation Hours" has come in contact with all kinds of inquiries from seekers after musical knowledge. This has made him aware of the necessity for a book such as this and it has been with the greatest of care that he has prepared each succeeding chapter as it has appeared.

To illustrate the colloquially worded explanations given throughout the book, Mr. Abbott quotes from all of the great music masters, from modern composers like Oley Speaks, Victor Herbert and Ethelbert Nevin, even from so-called "popular hits" of recent years—*Indian Love Call, Rhapsody in Blue, Ol' Man River*, etc. An idea of the scope of the work, which begins with the fundamentals, may be gained further by the titles of the concluding chapters: "Trends of Modern Harmony," "The Idiom of Jazz and Blues" and "Favorite Harmonies of Great Composers."

This unusual publication will require some time in preparation for publication but those who wish to obtain first-off-the-press copies are advised to order now while they are obtainable at the special advance of publication cash price, \$1.25 postpaid.

**EIGHTEEN SHORT STUDIES FOR TECHNIC AND STYLE, For the Piano, by Cedric Lemont**—The earnest student of the piano who has reached grade-three and four will want plenty of supplementary material to that offered in the average standard graded course. He requires and will faithfully practice study material covering such problems as legato and staccato playing, triplets, octaves, chords, arpeggios, running passages, phrasing, pedaling, left hand melody, finger control,



double thirds, double sixths, etc. Giving him tuneful pieces containing examples stressing these technical problems, or pieces especially written to cover them, will increase his interest.

Mr. Lemont's new work is going to be considered a most valuable publication by many teachers. His popular piano compositions are well known for their grace and beauty as well as for their practicability and their fidelity to grade, a prime essential in assigning materials for teaching purposes. This work not only covers thoroughly the various technical points enumerated but it also aims to develop them equally in both the right and the left hand. And all are written in usually-used keys.

*Eighteen Short Studies for Technic and Style* will be added to the *Music Mastery Series* of piano studies, each volume of which is priced at 60 cents. In advance of publication single copies of this book may be ordered at the special cash price, 20 cents postpaid.

**MELODIES EVERYONE LOVES, A Collection of Piano Pieces for the Grown-Up Music Lover, Compiled and Arranged by William M. Felton**—Improved facilities for hearing music played—the radio which brings it into our homes, the automobile that takes folks, in a few brief hours, from sparsely settled areas to metropolitan centers where concerts, symphonies and operas can be given profitably—have made familiar to many folk gems of melody, acquaintance with which a few years ago was vouchsafed only to a privileged few. Then, too, the neighborhood "movie house" brings carefully selected theme melodies and excerpts from the masterpieces, as well as featured numbers in musical screen productions.

Mr. Felton's successful *Play With Pleasure*, despite the wealth of material it contains, by no means exhausts the literature of music that might be classified as "melodies everyone loves." The author's skill in bringing these favorite tunes within the playing capabilities of the average piano player, the pianist who does not aspire to virtuosity but is content to enjoy playing the many fine compositions of medium grade that are available, is well demonstrated in *Play With Pleasure*. Readers may be assured that he is equally successful in the arrangements about grades 3½ to 5 in this new volume.

The variety should prove most interesting as the author has drawn from grand and light opera sources, from folk songs, overtures, pieces in light rhythmic style and

from the immortal melodies of Beethoven, Schubert, Liszt, Verdi, Moszkowski, Tschai-kowsky, Saint-Saëns, Delibes, Massenet, Strauss, Gounod and Chaminade that have been made popular with the aid of the above mentioned modern inventions and developments.

This volume may be ordered now at the special advance of publication cash price, 40 cents postpaid. The sale of it will be confined to the U. S. A. and Its Possessions.

**TWELVE MASTER ETUDES IN MINOR KEYS, for the Piano, Op. 29, by Franciszek Zachara**—It is customary, when seeking for piano etudes in the more advanced grades, to search through the well-known compositions of masters like Chopin, Cramer, Moscheles, Bach, etc. These have been the standard for nearly one hundred years, and while their excellence is unquestioned, the modern teacher is naturally inclined to have a preference for worthwhile modern studies if such can be found.

We are glad to announce the forthcoming publication of a new work of this kind, *Twelve Master Etudes in Minor Keys*, composed by a talented young Polish pianist, Franciszek Zachara. This gifted composer and pianist has given numerous successful concerts in New York and other leading cities and is already recognized as one of our coming musicians.

The day is rapidly passing when minor music is generally associated with sadness. Some of the liveliest and most fascinating music has a minor background. Many of the loveliest selections from the great symphonies are in a minor key. This series of etudes, being minor throughout, will be found greatly enriched by the added breadth and beauty of tone, as well as by the increase of harmonic development. No two numbers are alike excepting in the painstaking manner in which the phrasing, pedaling, and other niceties of advanced interpretation are presented. The difficulty of execution runs from about grade six to eight. Thoroughly pianistic, melodiously conceived, and rich in masterful effects, these studies are destined to hold a firm place in musical literature.

This exceptional collection will be a valuable number in the *Music Mastery Series*, all copies of which are uniformly priced at 60 cents. In spite of this, single advance of publication copies of *Twelve Master Etudes* may be ordered at a specially low cash price of 20 cents, postpaid; copies to be sent on publication.

**SIDE BY SIDE, A Piano Duet Book for Young Players, by Ella Ketterer**—The author of this work needs no introduction to piano teachers. During the past decade her educational books *Adventures in Music Land* (1.00), *Adventures in Piano Technic* (75c) and *28 Miniature Etudes for the Third Grade Student* (75c) have been added to the curricula of many private teachers and educational institutions, while her tuneful piano pieces have delighted



thousands of piano students. All of her composing efforts reveal practical experience in teaching.

To the many teachers who use piano duets from the very start, this new work will be most welcome. Realizing that the early playing of duets develops a feeling for rhythm and that it is a fine preparation for ensemble playing in the future, with other pianists or instrumentalists, or as accompanist for singers, choral or orchestra groups, Miss Ketterer has provided a rhythmic definiteness for each number in this book. Keeping all of them strictly to grade, there are no notes smaller than an eighth and both hands are kept in the five-finger position. Both *Primo* and *Secondo* are of equal interest; in some pieces the *Secondo* carries the melody All keys up to two sharps and flats are used.

In advance of publication orders for single copies of this book may be placed at the special cash price, 50 cents postpaid. Copies will be mailed to advance subscribers when the book is published.

**ALL-CLASSIC BAND BOOK, for Young Bands, Arranged by Erik W. G. Leidzén**—All engraving and proof-reading having been completed, advance copies of this outstanding work will shortly be available for use by young bands.

The material selected for this book is of the highest type; the arrangements are not only interesting to young players, but they are musically sound, and inculcate a feeling for logical, correct harmonic progression. The book may be said to be truly educational in every sense.

A glance over the list of contents following will prove interesting. *Lovely Maiden*, Haydn; *At Twilight*, Schumann; *Minuet*, Bach; *Soldiers' March*, Schumann; *Romance*, Martini; *First Waltz*, Schubert; *Andante*, Beethoven; *Reverie*, Mendelssohn; *Blushing Roses*, Mozart; *Minuetto*, Verdi; *Meditation*, Handel; *Polonaise*, Bach; *Cradle Song*, Schubert; *Queen's Romance*, Haydn; *Gavotte*, Handel and *Air*, Gluck.

The instrumentation: C. Flute and Piccolo, D-flat Piccolo, E-flat Clarinet, 4 B-flat Clarinet parts, E-flat Alto Clarinet and B-flat Bass Clarinet, Oboe, Bassoon, 2 E-flat Alto Saxophone parts, B-flat Tenor Saxophone, E-flat Baritone Saxophone, 3 B-flat Cornet parts (one of which may be used for B-flat Soprano Saxophone), 2 Horns in F, 2 E-flat Alto Horns, 3 Trombone parts (Bass Clef), 3 Trombone parts (Treble Clef), Baritone Euphonium (Bass Clef), Baritone Horn (Treble Clef), Bass Horn, Tympani, Drums, Conductor's Score (Piano).

The special advance order price is still open, but will be withdrawn on the publication of the book; order at once. Single copies of the parts may be ordered at 15 cents; if 25 or more parts are ordered the price is 10 cents each. The Conductor's Score (Piano) is offered in advance of publication at 25 cents, postpaid.

**AT THE CONSOLE, A Collection of Pieces for Home and Church, Arranged from the Masters, with Special Registration for the Hammond and Other Standard Organs, by William M. Felton**—The mere announcement of this book, with completely descriptive sub-title, has been sufficient to bring to the publishers a veritable flood of requests that copies be sent to the writers as soon as the book is "off press."



Of course, this is not unusual in announcing a new book publication for the church organist—the repertoire demanded of this contributor to the beauty of divine worship necessitating constant additions. But the demand for this particular volume confirms the judgment of the compiler and the publishers that the many "home" organists, who have recently installed instruments of the electric type, also will welcome an economically priced collection of high class material.

The numbers that Mr. Felton has selected for this album are real organ numbers; that is, they are compositions of a character that sound especially well on the instrument, even those chosen from folk song sources. Many of the selections from the great masters are suitable for use in church services. Suggested registration, both for organs of the standard type and for the Hammond, is given.

There still is time this month to place an order for a copy of this really fine collection at the special advance of publication price, 75 cents postpaid. Due to copyright restrictions this volume will be sold only in the U. S. A. and Its Possessions.

**SYMPHONIC SKELETON SCORES, A Listener's Guide for Radio and Concert, by Violet Katzner**

- No. 1 Symphony No. 5 in C Minor ..... Beethoven
- No. 2 Symphony No. 3 in B Minor ..... Tschai-kowsky
- No. 3 Symphony in D Minor... Franck
- No. 4 Symphony No. 1 in C Minor ..... Brahms

When the daily press recognizes the interest in symphonic music to the extent of making special offers on recordings of the master works, it is quite evident that appreciation of these symphonies by the general public is on the increase. People who



ever had an opportunity to study music. Regularly listen to favorite radio broadcasts of symphonic programs.

For those who would listen with better understanding to the beautiful melodies woven together in these masterpieces, this series of "skeleton scores" should prove of much assistance. In each the outstanding theme is presented in an unbroken melody line, no matter to which instrument it is assigned in the playing of the composition. At the same time the entrance and the progress of each of the instruments are indicated. Following a composition with the aid of these scores is much easier than from the well known miniature scores and, for non-pianists, easier than with the piano arrangements and transcriptions now available. Incidentally, as a preface to each score, Miss Katzner gives an explanation of the work as well as of symphonic construction in general.

Music clubs, especially junior organizations, should find these skeleton scores valuable for study purposes. In fact, many prominent officials of these groups have placed their stamp of approval upon Miss Katzner's efforts and predict for these new books immense success. Each symphony will be published in a separate book, of course. While these scores are in preparation single copies of any one of the four may be ordered at the special advance of publication cash price, 25 cents postpaid. The complete set of four may be had for 90 cents.

**CHANGE OF ADDRESS**—When changing your address, please advise THE ETUDE circulation Dept. at least four weeks in advance so that you may receive your ETUDE promptly and prevent copies from going astray. Be sure to give both OLD and NEW addresses when notifying us.

**OUT OF THE SEA, An Operetta for Children. In One Act. Book and Lyrics by Ethel Watts Mumford, Music by Lily Strickland**—Juvenile entertainments have



an appeal, not only for the young participants, but for their elders as well. Primary grade teachers of today, however, seek to add the educational feature, when possible, in preparing young folks' entertainments. While the story of this playlet may be a bit fantastic, it presents opportunities for the correlation of history and geography study. The music, being far above the average for juvenile operettas, inculcates an appreciation for the better things in the tonal art.

And, yet, there is no lack of enjoyment in the preparation and presentation of *Out of the Sea*. Children enjoy a good story and when they are called upon to impersonate King Neptune, Undina and Davy Jones, to say nothing of such characters as The Sea Serpent, The Oyster, The Hermit Crab and The Fiddler Crab, you can rest assured they'll respond eagerly. Even the "earth beings" characters are interesting—the two children, Jackie and Jillie, The Aviator and the inquisitive scientist, Mr. Beebe.

Those preparing a production of this operetta will be greatly aided by the directions for staging, costumes and dancing numbers in the vocal score, which also gives music and dialog complete. The solo numbers are easy to sing and all of the chorus work is in unison. Some two-part singing is indicated, if the chorus is capable.

Orders for single copies of *Out of the Sea* may be placed now at the special advance of publication cash price, 35 cents postpaid.

## CHRISTMAS WREATHS WITH BERRIES

Those folk who buy Christmas wreaths when stocks are new and fresh choose the berry-laden holly. Likewise the mistletoe buyers pick the berry-laden sprigs. We often hear in the vernacular of the day, as an expression of enthusiastic approbation, the statement that something or other "is the berries."

Another form of approbation, as applied to music, is the constant flow of music buyers' orders received by the publishers and by music dealers everywhere for numbers which have found favor. These selling numbers regularly come along in the orders for printing new editions, and out of the publisher's printing orders of the last thirty days the following numbers have been selected as suggested items for consideration by those who want to obtain "On Approval" numbers to examine for their needs.

| St. No.                                    | Title and Composer   | Gr. | Pr.    |
|--|--|-----|--------|
| 600  | The Big Bell and the Little Bell—Ketterer.....             | 1   | \$0.25 |
| 601  | A Little Boat Song—Ketterer.....                           | 1   | .25    |
| 771  | Song of the Brooklet—Kaiser.....                           | 1   | .25    |
| 566  | Will O' the Wisp—Ketterer.....                             | 2½  | .40    |
| 130  | I'll Take You Home Again Kathleen—Westendorf-Hodson.....   | 3   | .25    |
| 909  | Impromptu—Strickland.....                                  | 5   | .35    |
| 348  | March of the Indian Phantoms, Op. 80—Kroeger.....          | 7   | .50    |
| <b>SHEET MUSIC—PIANO, FOUR HANDS</b>       |  |     |        |
| 698  | Waltz of the Flower Fairies—Crosby.....                    | 2   | .40    |
| <b>SHEET MUSIC—PIANO, SIX HANDS</b>        |  |     |        |
| 635  | Marche Militaire, Op. 51, No. 1—Schubert-Horvath.....      | 8   | .50    |
| 113  | Stars and Stripes Forever— Sousa.....                      | 3   | R-1.00 |
| <b>SHEET MUSIC—TWO PIANOS, EIGHT HANDS</b> |  |     |        |
| 442  | Slumber Sweetly—Beaumont-Roeder.....                       | 8   | .70    |
| <b>PIANO STUDIES</b>                       |  |     |        |
| 241  | Second Grade Studies—Bugbee.....                           | 2   | .60    |
| 282  | Twelve Melodious Studies, Op. 560—Kern.....                | 3   | .60    |
| 625  | First Velocity Studies—Horvath (Music Masters Series)..... | 2-3 | .60    |
| 561  | Octave Velocity—Rogers (Music Masters Series).....         | 4-6 | .60    |
| <b>PIANO SOLO COLLECTION</b>               |  |     |        |
|  | Classics for the Young—Fisher.....                         |     | 1.00   |
| <b>PIANO DUET COLLECTION</b>               |  |     |        |
|  | Four Hand Exhibition Pieces.....                           |     | 1.25   |
| <b>PIANO INSTRUCTORS</b>                   |  |     |        |
|  | First Year At the Piano—Williams (Complete).....           |     | 1.00   |
|  | Grown-Up Beginner's Book—Filton.....                       |     | 1.00   |
|  | Standard Graded Course of Studies, Grade 4—Matheson.....   |     | 1.00   |
|  | All In One Melody, Rhythm, Harmony—Kern.....               |     | 1.00   |
|  | Adventures In Music Land—Ketterer.....                     |     | 1.00   |
|  | Adventures In Piano Technique—Ketterer.....                |     | 1.00   |
|  | First Grade Book—Bibber.....                               |     | 1.00   |
|  | Happy Days In Music Play (Complete).....                   |     | 1.25   |

| <b>SHEET MUSIC—ORGAN</b>                        |   |        |
|---|---|--------|
| 7260  | Prelude in E-flat—Read.....                                       | 3½ .40 |
| <b>ORGAN COLLECTION</b>                         |   |        |
|   | Organist's Resource—Flagler.....                                  | 1.00   |
|   | Organ Melodies—Landon.....  | 1.50   |
| <b>SHEET MUSIC—VOCAL SOLO</b>                   |   |        |
| 12268   | O Perfect Love (High)—Burleigh.....                               | .60    |
| 30733   | Only a Little Way (Med.)—Martin.....                              | .50    |
| 30032   | Minor and Major (High)—Spross.....                                | R.50   |
| <b>VOCAL SOLO COLLECTION</b>                    |   |        |
|   | Opera Songs (Bass).....   | 1.50   |
|   | Sacred Songs (Tenor)—Henderson.....                               | 1.50   |
| <b>VOCAL STUDIES</b>                            |   |        |
|   | Methodical Sight Singing (Part 2)—Root.....                       | .60    |
| <b>VIOLIN SOLO COLLECTION</b>                   |   |        |
|   | Violin Vistas.....  | .75    |
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|   | Selected Studies in the Second and Third Positions (Levenson).... | 1.00   |
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|   | Easy Quartets for Young Violinists.....                           | .40    |
|   | Parts, each.....  | .25    |
|   | Piano Acc.....  | .75    |
| <b>OCTAVO—MIXED VOICES, SACRED</b>              |   |        |
| 20402   | A Dream of Paradise—Gray.....                                     | .12    |
| 21317   | Great Is the Lord—Stoughton.....                                  | .15    |
| <b>OCTAVO—WOMEN'S VOICES, SACRED</b>            |   |        |
| 21074   | I Am Alpha and Omega—Stainer.....                                 | .12    |
| 21268   | Two Christmas Carols—Forman.....                                  | .10    |
| <b>OCTAVO—WOMEN'S VOICES, SECULAR</b>           |   |        |
| 20016   | By the Waters of Minnetonka (S.S.A.)—Lieuurance.....              | .12    |
| 20203   | A Pickaninny Lullaby (S.A.)—Stults.....                           | .08    |
| <b>CHURCH MUSIC</b>                             |   |        |
|   | Anthem Glory (Collection)....                                     | .35    |
|   | Young People's Choir Book (S.A.B.).....                           | .60    |
| <b>CANTATA—MIXED VOICES</b>                     |   |        |
|   | The Christmas Dawn—Spross.....                                    | .75    |
| <b>MANDOLIN METHOD</b>                          |   |        |
|   | U.T.D. Method for the Mandolin—Eaton.....                         | .75    |
| <b>THEORETICAL WORKS AND MUSICAL LITERATURE</b> |   |        |
|   | Musical Composition for Beginners—Hamilton.....                   | 1.00   |
|   | Child's Own Book of Great Musicians—Tapper.....                   |        |
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|   | Beethoven.....  | .20    |
|   | Haydn.....  | .20    |
| <b>MUSICAL ENTERTAINMENT</b>                    |   |        |
|   | Piano Fun With Family and Friends—Hughes.....                     | 1.25   |
| <b>MISCELLANEOUS</b>                            |   |        |
|   | Guard's Pupil Lesson Book.....                                    | .15    |
|   | Sator's Note Speller.....   | .50    |

## Next Month

### Delightful Etude Surprises for January, 1940

The New 1940 Etude, alive with its fresh, attractive style, new dress, new format, new type, new features, and new paper, brings you many features:



DUSOLINA GIANNINI  
as Donna Anna

**GIANNINI TALKS TO SINGERS**  
Dusolina Giannini, Philadelphia born, and acclaimed throughout the world as one of the very great sopranos of the age, gives in a fine article the different fundamental principles which a singer must know to develop real vocal art.

### WARTIME MUSIC IN LONDON, PARIS AND BRUSSELS

M. Maurice Dumesnil, eminent French pianist, got off the boat from Southampton, just as we were going to press. He gives a most vivid, though wholly impartial, picture of just what he saw in musical affairs in the capitals of Europe.

### HOW TO MAKE A NAME

Arthur Judson, once a Professor of Violin Playing at an Ohio College, at which time he contributed regularly to THE ETUDE, went into the field of the concert manager and has managed some of the most successful artists of all time. In fact it is said that his artists earn an aggregate of over a million dollars a year. In a very lively article he tells what the novice must do in "Making a Name in the Concert Field."

### TELEVISION IN MUSICAL LIFE

A glimpse of what tomorrow may bring us through this astounding invention. How it will affect musical conditions, which are of great importance to you, is told by Rose Heyburn.

### CHOPIN'S MAGNIFICENT NOCTURNE, OP. 32, No. 2

This is another in the long list of distinguished Master Lessons on compositions of the great Masters, by Master Pianists. This time the famous pedagog is Maitre Isidor Philipp of Paris, regarded by many as "top" among living teachers of Piano in all the world. Many will find his lesson on this gorgeous romantic work worth many times the subscription cost of THE ETUDE.

### DREAMS OF OLD MUSICAL VIENNA

David Ewen relates how many of the world's greatest compositions have been written in the quaint, genial and picturesque little coffee-houses and restaurants of the colorful Vienna of yesteryear.

**A SUBSCRIPTION TO "THE ETUDE" IS A FINE CHRISTMAS GIFT**—No more appreciated gift can be made to a music loving friend than a year's subscription to THE ETUDE. Sending a subscription means no last minute rush and very little expense. With each Christmas gift subscription, we will send an attractive Christmas Gift Card giving your name as the donor. Place orders early to insure prompt delivery and to avoid possible disappointments through the delay in the mails during the holidays.

**WE GIVE FINE MERCHANDISE AS REWARDS FOR ETUDE SUBSCRIPTIONS**—The time is here to make up a list of your friends whom you wish to remember at Christmas. Do you know that you may do all of your Christmas gift shopping without one penny cash outlay? Here's the way to go about it. You have a wide circle of musical friends and acquaintances. Interview them. Secure their subscriptions, either new or renewal for THE ETUDE. The price is only \$2.00 per year. For each subscription you send to us (not your own) we will allow you one point credit toward any reward selected from the premium catalog. The merchandise is standard and fully guaranteed by the manufacturers. Any one would prize one of these gifts. With very little effort you can remember all of your friends, please them immensely and at the same time, do a distinct service in spreading the influence of THE ETUDE for the good of music in your community. A post card request will bring the complete catalog of gifts offered for subscriptions.

## The World of Music

(Continued from Page 765)

**THE CHICAGO WOMAN'S CONCERT BAND**, believed to be the only organization of its type, has lately finished a successful season in the city parks, with Lillian Poenisch as leader.

### The Choir Invisible

Owing to vicissitudes of transmission and publication, it is often impossible that notices of the death of people eminent in the musical world can appear in our columns till several months after these eventualities. We feel, however, that many of our readers desire to keep their records complete, irrespective of such delays, and so we shall continue to offer these items at the earliest possible date.

**HAROLD FLAMMER**, widely known music publisher, died October twenty-third, at his home in Bronxville, New York, aged fifty. A Princeton graduate, Mr. Flammer rose to a distinguished position in the music publishing world and was at one time president of the Music Publishers Association of the United States.

**TAMARA MORGAN**, internationally known pianist, died October 12th, at San Francisco, aged thirty-seven. Born in Scotland, the daughter of the foreign editor of the *Manchester Guardian*, she is credited with having introduced George Gershwin's *Rhapsody in Blue* to Europe, in a concert of 1924 at the Mozarteum of Salzburg.

**FAY TEMPLETON**, reigning favorite of the American musical comedy stage at the turn of the century, passed away at San Francisco on October 3rd at the age of seventy-four. Born in Little Rock, Arkansas, on Christmas Day of 1865, of a theatrical family, she grew up on the stage and at three and a half years was making a sensation by her singing of the then popular *Up in a Balloon*. *Buttercup* in "H. M. S. Pinafore" was one of the great successes of her career, and she sang this in a Philadelphia revival as late as 1931.

**WILLIAM BENBOW**, eminent American organist, of Buffalo, New York, died August 13th, at Chautauqua. Born July 28, 1865, at Columbus, Ohio, of Welsh parentage, he became organist of the Welsh Methodist Church at the age of eleven and gradually rose to prominence. His last sixteen years were devoted to the post of organist at Westminster Presbyterian Church of Buffalo.



# The Junior Etude

Edited by  
ELIZABETH A. GEST

## Letter to Mendelssohn

By E. A. G.

Dear Mr. Felix Mendelssohn-Bartholdy:  
You see, I am calling you by your full name as I never knew just how you prefer to be addressed. It seems like a long, impressive name, and around here people just call you Mendelssohn and let it go at that.

Anyway, I have just been learning two of your "Songs Without Words" and I like them so much I thought I would write and tell you so.

My teacher says you began to compose when you were eleven years old and that you and your sister were great chums. I wrote a little waltz this year, myself, but I guess you would not think it was very good; and I often play duets with my sister, who is two years older than I am.



I know you were a fine conductor, too, as well as a composer. I'd like to be a conductor; it must be thrilling to lead a big orchestra and to try to tell them how the composer would like to have his music played if he were conducting himself.

Lots of times the composer never had a good chance to hear his compositions played by good orchestras. And then, all that about Bach! You did a wonderful thing in bringing Bach's great compositions to the public so many years

after his death. I wonder if we would know Bach's music so well now, if you had not lived on this earth.

And then, founding the Leipzig Conservatory must have taken lots of your time. My book says you did that in 1843, and I figure it out that you were then only thirty-four years old. And my book also says that you painted beautiful pictures in water colors. How did you ever get time to do all those things, with composing and teaching and travelling around Europe and England so much, to conduct festivals and concerts. It took a long time to get places in those days. How do you think you would like to travel in our streamlined trains and airplanes? Well, you did not waste much time, that is certain; and it is no wonder you died in 1847 at the age of thirty-eight. You must have worked too hard. And I guess I had better start working a bit harder on my own music if I ever want to accomplish anything, so I will go now to finish my practicing and memorizing one of your *Songs Without Words*.

From JUNIOR.

P.S.—I meant to tell you also how much I like the Christmas carol that you composed, called *Hark, the Herald Angels Sing*. It is one of my favorite carols; we sing it in school and in Sunday School, and I'll be thinking of you whenever I sing it this year.

## Musical Travelogue

By MRS. PAUL RHODES

(Blanks to be filled with names of towns, states or countries)

- |                                 |                   |
|---------------------------------|-------------------|
| 1. Song of _____                | Rimsky-Korsakoff  |
| 2. _____ in the Straw           | Folk Tune         |
| 3. On the Road to _____         | Speaks            |
| 4. Ruins of _____               | Beethoven         |
| 5. _____ Air                    | Irish Folk Tune   |
| 6. Tales from _____ Woods       | Strauss           |
| 7. _____ Bridge is Falling Down | English Folk Tune |
| 8. The Blue Bells of _____      | Scotch Folk Tune  |
| 9. _____ Traveler               | Folk Tune         |
| 10. Rush Hour in _____          | Chasins           |
| 11. My Old _____ Home           | Stephen Foster    |
| 12. Little Town of _____        | Redner            |
| 13. In Old _____                | Trotter           |
| 14. Marching through _____      | Work              |
| 15. From _____'s Icy Mountains  | Mason             |

(Answers on Next Page)

## A Song for Christmas

(A Playlet)

By ERNESTINE and FLORENCE HORVATH

### Characters and Costumes

Two Waits—Traditional costumes.

King Music—A crown and robe, decorated with holly.

Palestrina—A girl with long, dark robe; white collar; small cap on head.

Bach—A boy, with curled wig, or girl with light curls. Jacket with bright buttons, ruffles. Short trousers.

Handel—A girl or boy with long hair, ending in curls. Costume similar to Bach's, but brighter and richer.

Shepherd—Tunic, striped head covering,

sandals, crook.

Mendelssohn—A girl or boy with rather long hair. Flowing tie, white collar, long trousers.

Tschaikowsky—A boy wearing a dark suit.

Richard Strauss—Another boy, similarly dressed.

Franz Gruber—A boy, wearing tall hat, coat with cape.

Mary—Long dress, blue cloak, veil on head.

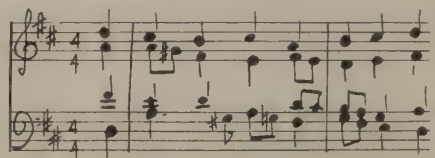
Scene: Holly decked room. Throne on one side, piano on other. Two curtains, center, hide alcove, which has deep blue backdrop. Waits stand on either side of curtains. King Music sits on throne.

\* \* \* \* \*

KING MUSIC: Merry Christmas! I, King Music, greet you! (*Bows.*) Have you ever stopped to think how Christmas impressed our great composers? All saw it—and put their impressions or thoughts into music! Palestrina, in the sixteenth century, saw it as a beautiful, religious occasion. He composed, among other music, *Lord of Mercy*.

(*Waits open curtains. Palestrina sits, writing, before an arched church window, of paper, pinned to backdrop. Looks up. Goes to piano. Waits close curtains. Plays. Exits, right.*)

KING MUSIC: Bach put the entire Christmas story to music! His "Christmas Oratorio" is his impression of Christmas—noble, great, and glorious! *Slumber, Beloved*, a cradle song to the Child of Bethlehem, is a wee part of the "Christmas Oratorio."



With all Thy hosts,  
O Lord, we sing,  
And thanks and praise  
To Thee we bring

(*Curtains are opened. Bach sits in a radiant light, writing. Nods, goes to piano. Plays. Exits, left.*)

KING MUSIC: Handel's "Messiah" is the same story, told in Handel's own way. The "Pastoral Symphony" is a small part of the "Messiah," and it tells of shepherds at Bethlehem.

(*Curtains are opened. A shepherd stands, gazing afar. Handel sits looking at shepherd. Smiles, goes to piano. Plays, as curtains are closed very slowly; goes off, right.*)

KING MUSIC: Mendelssohn saw peace and simple beauty, in Christmas. He composed *Hark! the Herald Angels Sing*. (*Curtains are opened. Mendelssohn writes, pausing to look upward at a picture of angels, hung on backdrop. Continues to write, then goes to piano. Waits closing curtains. Plays; exits.*)

KING MUSIC: Tschaikowsky put a merry Christmas story to gay music! It is the famous "Nutmacker Suite." He also wrote "Christmas." It is well to remember Tschaikowsky, now. He was born on May 7, 1840—almost 100 years ago. (*Curtains drawn, showing Tschaikowsky looking at a nutcracker, toys, and so on. Bell's jingle, in distance. Goes to piano.*)

Plays part of "Nutmacker Suite" and "Christmas." Exits.)



Silent night, holy night,  
All is calm, all is bright

KING MUSIC: Richard Strauss thought about the Three Kings. He took a poem by Heinrich Heine, called "The Three Holy Kings From an Eastern Land," and put it to music.

(*Curtains drawn. Strauss stands, reading. Nods, goes to piano, plays song. Exits.*)

KING MUSIC: Next we should remember a delightful song, written by a humble schoolmaster. It was printed for the first time in 1840, although written in 1818. It is *Silent Night*, and it was composed by Franz Gruber.

(*Enter Franz Gruber, left. Plays Silent Night. Curtains opened, showing Mary bending over the manger. Composer enters, with their offerings of music. Shepherd stands center.*)

KING MUSIC (as song ends): A merry Christmas, and a musical Christmas to all!

THE END

(Note: This playlet may be used as a form, embracing works of other composers and using other tableaux. Modern pieces appropriate for Christmas, also may be used.)





## A Motor Game

By NANCY D. DUNLEA

"Don't want to practice this morning!" Betty wanted Betty one Saturday when the sun and the breeze seemed to be calling out-  
 "Don't you want to go motoring with us this afternoon?" asked Gloria, her older sister.

"What has practicing got to do with living?" demanded Betty as she slowly opened her exercise book of what she called "repeat exercises."

Gloria came over to the piano and sat down beside Betty. Then she commenced to play Betty's exercise.

"Why do you look so hard at the page? You know it from memory—well, almost—"

"Id Betty.

"So I won't have a traffic accident!" exclaimed Gloria. Betty giggled in spite of the angry face she'd been wearing. "If I don't catch the road," Gloria went on, "I might run somebody down."

"Like a note, or somebody—I catch on!" Betty began to watch the notes herself. "You have to sharp F on the second line!"

"Oh that's in the next block!" answered Gloria, "I haven't turned the corner yet! If I don't hold my left wrist up as good as my right one, I can't steer straight."

"Do you suppose Daddy will let me drive my car some day?" asked Betty.

"If you learn to keep your mind on what you're doing—keep your eyes on the road—and obey the rules," said Big Sister.

"Let me play that exercise!" Betty went to work with zest. "I can go up and down hills just as nice as you do," she told Gloria. "Way down in the bass is the foot of the hill, and way up in the treble is the top of the hill! I'm going to call the rests, the traffic signals!"

"Good! Do you see any other driving rules?" asked Gloria.

Betty looked hard at the printed page. "Why I never noticed the road map before. There are places that say 'Slow down.'"

"Where?"

"Oh those Italian words," explained Betty proudly, "say *ritard*, and that means to slow up. Oh, I'm going to be a swell driver!"

"Are there any places you can speed up?" asked Gloria.

Betty looked surprised for a second, caught her breath and then looked hard at her music. "Why *accelerando* means to go faster."

"Sure enough!" Gloria laughed. "Well, when the road map says 'soft' and 'loud,' what will you do?"

"Oh," explained little sister, "when it says *p* I'll pretend I'm driving away out in the country. If it says *pp*—very soft—I'll play soft just as if I were passing a hospital. Then when the music says *f* or *ff* I'll be right in the heavy traffic!"

"So you will," said Gloria, "I hope you drive so carefully you'll never have an accident!"

## Musical Forms— In Rhyme

By Frances Taylor Rather

### THE SONATA

SONATA from *sonare* comes: *Sonare* means "to sound".) is an instrumental form in which two themes are found: two signal themes of vast content pattern and development.

has three movements—sometimes four, contrast—each complete, et so related as to mold form, well planned—concrete. the first is fast—the second, slow—third, bright, if used—last, quick *tempo*.

### THE SYMPHONY

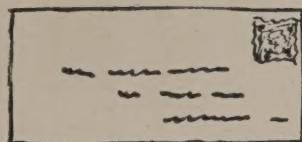
the SYMPHONY, sonata form, though built on broader lines, written for the orchestra, with all that it combines. Each instrument has special part in this great form of Music's Art

### THE CONCERTO

this work has movements three or four— but rarely more than three. the solo part with orchestra, displays a style most free. though each is separate and distinct, all parts together must be linked.

### THE OVERTURE

this work, sonata form or free, musical prelude to opera, oratorio, and works of other mood. s separate pieces, overtures have also merit which endures.



DEAR JUNIOR ETUDE:

I am ten and have been taking music lessons for three years. My father gave me THE ETUDE for a present, and I always turn to the Junior Department the first thing. The very easy pieces in THE ETUDE are the only ones I can play just yet.

Last week my teacher gave a musical and I played. Our mothers and school teacher were invited, and they thought it was a fine program.

From your friend,  
FLORA LLOYD (Age 10),  
North Carolina.

DEAR JUNIOR ETUDE:

Our club consists of forty-two members from grades three to eight, and we call our club the HAPPY HOOR MUSIC CLUB. We hold our meetings every Friday in the study hall of our school. At the meetings we have roll call, a game connected with music, several selections by the Rhythm Band, and some solo pieces played by the members. Our club pins are blue and gold.

From your friend,  
JEANNE VAN DEUSEN



JUNIOR ORCHESTRA of Charleroi, Pennsylvania

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "My Favorite Piece." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by January 18th. Names of prize winners and their contributions will appear in the April issue. The thirty next best contributors will receive honorable mention.

### RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriter and do not

have anyone copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

### Musical Biographies

(Prize Winner in Class A)

When I start the study of a piece I always find it helps a great deal to read something about the composer and his life. It is impossible to grasp the composer's meaning unless one has a knowledge of the surroundings that influenced his personality and thereby his compositions. In addition it makes one more appreciative of the composer's style of writing.

To help me, when I wish to find out something of the nature of a composer, I have assembled various Etude articles and pictures in a notebook. An example of this is "Beethoven's love of nature." It explains a great deal about the character of this composer. After reading an article like this on the composer, together with some bare facts, one has a much deeper understanding of him and becomes more acutely interested in the way he expresses himself in music.

ROSE MARY PIERCE (Age 15),  
Arizona.

### Musical Biographies

(Prize Winner in Class B)

Musical Biographies are short stories of composers lives, though they do not have to be short. Sometimes they are long. They tell where and when composers were born, where and when they died; and usually they give some of their most important works. They also tell of important events in their lives.

When people read biographies they imagine they know the composers. If they do not do this, they fancy they have seen the composers and heard them play.

If people read biographies and do not feel either of these things they do not have very good imaginations!

GEORGE LETT JONES (Age 11),  
Virginia.

### Hidden Musical Terms

By Rowena Gailey

Find the musical term hidden in each of the following sentences.

1. The picture in sepia, no doubt, was pretty.
2. This is a study for ten little fingers.
3. Is this item posted in the ledger?
4. There are several tomatoes in the salad.
5. We arrived at Cape Cod after dinner.
6. He unraveled the rope rather than cut it.
7. John received a bicycle for his birthday.
8. Cynthia's greeting was most affectionate.
9. The commandant entered the room briskly.

### Honorable Mention for September Essays:

Elvera Hultenius, Andrew McIntosh, Margaret Coleman, Meta Webster, Mary Ida Moore, Irma Bronson, Yvonne Keller, Nan Goodman, Barbara Mathews, Ardell Mawson, Harry Hicks, Edna Fanslow, Hilda Eicheim, Henry Fiedler, Marian McCullah, Doris Murphy, Carlene Harrison, Milton Wayburry, May Belle Hardman, Eva Whiteside, Eleanor Nutter, Mary Gray, Dorothy Wells, Anna May Morris, Polly Elkan, Rowena Burk, Anna Neff, Helen Byrd, Jewel Carson, Ruth Betman.

### Answers to Musical Travelogue

1. India; 2. Turkey; 3. Mandalay; 4. Athens; 5. Londonderry; 6. Vienna; 7. London; 8. Scotland; 9. Arkansas; 10. Hong Kong; 11. Kentucky; 12. Bethlehem; 13. Madrid; 14. Georgia; 15. Greenland.

### Answers to Musical Instrument Building

Puzzle in September

1. Oar-roan-organ
2. Cone-crone-cornet
3. Tier-their-zither
4. Nap-pain-piano
5. Pa-rap-harp

### Prize Winners for September Puzzle:

Class A, Jimmie Lee Talon (Age 14), Texas.

Class B, Marjorie Hitch (Age 12), Michigan.

Class C, Edna Brown (Age 9), Ohio.

### Honorable Mention for September Puzzles:

Ann Forester, Hilda Bloomquist, Dorothea Anderton, James Brown, Anna Mary Lee, Guy Elmont, Ruth Bringham, Nancy Andrews, Ray Smith, Doris Wier, Margaret Huff, Belle Ellerman, Marjorie Patterson, Catherine Connell, Eleanor Kemp, Mary Ellen Daniels, Irene Neff, Bradley Marson, Effie Goodrich, Dorothy Mendham, Isabel Crowell, Francis Cunningham, Jack Coolin, Shirley MacDowell, Wilma Stocker, Evelina Butts, Sydney Bellows, Jane Sharp, Betsy Brown, Mary Rose Pierce.



(To save space the titles of many of the articles have been somewhat condensed)

|   |                        |
|---|------------------------|
| Accordion Department.....                         | Deiro, Each Issue      |
| Amaryllis and Louis XIII.....                     | Rice, Dec. 770         |
| America, Who Wrote.....                           | Nov. 700               |
| ANDERSON, Reflections on Singing.....             | Oct. 681               |
| Anaesthetic, Music as.....                        | Podolsky, Nov. 707     |
| Annie Laurie, Romance.....                        | Green, Mar. 166        |
| Anthem, Studying the New.....                     | Buckley, Jan. 54       |
| Bach's Musical Helpmate.....                      | Fleck, May 297         |
| Balakirev's Principle.....                        | Lehman, June 371       |
| Band, Orchestra Department.....                   | Revelli, Each Issue    |
| Band, Oldest Civic.....                           | Fleck, Apr. 228        |
| Bands Mean What to America.....                   | Holtz, Apr. 225        |
| BANTOCK, "World War" and Music<br>in Europe.....  | Dec. 769               |
| BARLOW, Democracy of Radio.....                   | June 367               |
| Beethoven's Best Clothes.....                     | Justine, June 370      |
| Bel Canto, Modern Methods.....                    | Henley, June 406       |
| "Billings' Best".....                             | Gamet, Dec. 777        |
| Bowing, Improving.....                            | Crounse, Nov. 746      |
| Bowing Optimum, The.....                          | Ouren, Dec. 818        |
| Boy Choir, a Success.....                         | Schirmmann, June 408   |
| Brahms and the Organ.....                         | Martindale, Dec. 814   |
| Brahms, Scherzo in F minor.....                   | Maier, Aug. 508        |
| Breathing, Correct for Singers.....               | Shaw, Apr. 270         |
| Broken Chords, To Teach.....                      | Holmes, Aug. 498       |
| BROWNLEE, "Style's The Thing".....                | Sept. 561              |
| BURMEISTER, "March of Gray Knights".....          | Apr. 238               |
| Business Man Sees Music.....                      | Hancock, July 437      |
| "C" in Music.....                                 | Thornton, Aug. 415     |
| Carillon, World's Largest.....                    | Sherman, May 298       |
| Carols Game, Familiar.....                        | Leslie, Dec. 778       |
| CASADEUS, Learning to Interpret.....              | July 429               |
| CASAGNA, Singing Must Be Natural.....             | Mar. 159               |
| Chaminade at Home.....                            | July 428               |
| CHIAPUSSO, Musical Ornamentation.....             | Feb. 94                |
| Child to Love Piano, Lure.....                    |                        |
| Chérédian-Charrey, Sept. 565                      |                        |
| Child's Reading, Improve.....                     | Holmes, July 434       |
| China, Music in.....                              | Hulff, Oct. 665        |
| Choir Work, Joy in.....                           | Hamilton, Oct. 670     |
| Christmas, The Night Before<br>(Playlet).....     | Turner, Dec. 771       |
| Christmas Prayer, A.....                          | Cooke, Dec. 770        |
| CLARKE, The Cornet Soloist.....                   | June 375               |
| Climbing (Bloomfield-Zeiser).....                 | Gayley, Sept. 562      |
| Competitions, Musical.....                        | Each Month             |
| Contests, Class.....                              | Bassett, Oct. 688      |
| Covered Tones.....                                | Bushell, Nov. 739      |
| Cremona, Treasures of.....                        | Sinclair, Feb. 130     |
| Damrosch on Musical Tolerance.....                | Dec. 770               |
| Dances of Far East.....                           | Strickland, Feb. 87    |
| DI PRANI, New Lights on Verdi.....                | June 378               |
| Diphthong Vowels.....                             | Skiles, Aug. 532       |
| Diversions of Masters.....                        | Bengis, Aug. 497       |
| DUMESNIL, "Hungarian Dance No. 6,"<br>Brahms..... | Oct. 642               |
| EDDY, Success in Voice Study.....                 | Nov. 695               |
| Editorials.....                                   | Cooke, Each Issue      |
| ELMAN, Music Study.....                           | May 308                |
| Encouragement versus Criticism.....               |                        |
| Frazer, Nov. 704                                  |                        |
| "Erl King", Schubert.....                         | Hambourg, Dec. 784     |
| Etudes, Getting Most out of.....                  | Bade, Nov. 748         |
| Feud Before Audiences, Abolish.....               |                        |
| Fifty Years Ago This Month.....                   | Each Issue             |
| Finger, Independent Motion.....                   | Dizon, Sept. 564       |
| FLAGSTAD, Learning to Help Yourself.....          | June 363               |
| Franklin's Armica.....                            | Gest, May 354          |
| Fretted Instruments Department.....               |                        |
| Krick, Each Issue                                 |                        |
| Funerals, Playing for.....                        | Butterfield, Nov. 743  |
| Gabrilowitsch, Lessons of.....                    | De Horvath, Jan. 14    |
| GIESEKING, Amazing Musical World.....             | Jan. 7                 |
| Give the Piece a "Rub".....                       | Erb, Dec. 772          |
| GOLDMAN, Renaissance of Band.....                 | Apr. 223               |
| Go to Music Hall, Let's.....                      | West, Feb. 83          |
| Grieg—Musical Viking.....                         | Johansen, Oct. 635     |
| Hand and Keyboard.....                            | Grimm, Mar. 156        |
| Heifetz in Films.....                             | Aug. 502               |
| Hempel, Sing with Heart.....                      | Apr. 229               |
| Herbert as I Knew Him.....                        | Klemm, Mar. 151        |
| HINDEMITH, Time, Only, Tells.....                 | Oct. 629               |
| Hymns, Tempo in.....                              | Marks, July 470        |
| Il Bacio, Story of.....                           | Van Gundy, July 469    |
| Inner Structure of Music.....                     | York, June 369         |
| Insect Musicians.....                             | Dunkin, July 438       |
| JACKSON, American Epic of<br>Attainment.....      | Jan. 5                 |
| Jazz Band, Abroad.....                            | Wooding, Apr. 233      |
| Jelly Glass Music.....                            | Pennell, Sept. 619     |
| JONAS, "Etude in C-sharp Minor,"<br>Chopin.....   | Jan. 22                |
| Junior Etude.....                                 | Gest, Each Issue       |
| Keyboard, Get Acquainted with.....                |                        |
| Chambers, Sept. 560                               |                        |
| Laryngeal Muscles, Strengthen.....                | Fory, Mar. 196         |
| Lazy Hand, The.....                               | Lathrop, Mar. 162      |
| Liszt Trick, A.....                               | Walker, Sept. 566      |
| "Little" Finger, Important.....                   | McCoy, Nov. 746        |
| Major Bowes and Amateur Hour.....                 |                        |
| Branson, Dec. 773                                 |                        |
| Make Money by Teaching, How Elliott.....          | Oct. 633               |
| Marimba, History of.....                          | Aug. 494               |
| Mason, William, Master.....                       | Leonard, Mar. 157      |
| Melba in Miniature.....                           | Aug. 533               |
| Metronome, Use and Misuse of.....                 | Gates, Nov. 706        |
| "Mike", Ten Years Before.....                     | Rea, May 301           |
| "Millerboy", The.....                             | Rindisbacher, Nov. 747 |
| Mind's Ear, The.....                              | Balgue, Aug. 496       |
| Minor Scales, Introducing.....                    | Steede, Mar. 208       |
| Mistaken Idea, A.....                             | Fitz-Gerald, Dec. 770  |
| Month's Schedule.....                             | Dunkin, Feb. 144       |
| "Moonlight Sonata", The.....                      | Silber, Jan. 9         |
| Mozart in London.....                             | Lucas, Oct. 688        |
| Music Appreciation Hour (Damrosch).....           | Oct. 636               |
| Music in Business.....                            | Burke, Aug. 503        |
| Music Elects a Governor.....                      | Lilly, Feb. 88         |
| Music Extension Study Course.....                 |                        |
| Thompson, Each Issue to April                     |                        |
| "Music Is My Hobby".....                          | Heylbut, Dec. 779      |
| Music Lover's Bookshelf.....                      |                        |
| Cadman, Each Issue from May                       |                        |
| Music Makers, Old New England.....                | Allis, Aug. 499        |
| Music Makers, Strange.....                        | Hiz, Sept. 568         |
| Music in Movies.....                              | Arvey, Each Issue      |
| Music and Poets.....                              | O'Halloran, Aug. 502   |
| Musical Knowledge Competition.....                |                        |
| Campbell, Oct. 675                                |                        |
| Musical Lighthouse of New York.....               |                        |
| Fellowes, July 444                                |                        |
| Musical Portrait Series.....                      | McCoy, Each Issue      |
| Musicians, Read History.....                      | O'Halloran, Feb. 123   |
| Negro "Stephen Foster", The.....                  | Miller, July 431       |
| Novachord, The.....                               | Burton, June 370       |
| NOVAES, Simplicity Background of Art.....         | Mar. 153               |
| Oboe, Voice of.....                               | Gilbert, Nov. 709      |
| Old Kentucky Home, My.....                        | McCleary, May 299      |

|  |                      |
|--|----------------------|
| Opera, Are You Aiming for.....                     | Heylbut, Sept. 574   |
| Orchestra, Men of.....                             | Piastro, Jan. 13     |
| OREM (Notation, Spelling Musical.....              | Jan. 15              |
| (Teaching Little Tots.....                         | Aug. 495             |
| Organ Accompaniments.....                          | Groom, Feb. 126      |
| Organ, Beauties of Phrasing.....                   | Buckley, Aug. 535    |
| Organ, Bright Tone.....                            | Titus, Aug. 534      |
| Organ and Choir Questions Answered.....            |                      |
| Fry, Each Issue                                    |                      |
| Organ, Expressive Instrument.....                  | Spoor, Mar. 198      |
| Organ, Interesting Facts.....                      | Martin, Oct. 601     |
| Organ Playing, Mechanics.....                      | Titus, Feb. 127      |
| Organ Recital Programs.....                        | Mead, July 470       |
| Organ Registration.....                            | Bartley, May 338     |
| Organ, Staccato on.....                            | Fry, Nov. 742        |
| Organ, Understanding.....                          | Tufts, Apr. 272      |
| "Organ, Unit", Make Acquaintance.....              |                      |
| Truette, Sept. 600                                 |                      |
| Organist's Extra Sense.....                        | Daivson, Jan. 55     |
| Organist's Music Cabinet.....                      | Petit, June 409      |
| Paganini.....                                      | Adams, Sept. 605     |
| Pagrinini, Mystery Solved.....                     | Dallas, Jan. 58      |
| Parents, Shall We Educate.....                     | Woods, Oct. 628      |
| Pedal Passage, Tantalizing.....                    | Hamilton, Aug. 534   |
| Pedal Exercises.....                               | Nichols, Nov. 700    |
| Pedaling Legato Chords.....                        | Stein, May 356       |
| Pencil, The.....                                   | Walker, Dec. 772     |
| Period, The.....                                   | Peck, Nov. 748       |
| PHILIPP (Adult Piano Beginner.....                 | Mar. 156             |
| (Czerny, Master of Masters.....                    | Sept. 563            |
| Phonetics in Singing.....                          | Noller, May 336      |
| Pianist, Know Fingers.....                         | Schultz, June 365    |
| Janet's Anniversary Piece.....                     |                      |
| Horvath, Feb. 142                                  |                      |
| PLAYLET "Mother Goose".....                        | Edgar, June 368      |
| "Music of Woodland, Benedict, Aug. 493             |                      |
| "Musical Circus", Benedict, July 435               |                      |
| Polyphonic Playing, Interesting.....               | Silber, Oct. 637     |
| Porpora's Method.....                              | Clippinger, Aug. 533 |
| Practice Period Practicable.....                   | Pugley, Nov. 705     |
| Preliminary Organ Note.....                        | Brant, Apr. 273      |
| Pre-School Child, Music for.....                   | Holte, Nov. 702      |
| Pupils Think, Make.....                            | Steede, Oct. 665     |
| Questions and Answers.....                         | Gehrken, Each Issue  |
| Radio, Composing for.....                          | Nov. 698             |
| Radio Flashes.....                                 | Girard, Each Issue   |
| Recitals, Fascinating Pupils.....                  | Tilford, Sept. 559   |
| Record Releases, Recent.....                       | Reed, Each Issue     |
| Rests, Clapping The.....                           | Stein, Dec. 812      |
| Review Work, Painless.....                         | Freas, Sept. 566     |
| Rhythm, Why?.....                                  | Randegger, Jan. 56   |
| Romantic Music of Other Days.....                  |                      |
| Saw, Music from.....                               | Sherman, Nov. 712    |
| Schumann's "Hints to Musicians".....               | Bloomer, July 436    |
| Morin, May 303                                     |                      |
| SCHUMANN, Mastering Eighty<br>Concertos.....       | Nov. 699             |
| SCIONTI, Two-Piano Playing, Fascination<br>of..... | Sept. 567            |
| Scrambling Pupil.....                              | Coulter, Mar. 162    |
| Shakespeare, Music's Debt to.....                  | Gates, Feb. 85       |
| Singer's Diction.....                              | Skiles, Jan. 53      |
| Singers of the Soil.....                           | Fulling, Aug. 501    |
| Singer's Success, Steps to.....                    | Shaw, Oct. 666       |
| Singer's Tremolo.....                              | Henley, Feb. 124     |
| Singing, Earning a Living by.....                  | Waters, Jan. 17      |
| Singing a Gift (?).....                            | Armstrong, Aug. 532  |
| Singing, Reflections on.....                       | Anderson, Oct. 631   |
| Singing, Tempo of.....                             | Austin, Apr. 271     |
| Singing Them In.....                               | Rounds, Oct. 672     |
| Singing Tones, Artistic.....                       | Austin, Sept. 599    |
| Singing, What Do They Hear.....                    | Dunkin, Feb. 125     |
| Smart Attire For Concerts.....                     | Hawes, Feb. 79       |
| Smetana, Deaf Musician.....                        |                      |
| Schweissheimer, Oct. 630                           |                      |
| Smeterlin, Success for Young<br>Musicians.....     | Daniel, Nov. 703     |
| SPALDING, Music Most Popular of Arts.....          | Feb. 81              |
| Staccato Slur, The.....                            | Lingelbach, May 294  |
| Student's Repertoire.....                          | Bellport, Oct. 666   |
| SULLIVAN, People Swayed by Song.....               | Oct. 627             |
| TAPPER, Abandoned Farms of Music.....              | July 439             |
| Teacher, Searching for.....                        | Stock, Apr. 271      |
| Teachers' Round Table.....                         | Maier, Each Issue    |
| Technic, Short Cuts to.....                        | Barry, Nov. 701      |
| THORBERG, Building Vocal Instrument.....           | May 295              |
| Threshold of Music, The.....                       | Abbott, Each Issue   |
| Tooting Horn Fifty Years.....                      | Rolfe, Apr. 231      |
| Top Notes, Growing.....                            | Hipsher, June 406    |
| Trees in Music.....                                | Bonner, Nov. 758     |
| Tuneful Towns.....                                 | King, June 370       |
| Vibrato, Art of.....                               | Simonson, Jan. 58    |
| Violin and Bass Clef.....                          | Evanoff, Dec. 819    |
| Violin, Bowing.....                                | Klimpl, May 343      |
| Violin, Bowing Elements.....                       | Steer, June 412      |
| Violin, Buzzes, Rattles.....                       | Caldwell, Apr. 276   |
| Violin, Care of.....                               | McGowan, Jan. 59     |
| Violin, Class Instruction.....                     | Bolgen, Aug. 538     |
| Violin: Cork Helps Adult.....                      | McVey, June 413      |
| Violin, Each Student Talent.....                   | Hulff, May 343       |
| Violin, Evolution of.....                          | Dana, Apr. 276       |
| Violin, Golden Voice.....                          | Rieder, Sept. 604    |
| Violin and Harmony.....                            | Webb, Aug. 539       |
| Violin Makers Make Village.....                    | Grubb, July 474      |
| Violin, Mute.....                                  | Muller, Apr. 277     |
| Violin, "New Deal" Teaching.....                   | Goldstein, May 342   |
| Violin Practice Experiment.....                    | Steer, Mar. 202      |
| Violin: Right Arm Training.....                    | Hulff, July 475      |
| Violin, Shadow Practicing.....                     | Bassofsky, Apr. 277  |
| Violin, To Teach Beginner.....                     | Galpin, May 342      |
| Violin Teachers, Piano Teachers.....               |                      |
| MacKenzie, July 474                                |                      |
| Violin Technic, Modern.....                        | Hill, Nov. 747       |
| Violin Virtuosity.....                             | Yost, Oct. 674       |
| Violin, Worth of.....                              | Armstrong, Dec. 818  |
| Violin, Wrist Exercise.....                        | O'Brien, June 412    |
| Violinist's Etude.....                             | Braine, Each Issue   |
| Violinist and Nerves.....                          | Allred, Oct. 675     |
| Violinist, Advanced Studies.....                   | Taylor, Feb. 131     |
| Violoncello Technic, Basis.....                    | Long, Feb. 130       |
| Vocal Registers.....                               | Armstrong, Jan. 52   |
| Voice Production, Improve.....                     | Ruff, Nov. 738       |
| Voice Questions Answered.....                      | Douty, Each Issue    |
| Wanamaker Organ Console.....                       | Aug. 534             |
| WHITEMAN, New Concepts in Music.....               | Apr. 227             |
| World's Fair Musical Festival.....                 | Downes, May 293      |
| World of Music.....                                | Hipsher, Each Issue  |
| Wrist Lubrication.....                             | Hutchinson, July 438 |

Music  
PIANO

|                                     |           |
|-------------------------------------|-----------|
| Aaron, Rodeo Riders.....            | Sept. 596 |
| Adair (Dance of the Daffodils.....  | Apr. 266  |
| (The March of the Tin Soldiers..... | Feb. 121  |

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|---|-----------|
| Adams, The Spinet.....  | Mar. 171  |
| Hail King and Snow Queen.....                                   | Nov. 736  |
| Indian Summer.....  | Nov. 713  |
| Allison, Sunshine and Shadows.....                              | Mar. 194  |
| Arant, A Merry Frolic.....                                      | Aug. 529  |
| Arnold (At Sunday School.....                                   | Sept. 596 |
| Anthony, By the Sparkling Brook.....                            | July 466  |
| (Air, from Overture, No. 3 in D.....                            | Oct. 651  |
| Bach (Sarabande, "English Suite".....                           | Jan. 33   |
| Solo for the Harpsichord.....                                   | May 317   |
| Beethoven, Largo Appassionata, "So-<br>nata, Op. 2, No. 2"..... | Mar. 176  |
| Ladybird.....   | July 465  |
| Bennett (Larghetto, "Symphony No. 2".....                       | Aug. 511  |
| The Lotus Pond.....   | Jan. 27   |
| Bilbro (Mammy Tells a Story.....                                | Jan. 25   |
| Bizet, Gypsy Song.....  | June 386  |
| Braddon (From a Foreign Land.....                               | Oct. 643  |
| Jumping Joan.....   | Dec. 807  |
| My Shadow.....  | Oct. 662  |
| Brahms (Hungarian Dance, No. 6.....                             | Sept. 594 |
| Scherzo, "Sonata in F minor".....                               | Oct. 659  |
| Brett (A Summer Evening.....                                    | Aug. 516  |
| Tripping Through the Meadows.....                               | Apr. 265  |
| Brown, The Dancing Bear.....                                    | Oct. 664  |
| Burleigh, A Ballad.....   | Sept. 581 |
| Burnam, Jack, Be Nimble.....                                    | Dec. 808  |
| Cadman (At Dawning.....   | July 446  |
| Evening Frolic.....   | Aug. 513  |
| Prelude in C-sharp minor.....                                   | Oct. 649  |
| Prelude in D minor.....   | Dec. 796  |
| Prelude in E minor.....   | June 380  |
| Chittenden, In the Sunshine.....                                | Aug. 528  |
| Etude in C-sharp minor.....                                     | Jan. 31   |
| Chopin (Mazurka in G minor.....                                 | Mar. 178  |
| Valse Brillante.....  | June 387  |
| Cooke, Moon Mist.....   | Apr. 239  |
| Little Brown Bear.....  | Feb. 120  |
| Copeland (My Shadow Walks with Me.....                          | Mar. 192  |
| Plucky Pigwidgeon.....  | July 464  |
| Tattle Tale.....  | Apr. 264  |
| Cramm (The Gossips.....   | Dec. 808  |
| The Valentine.....  | Feb. 122  |
| De Leone, A Winter's Tale.....                                  | Oct. 645  |
| Dittersdorf, German Dance.....                                  | Feb. 95   |
| Dutton, Alpine Vesper Chimes.....                               | July 450  |
| Endres (Happy Hans.....   | Jan. 50   |
| Squirrels at Play.....  | Feb. 121  |
| Esipoff, Bird's at Dawn.....                                    | Aug. 514  |
| Federer (Blue Veils.....  | Sept. 578 |
| In a Starlit Garden.....  | June 385  |
| Forrest, Uncle Ben.....   | May 335   |
| Foster, Petite Valse de Ballet.....                             | Mar. 174  |
| Foster, S. Beautiful Dreamer.....                               | Dec. 793  |
| Franklin, Davey Jones and the Pirate.....                       | July 465  |
| Gaynor, The Princess Dances.....                                | Mar. 173  |
| Jack Frost Waltz.....   | Jan. 48   |
| The Old Clock on the Stairs.....                                | Jan. 48   |
| Rain Drops.....   | Jan. 48   |
| Elephants' Parade.....  | Mar. 167  |
| Sir Anemone.....  | Jan. 28   |
| Grant-Schaefer (Sea Galahad March.....                          | June 384  |
| Venetienne.....   | Feb. 96   |
| Wooden Shoes.....   | Oct. 662  |
| Flashlights.....  | Feb. 96   |
| Grey (In the Watermelon Patch.....                              | June 403  |
| Under the Hawaiian Moon.....                                    | Dec. 795  |
| Groton, Amourette.....  | Sept. 575 |
| Gruber, Silent Night.....                                       | Dec. 791  |
| Hall, Sleepy Song.....  | Mar. 192  |
| Hamer, Frosty Morning.....                                      | Feb. 101  |
| Harding, The Donkey Ride.....                                   | Nov. 735  |
| Hayes, Evening Bells.....                                       | Jan. 50   |
| Haydn, Adagio, "Sonata in C".....                               | Feb. 103  |
| Henselt, Song of Spring.....                                    | Feb. 106  |
| Hopkins, My Jolly Pal.....                                      | May 336   |
| Hopson (In a Ricksha.....                                       | Feb. 98   |
| The Village Band.....   | Nov. 715  |
| Hyatt (A Little Gossip.....                                     | Apr. 265  |
| Swing Song.....   | Nov. 735  |
| Jingle Bells.....   | Dec. 806  |
| Jolly Old Saint Nicholas.....                                   | Dec. 806  |
| Johnson, Funny Little Chinaman.....                             | Jan. 48   |
| Kaiser, Song of the Brooklet.....                               | May 333   |
| Kantler, Tom Thumb.....   | Nov. 736  |
| Keating, Lady Green Gown.....                                   | Nov. 714  |
| Melissa.....  | July 451  |
| The Three Blind Mice.....                                       | July 466  |
| The Two Butterflies.....  | Aug. 509  |
| Under the Elm Trees.....  | Oct. 646  |
| Viennese Dream.....   | Nov. 718  |
| Ketterer, By Tranquil Waters.....                               | Apr. 243  |
| King, A. C. Lilacs.....   | May 334   |
| Dancing Snowflakes.....   | Dec. 794  |
| Danse Antique.....  | July 446  |
| King, S. May Breezes.....                                       | May 310   |
| Midsummer Moonlight.....  | Aug. 510  |
| Summer Skies.....   | June 382  |
| Klemm, Mirrored Moods.....                                      | Dec. 790  |
| Lehman (From Old Tulleries Days.....                            | Jan. 26   |
| Musical Clock in Antique Shop.....                              | Feb. 98   |
| Lemont (The Bird-Clock.....                                     | July 447  |
| March of the Clouds.....  | Jan. 26   |
| Lieurance, Indian Flute Call.....                               | Sept. 580 |
| Light, Betty's Wooden Shoe Dance.....                           | Sept. 595 |
| Liszt (Eclogue, No. 7.....                                      | May 315   |
| March of the Grail Knights.....                                 | Apr. 247  |
| Lloyd, On Wings of Morning.....                                 | June 402  |
| Logan, Meditation.....  | Apr. 241  |
| Loth (Spring Flowers.....                                       | Apr. 244  |
| Sweet Briar.....  | May 311   |
| Maier, Bread and Butter.....                                    | Jan. 24   |
| Mainville, Sleeping Waters.....                                 | Sept. 579 |
| Mallard, Happy Hands.....                                       | Feb. 120  |
| McHale, A Spring Garden.....                                    | Mar. 168  |
| Mendelssohn, Fragment, "Concerto in<br>G minor".....            | Aug. 515  |
| Hop, Skip and Jump.....   | Jan. 49   |
| Miles (Little Green Frog.....                                   | Aug. 530  |
| Minstrel Boy.....   | May 334   |
| Moszkowski, Waltz Themes.....                                   | June 379  |
| Nason, In the Sultan's Palace.....                              | Oct. 664  |
| Northrup, At the Derby.....                                     | Sept. 577 |
| Novarro, Castilian Dance.....                                   | Aug. 512  |
| Oehmer, Withering Moonlight.....                                | Apr. 246  |
| Orem, Deep River (Left Hand Alone).....                         | Apr. 244  |
| Overholt (The Happy Ranger.....                                 | Apr. 240  |
| Paige, Swaying Willows.....                                     | July 445  |
| Paridon, Serenade by Moonlight.....                             | Oct. 663  |
| Parnell, Ping Pong.....   | Nov. 714  |
| Pelham, Hymn to the Sun.....                                    | Apr. 264  |

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| Pietsch, Woo, Blows the Wind.....                  | Apr. 266  |
| Poldini, Cherubs.....                              | May 313   |
| Renton, Sea Dreams.....                            | May 309   |
| Day Dreams.....                                    | Aug. 530  |
| Dolly Dear.....                                    | May 332   |
| Richter {First Daffodil of Spring.....             | Mar. 193  |
| In and Out the Window.....                         | Sept. 594 |
| Two Little Blackbirds.....                         | June 402  |
| Alla Marcia.....                                   | Oct. 648  |
| Rogers {St. Patrick's Day in the Morn-<br>ing..... | Mar. 173  |
| Rolfe, Will o' the Wisp.....                       | May 312   |
| Rubinstein, Torador et Andalouse.....              | Mar. 170  |
| Runge, In an English Tea Garden.....               | Nov. 716  |
| Saunders, Rolling Along.....                       | Mar. 194  |
| Sawyer, Bugle March.....                           | June 403  |
| Schaum, Over the Air Waves.....                    | Dec. 797  |
| Schubert, The Erl King.....                        | Dec. 785  |
| Schumann {Papillons, 1-6.....                      | July 452  |
| Papillons, 7-10.....                               | Sept. 583 |
| Papillons, 11-12.....                              | Nov. 720  |
| Schuett, Night Thought.....                        | Jan. 30   |
| Sellars, Felicity.....                             | Mar. 169  |
| Shumaker, Dream Barque.....                        | Mar. 169  |
| Sousa, Petit Menuet.....                           | Dec. 791  |
| Stairs, The Boastful Frog.....                     | Sept. 595 |
| Stinson, Climbing the Jungle Gym.....              | July 464  |
| Stockbridge, Indian Rain Dance.....                | Mar. 193  |
| {Impromptu.....                                    | Feb. 100  |
| Strickland {In a Manger.....                       | Dec. 807  |
| Little Gondolier.....                              | Apr. 240  |
| Winter Song.....                                   | Nov. 77   |
| Terry {Scherzo.....                                | Feb. 102  |
| {Whirling Leaves.....                              | Apr. 242  |
| Tourjee, Blue Roses.....                           | Oct. 646  |
| Vandevere, Mexican Moonlight.....                  | July 448  |
| Verdi, Anvil Chorus.....                           | Nov. 734  |
| Vickers, The Hunt.....                             | Nov. 719  |
| {A Bird Calls in the Wood.....                     | Feb. 122  |
| Wagness {The Hunting Song.....                     | Oct. 663  |
| March of Victory.....                              | June 404  |
| Plantation Serenade.....                           | Aug. 528  |
| Weitz, Colonial Music Box.....                     | Oct. 664  |
| Harvest Festival Dance.....                        | Nov. 716  |
| Williams {Mazurka, in B-flat.....                  | July 448  |
| Silver Slippers.....                               | Sept. 576 |
| Zachara, Instants Joyeux.....                      | Jan. 26   |







